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TIFFANY & CO.

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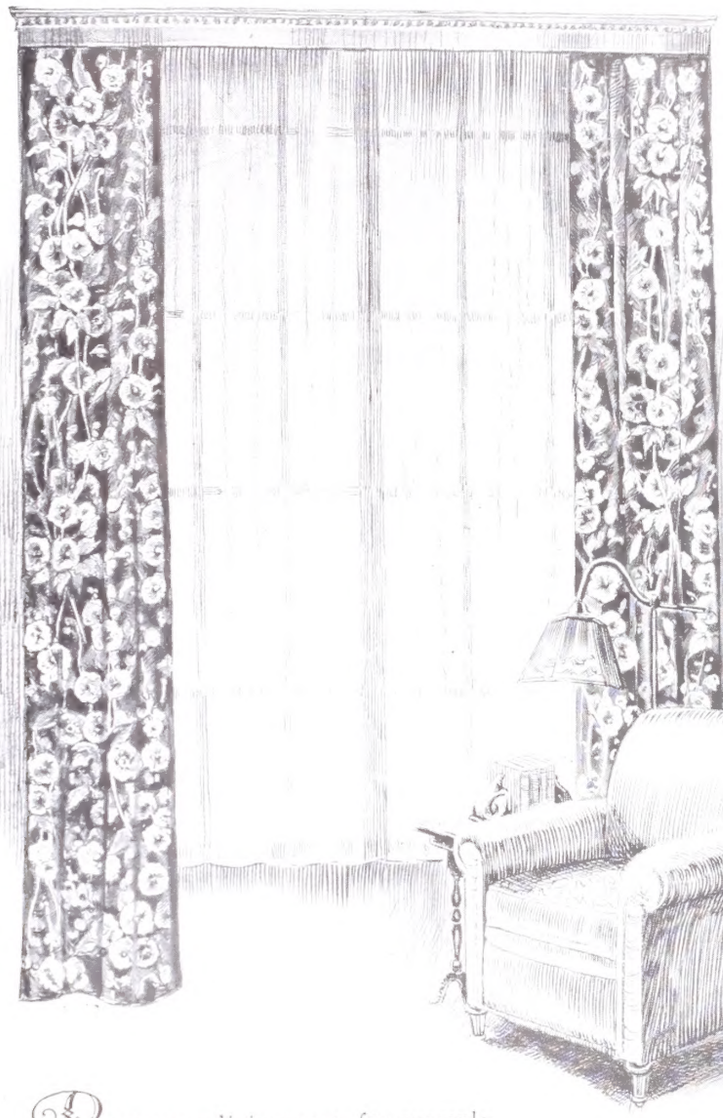
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January 1929

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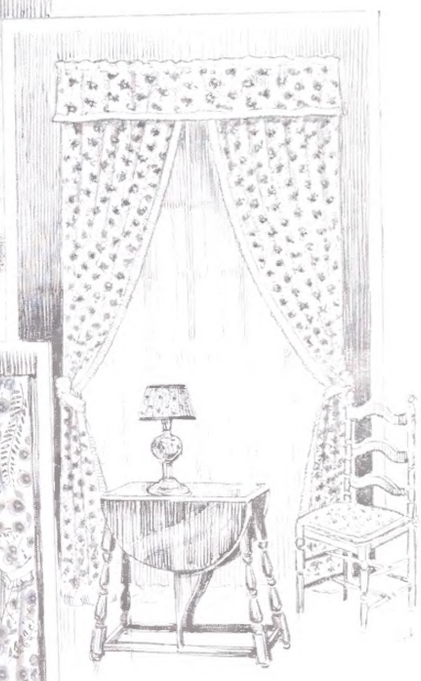
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DISTINCTIVE WINDOWS -



Need Not Be Expensive

Charm of Color and Design Add Nothing to the Cost— But Everything to the Effect!



PICTURE a livingroom, for example, with overdraperies of a jade green Waverly cretonne patterned with sprays of hollyhocks in henna, orange, lemon and cream, finished with a ready-to-use Waverly binding of yellow glazed chintz, and hung over glass curtains of shimmering gauze. If you will hang the cretonne from a wood cornice with dull bronze finish you will secure a smart effect usually associated only with lavish outlay!

For a smaller and simpler room, the French Provincial or Early American style is an ideal choice. With furniture of maple, choose for your hangings a simple quaint chintz with soft semi-glaze. The design pictured has tight bunches of garden flowers and a *contrefond* of delicate tracery on a colonial yellow ground. This should have valance and sides edged with pleated Waverly trimming of rose chintz, which comes ready to be stitched on. Or if you incline toward the modernistic you may create a very unusual room with a typically modern pattern as an inspiration. It blends melon shades, blue-green and violet on a straw color background, and should have one side draped higher than the other to give the effect of movement that characterizes the new school of decoration.



Send 10 cents for samples of these and other new designs. Address Waverly Fabrics, Dept. 11, 60 W. 40th St., New York City.

Waverly Fabrics are sold in dry goods, furniture and department stores. Their quality and durability match their beauty, yet their cost is surprisingly low, ranging from fifty cents to a dollar and a half a yard.

Waverly Fabrics

A SCHUMACHER UNIT

GUERLAIN

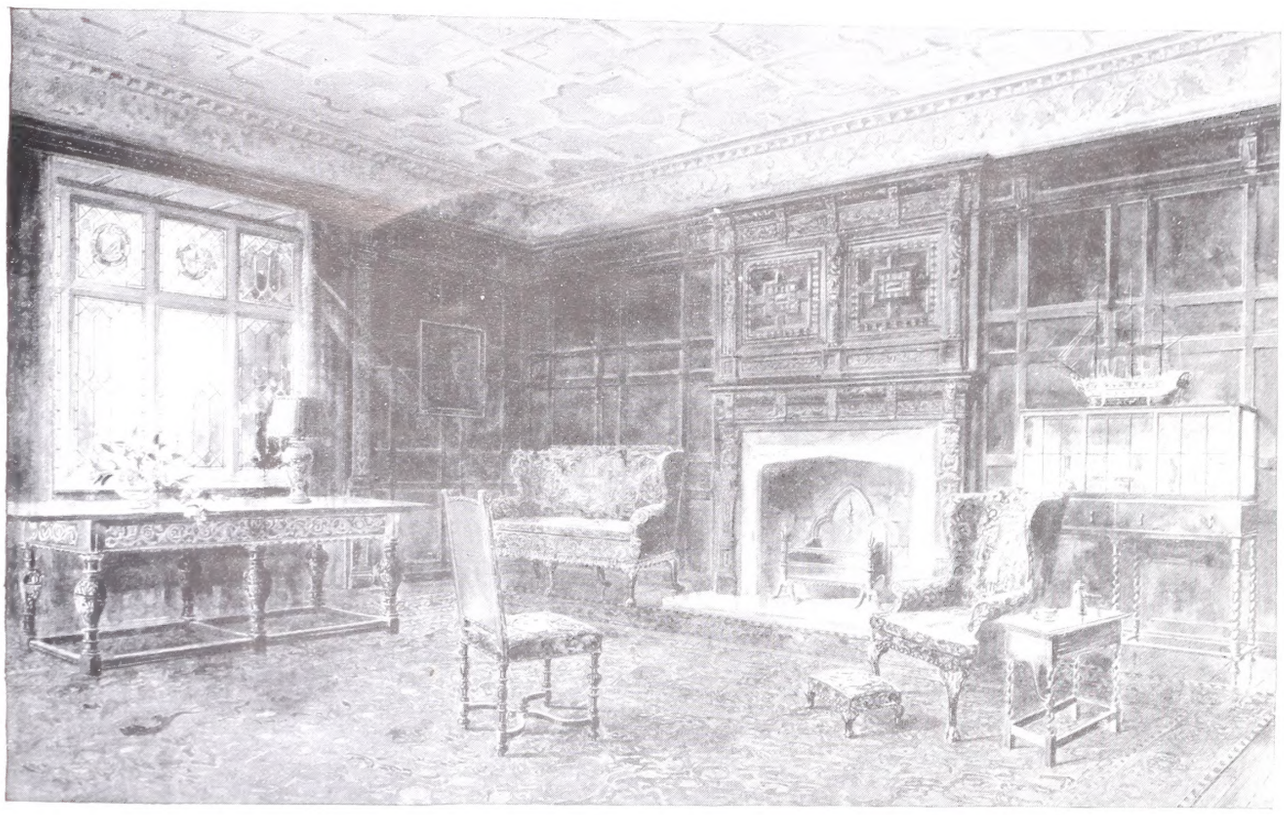


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ORIGINAL ELIZABETHAN OAK ROOM—REMOVED FROM WOODBRIDGE HALL, SUFFOLK. HEIGHT, 8 FEET 10 INCHES; WIDTH, 19 FEET; LENGTH, 21 FEET 6 INCHES. NOW ON VIEW AND SALE—SEVENTH FLOOR

Altman Decorators

Are Skilled in Designing and Directing the Execution of

ORNAMENTAL PLASTERING
DECORATIVE PAINTING
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CABINET WORK
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INTERIOR DECORATION
SEVENTH FLOOR

Let them collaborate with you and the architect, so that the ceilings and walls will form a distinctive, perfectly detailed setting for the furnishings that will complete the charm of your new home



The Good Housekeeping Suite—*Especially created and designed for Good Housekeeping's Studio of Furnishings and Decorations from authentic models in the Metropolitan Museum. Hand-matched, crotch-figured woods. Hand-rubbed finish, and hand-fitted drawers and little features of convenience. Upholstered chair and bench.*

Endorsed by Good Housekeeping's Studio of Furnishings and Decorations

NEW YEAR'S SHOWING
OF THE NEW FURNITURE STYLES

These two suites created by America's leading designers—indicating the style trends of the New Year—special nation-wide presentation beginning January 10th at leading furniture stores—watch for their displays and advertising.



The Franklin Suite—*18th Century English, the most popular style today. Sideboard in fan-shaped pattern of hand-matched walnut with garland-shaped onlay of hand-carved satinwood. Popular type of pedestal table with brass tips on the legs.*

TO EVERYONE interested in adding more style, convenience, charm and beauty to their homes this year, the Good Housekeeping Bedroom Suite and the Franklin Dining Room Suite illustrated on this page offer a rare opportunity.

For 75 years Berkey & Gay designers have deserved and held the leading place as America's foremost furniture stylists. These and the other new designs brought out by this famous house are accepted everywhere as indicating the style trends for the coming season.

The leading Berkey & Gay dealers everywhere are making a special presentation during the first days of this new year of these two suites which are prophetic of the style preference of the coming year.

Advanced in style today, they may be purchased with confidence that they will be "in style" for years to come. Elegant in appearance, reasonable in price, they will add that touch of distinction and style rightness, a prime requisite to business and social success in American life today.

Visit your nearest Berkey & Gay dealer. His display of these new, special Berkey & Gay suites offers a "furniture style show" well worth while.

Furniture's Proudest Coat-of-Arms

Look for this Shop Mark inset in every Berkey & Gay suite. Also Berkey & Gay dealers' windows. It is your protection when buying, and your pride ever after.

Berkey & Gay Furniture

BERKEY & GAY FURNITURE CO., GRAND RAPIDS, MICH. : FOUNDED 1853 : NEW YORK WHOLESALE SHOWROOM, 115 W. 40TH ST.
GRAND RAPIDS UPHOLSTERING CO., LIVING ROOM FURNITURE, CREATED BY BERKEY & GAY DESIGNERS







Chinese Clay Figurines

gracefully modeled in times long past, now lend their simple beauty to our decorative schemes.

✣

Made long ago for interment with the dead, in order that the souls might be cared for after their departure, these lovely figurines have served their purpose, and are now rescued from the oblivion of ancient tombs, so that new generations may enjoy their beauty.

In the Tang dynasty the making of mortuary pottery was a vast industry spreading over all China. The exhibition of these tomb figures, before the funeral, caused great rivalry among the wealthy; each sought to surpass in the number, the beauty, the variety of figurines shown.

✣

Illustrated are three interesting pieces with great decorative possibilities. They are a lovely age-worn tan in color with a rich earthy texture. The sturdy pony is $97.50, the camel $74.50, the warrior $32.50.

MACY'S



MIRACLE

The subtle nobody of the scents has played upon my heart as play the fingers of Pan on his reed pipes . . . And I am as Pan myself in whose presence coyness is forbidden.

A *Miracle* has blossomed . . . from the souls of sun-loved flowers has sprung an ecstatic mood in perfume! . . . For *Miracle* is ardent . . . glowing as wine . . . poetic with [illegible]. . . . The [illegible] *Miracle* wears an invisible chaplet born in a lover's spring . . . [illegible] of Europe as a radiant inflection of her charm. Other patricians of the continent have made it their perfume also, for *Miracle* is the chosen fragrance of her who prizes true femininity . . . Like all odeurs created by Lenthéric, *Miracle* possesses a delicate vitality. Not for a fleeting moment, but [illegible] an imperishable garden, it gives a fragrant echo to the breath of living flowers—an unchanging background for feminine loveliness . . . Now, Parfums Lenthéric can be secured not only in the lovely new Lenthéric Salon and fine New York shops, but also in the smart shops of other leading cities.



Lenthéric, Paris

Parfums · FIFTH AVE. AND 58TH ST., NEW YORK
245 RUE SAINT-HONORÉ, PARIS, FRANCE



WHERE THE CENTURIES MEET

. . . in age-mellowed antique furniture

. . . in softly glowing semi-antique rugs

The exquisite taste that dictated the making of fine antiques and the weaving of old Oriental rugs coincides with the more aristocratic taste of our own day. For those who would perpetuate the charm of the past in their own homes, the antique collections and the fine examples of old rugs of *Lord & Taylor* offer splendid choice.

Lord & Taylor



The most elusive thing in the world

The laughter of childhood, the song of the thrush... tints of color on dancing bubbles and tiny clouds drifting across the sky...abstract, elusive; but...ah...the most elusive thing in the world is tone, that great mystery so vitally important in the selection of a musical instrument.

For so much is known about tone...and yet so little. No one factor can control it. Rather, tone is the achievement of a rare balance of design, material and workmanship in the creation of a piano.

Endless research and experiment must contribute new and broader knowledge. Materials of proven qualities must be selected, and subjected to constant tests. The creation of the piano itself can only be entrusted to the handwork of craftsmen—whose long experience and love of perfection combine to produce a superb musical instrument.

That is the secret of tone...and the secret of Hardman fame. For even more than their exquisite casework and life-long durability, Hardman pianos have won and held an international reputation, for over 86 years, by the warmth and wealth of their inimitable tone.

A beautifully illustrated and autographed 48-page book of world-famous artists will be sent on request if you will address Department G-16, Hardman, Peck & Company, 433 Fifth Avenue, New York.

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Pianos

The MODERNIQUE are the first piano

known artists as Edward J. Steichen,



Hardman, Peck & Company have created pianos with a wide range of prices to meet individual requirements. Any instrument may be purchased for a modest initial payment with a balance extended over a period of years. They may be seen at the better dealers everywhere.

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LINENS

IN OUR JANUARY SALE

AT 10% DISCOUNT

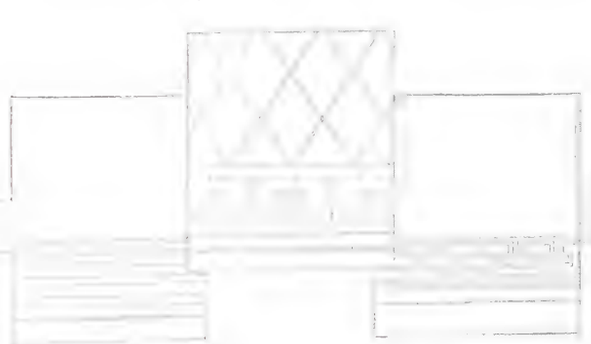
IF YOU LOVE beauty and fine quality in Linens, you'll want to take advantage of our January Sale. For everything in Household Linens is subject to a 10% discount during January.

Damask Table Cloths and Napkins, new designs and your favorite classic patterns, smart Colored Damasks, every piece and set in Decorative Linens, the chic new Towels, sturdy Towels for practical everyday use, Bath Towels and Sets—all are included. Our soft warm Blankets and lovely Comfortables share in the 10% discount.

At Special Prices

During January, you will be able to secure many special values in Negligees, Lingerie, Children's and Infants' Wear, Corsets and Brassieres. In the Interior Furnishings Department, Curtains, Fabrics and Draperies will be specially reduced.

Our January Sale Booklet illustrates many of the articles in our January Sale. Write for a copy.



McCutcheon's

Fifth Avenue [illegible] Ninth St.



RITTER FLOORING

Manufactured Exclusively from

Appalachian Oak



Residence of
Wm. Woodburn Potter

Overbrook, Pa.
Floored with Ritter
Parquetry Flooring

The Choice of Those Who Insist upon the Best!

RITTER OAK FLOORING brings to you the *ultimate*--the most aristocratic of all flooring! Its close-knit grain and velvet-like texture are the result of the slow, uniform growth of stately Appalachian Oaks.

A Ritter Appalachian Oak Floor provides an expanse of immaculate beauty--an evidence of the most refined discrimination.

Consult your architect in regard to Ritter Appalachian Oak Flooring. He will tell you how it will harmonize with the other fine appointments of your home.

RITTER
APPALACHIAN OAK
FLOORING

W. M. RITTER LUMBER COMPANY
Appalachian Lumbermen since 1890
General Offices: DEPT. HG, COLUMBUS, OHIO



© 1929, K[illegible] Company

Furniture Groups that give New Values



The Coffee Table . . . double service . . . when closed it is a convenient end or chair table . . . handy for books and smoking set.

The grouping of different pieces of Period Furniture dates from the Renaissance. Yet, during the past few years, more comfortable and artistic pieces of Period design have been created than were produced during the previous century. This Kittinger Group is an illustrious example. As a whole or in part, it is appropriate in small or large living rooms.

With luxurious down-filled cushions, the sofa illustrated invites you to lounge. It is of Charles II English design, as is the convenient end table. The [illegible] Wing Chair is of Queen Anne influence, hair-filled for enduring comfort. A unique draw-end coffee table adds interest to the group. All these pieces are executed throughout in solid American Walnut . . . modern in staunch construction adapted to the conditions of the day.

Such pieces of carefully selected Period values are characteristic of Kittinger Distinctive Furniture in the finest of Cabinetwoods . . . principally American Walnut, Honduras Mahogany and Oak, with a few in Maple.

Your own dealer or decorator may assist you in grouping Kittinger furniture . . . [illegible] an interesting book on Period Furniture and name Kittinger dealers in your vicinity. Kittinger Company, 1874 Elmwood Avenue, Buffalo, N. Y.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER

Distinctive Furniture



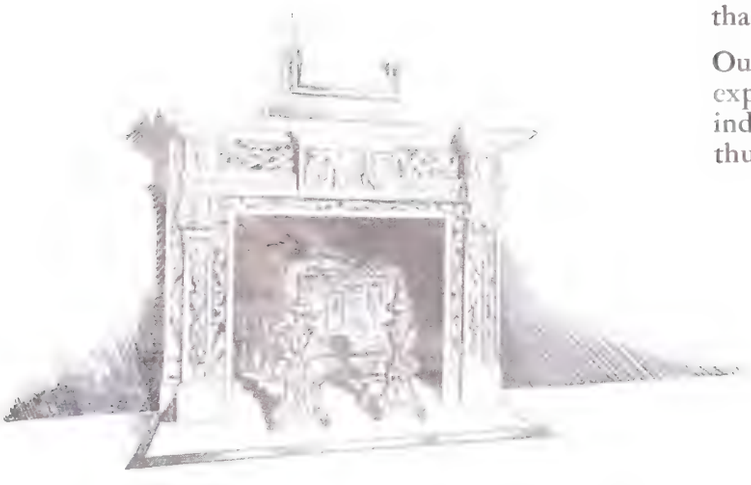


The J. G. Valiant Company, Decorators

A Day Will Come and the Quest Will End

PERHAPS some day, a century or two hence, America will no longer cross the seas for old mantels and fireplace fixtures. Many of her own creations will have attained the distinction that comes only with antiquity and the artistry of an era past. But until then the House of Jackson will continue its patient quest. It will seek among the surviving fragments of olden European splendor—ivy-covered English castles and medieval French chateaux—for rare and lovely hand carved mantels. It is this scanning, searching, that enables us to serve the beauty-loving families of America; to enrich their homes with genuine antique stone and marble mantels that cannot be duplicated anywhere else in the world.

Our service is unique. Its purpose is to provide a means of expressing the individuality of people who instinctively are individual. For more than a century we have been privileged thus to serve the first families of the social register.



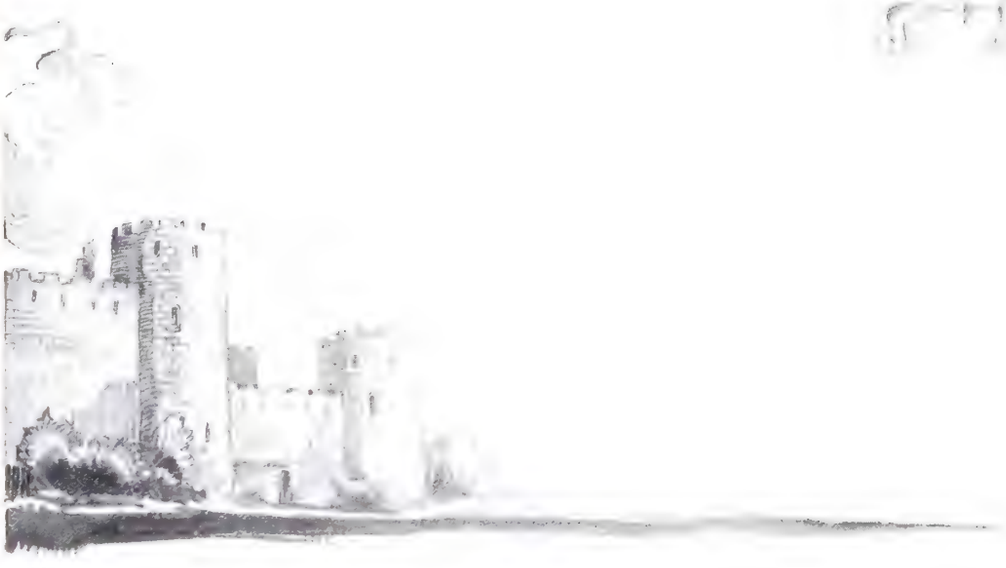
Antique Mantel of the Georgian Period, $3,500.

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE



Georgian Period Andirons in 16th Century Iron and Antique Gold. $165 for the pair.



Dining Room at the residence of MR. and MRS. GUSTAV OBERLANDER, Reading, Pa. The lovely antique Georgian Mantel in statuary white and Grecian green marble, was taken from an old mansion known as Ford Grove, Winchmore Hill, London. This beautiful place was built for Sir Hugh Middleton, the eminent engineer, and was designed by Ripley.

Often we are called upon to suggest a way of adding beauty to the fireplace ensemble, where a mantel is already installed. In such instances, the desired effect is readily accomplished by the addition of a pair of Jackson Andirons. For Jackson Andiron designs are individual, are made in our own shops and foundries and are obtainable only through us. We have them in countless numbers—of period and modern designs—in hand wrought iron, brass or bronze. A pair of these andirons with a *matched* fireset enhances immeasureably the beauty of any mantel and any room.

See these distinguished fireplace offerings at either of our showrooms. There is one in New York, another at Chicago. Should it be inconvenient for you to call, we shall gladly send a booklet detailing our service, together with photographs of mantels and fixtures now available. Please address requests to us at New York, Dept. HG.

Among the Distinguished Patrons of this House are:

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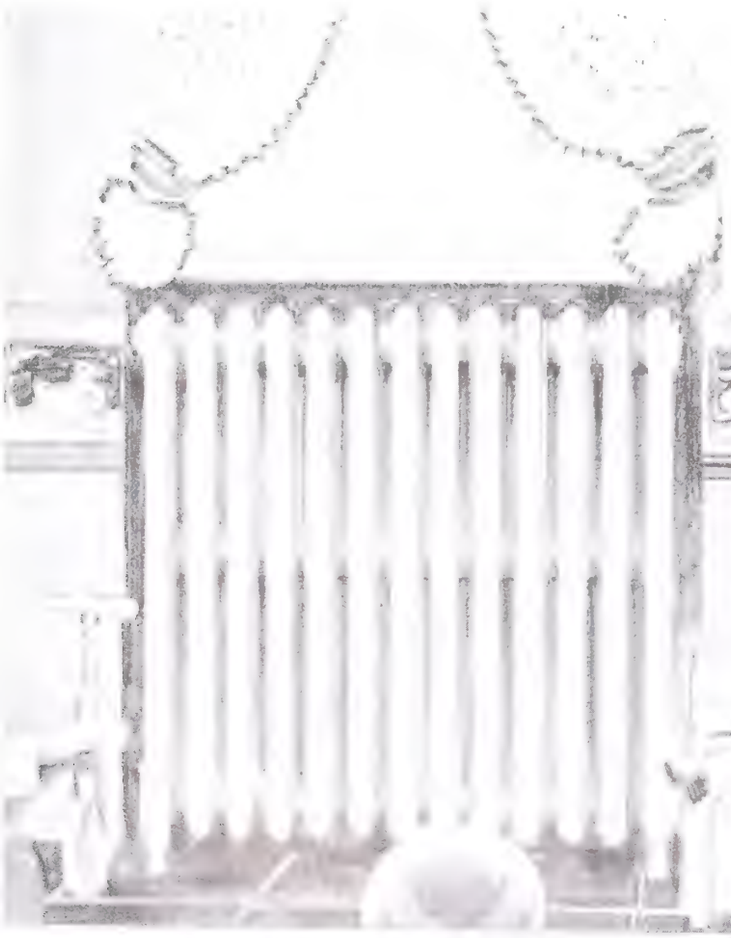
318 N. MICHIGAN AVENUE, CHICAGO

PROMINENT FAMILIES IN THE SOCIAL REGISTER

Toddlers thrive in this temperate zone.....

What care they, these small ones, for unimportant matters such as temperature and humidity. Intent on interests of their own, a multitude of more absorbing things claim their attention. The responsibility of protecting tender little bodies by preserving a constant sixty-eight degrees must, therefore, be delegated to an ever trustworthy, ever dependable and ever efficient agent. Such an agent is Aero, the National Radiator, translator of lowly heat units into healthful, constant comfort; creator of a temperate zone in which small toddlers thrive during the long, cold winter.

Although to parents this is Aero's finest characteristic, it has other outstanding virtues to recommend it—economy, beauty, adaptability. Put Aero into any setting and that setting will gain in livability, will lose no portion of its charm, will have a proved warming unit whose dependability has been demonstrated on heating applications of every character. Complete and lasting satisfaction is attested by Aero's multitude of friends.





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Nine Plants devoted to Sales and Service through these Branch Offices and Warehouses

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LOOK FOR THE NAME AERO

AERO

THE NATIONAL RADIATOR



North
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East
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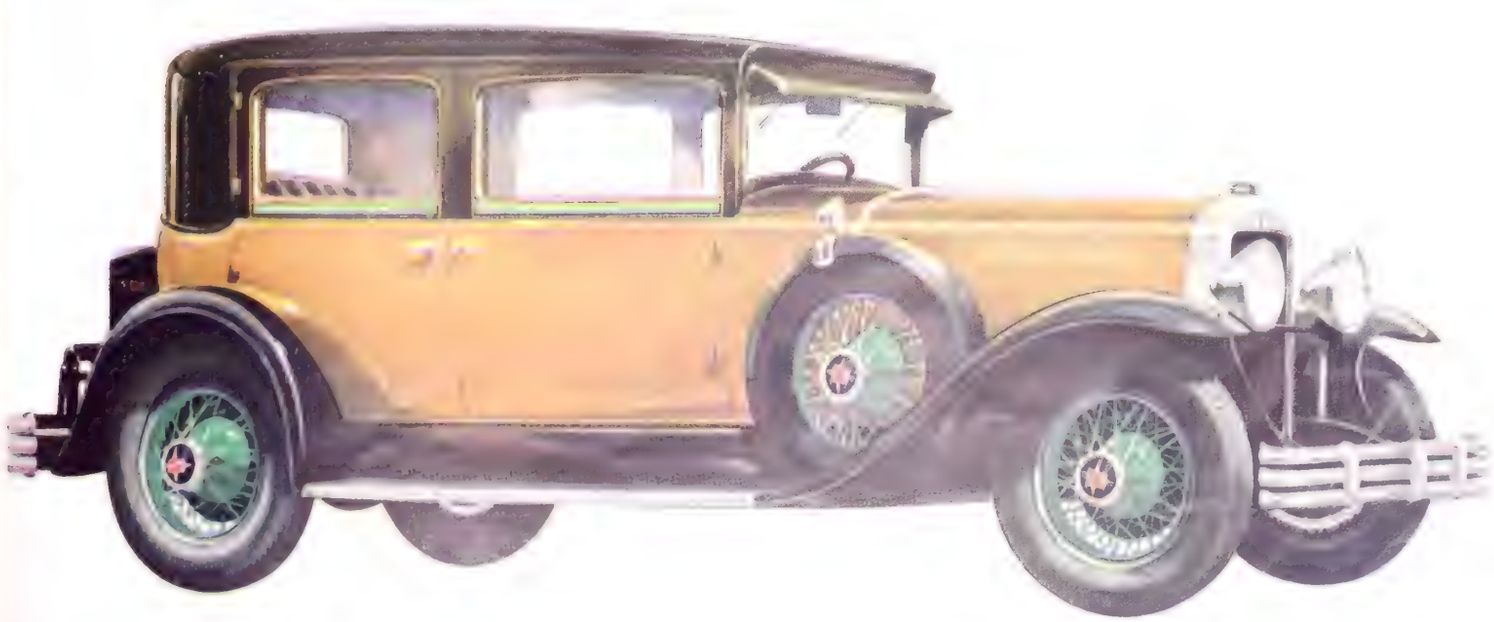
the NEW BUICK is the New Style

Creator of a new style—a new mode—of motor car beauty, the Silver Anniversary Buick with Masterpiece Bodies by Fisher stands today the overwhelming choice of fine car buyers everywhere. North, South, East, West—it is the accepted leader in modern style and performance.

The NEW SILVER ANNIVERSARY

BUICK

WHEN BETTER AUTOMOBILES ARE BUILT
BUICK WILL BUILD THEM



A true high test premium gasoline—*and no added price*



¶ Winter is testing time for gasoline. ¶ When other gasolines are stubbornly resisting the action of the carburetor the *new* and *better* Texaco vaporizes readily. ¶ The quick getaway that you obtain even at this time of the year with Texaco shows the value of this high test gasoline. ¶ The smooth starts and the rapid response to the accelerator are the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range." ¶ Exacting scientific operations, rigidly controlled in our various refineries, insure the same high quality in every State and in all seasons. ¶ Try this real high test gasoline. Drive in today wherever you see the Texaco Red Star with the Green T. ¶ Fill your tank—enjoy premium performance at no added price.

THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS

The NEW *and* BETTER

TEXACO GASOLINE

Even in winter
dry gas starts easily

DRY
VAPORIZED

The *new* and *better* Texaco forms a *dry gas*, a perfect, *vaporized* mixture of gasoline and air, which burns cleanly and completely, leaving no trace of raw liquid globules of gasoline to dilute the motor oil. *Dry gas* gives smooth, even power at all times.

WET
ATOMIZED

Wet gas is *atomized* gasoline, a mixture of gasoline vapor and drops of raw liquid gasoline. These drops resist the action of the spark, make starting difficult, burn unevenly and tend to destroy the lubricating value of the motor oil.

Irene Bordoni
Prefers Millers
For Safety-Comfort-Excellent Mileage





"My preference for Miller Tires is the result of the safety and comfort they add to my car, and the excellent mileage they give me!"

Irene Bordoni

The new Miller De Luxe [illegible] is a new super-type tire for those who demand the utmost freedom from [illegible] is built to give extra long mileage and to withstand the roughest service.



IN all of Miller's fine qualities, the one most prized by women is this one Miss Bordoni chooses to call "Safety."

Every woman who drives an automobile knows this—getting there and getting back is largely a matter of dependable tires. And who better than a woman can speak with authority in the matter of tire safety?

To millions of women who drive, Millers have brought a new confidence—a new trust in motoring by themselves.

And, in addition, a remarkable economy that neither women nor men can overlook.

In all the tire field, no tire is built of finer materials than Miller. No tire has finer workmanship. No tire has the benefit of keener research, or broader manufacturing experience.

It naturally follows that *your* experience with Miller Tires will be one of complete satisfaction. One, in fact, that will cause you even to forget you have tires, during thousands of miles of service.

That's why Millers win and hold the respect [illegible]—and are the first choice of men who [illegible]ety to consider.

THE MILLER RUBBER COMPAN[illegible] AKRON, OHIO, U. S. A.

Miller

TIRES . TUBES . ACCESSORIES AND REPAIR MATERIALS . [illegible]
BATHING WEAR . SHUGLOVS . RUBBER BALLS AND TOYS . MOLDED RUBBER GOODS



Bryant Automatic Gas Heating, in addition to giving [illegible] warmth, enables you to [illegible] of the home—den, children's playroom, workshop, laundry or for dancing.

A Truly Automatic Heating Plant *of* Lifetime Serviceability

THERE is no substitute for reliable, effortless warmth.

During six months out of every year your pleasure in your home and the welfare of your family depend inevitably upon your furnace.

There was a time, years ago, when a householder took pride in his skill in tending his furnace, just as there was a time when automobile owners boasted of their abilities as mechanicians. Today, modern men and women demand motor cars and automatic heating plants which call for the irreducible minimum of personal attention. They have declared their independence of furnace room slavery.

The mere labeling of a heating plant "Automatic" doesn't make it so! Many a family has purchased a heating plant termed "automatic" only to discover to its dismay that the tinkering formerly performed in the garage had shifted to the furnace room.

In direct contrast Bryant Automatic Gas Heating requires not the slightest bit of mechanical knowledge or experience—there is nothing to call for regular attention; nothing which will, unless expertly adjusted, grow noisier with age. It does not need a man in the house. Once a Bryant Boiler or Furnace is installed your janitor days are over forever. It literally "runs itself" from the time you light it in the Fall until you turn it off in the Spring.

FULLY AUTOMATIC

A Bryant Gas Heating plant is the nearest to a truly automatic heating plant that human ingenuity has yet devised. It maintains uniform warmth without the slightest physical effort on your part. It even "orders its own fuel!" Most important of all to true satisfaction, it is so simple in design and utterly reliable in operation that servicing is a negligible factor: it has no motors, pumps, blowers or other revolving mechanisms to get out of kilter or wear out and require replacing. After lighting the heating plant in the Fall, your routine of winter's furnace tending is reduced to the weekly winding of a clock conveniently placed in a room above.

BURNS GAS
MOST DESIRABLE OF HOUSE-HEATING FUELS

Bryant boilers and furnaces are designed specifically for use with gas, the ideal fuel for house-heating. A comparison with the heating service which you can secure, with other available fuels even under the best conditions, will show a wide margin in favor of gas. It is indisputably the cleanest of fuels; it requires no storage space; no watch need be kept on a fuel bin or storage tank; it is most responsive to automatic control; it requires no complicated mechanisms to secure efficient combustion; and you pay for it after you use it, not before.

UTTERLY CAREFREE WARMTH

This modern, automatic heating plant requires "no more care or attention than a pup can give it." There are no ashes to handle and haul away, no stoking, no drafts to adjust, no early morning firing up, no nightly banking down, no fuel deliveries, no noise, no complicated revolving machinery, no delicate adjustments to watch from day to day. You simply "light it, then forget it."

UNIFORM TEMPERATURES ALWAYS

Temperatures are positively and accurately maintained—automatically. No matter what the ups and downs of the thermometer outside, the temperature inside the home does not fluctuate. No one needs to dance attendance on a Bryant. The warmth is held constant within a single, thermometer-measured degree of the desired setting on the regulator control.

If you prefer a temperature of seventy-one degrees throughout the day and evening, seventy-one degrees will be uniformly maintained. If you like a cooler house at night for sleeping, the temperature will drop automatically—but will rise again in the early morning to make bathrooms and bedrooms warm and comfortable for dressing.

The even temperatures which are so reliably maintained provide a health protection too important to be ignored. Many families have found a pronounced relief from colds and sore throat after the installation of a Bryant heating plant, and a consequent saving in doctor bills.

ABSOLUTE CLEANLINESS

Women are quick to appreciate the complete freedom from dust, ashes, soot

or oily vapors. A new cleanliness that starts with the basement becomes quickly apparent throughout the entire house.

Housework is greatly reduced because wall paper, woodwork, windows and furnishings all retain their fresh cleanliness a great deal longer. Paint and metal surfaces do not tarnish or smut. Redecorating is postponed by years.

The basement is literally transformed. Instead of continuing as a breeding spot for dust or grime, to be visited only upon necessity, the basement becomes a clean, usable part of the house which can be kept as neat and tidy as the rooms upstairs—*with a dust cloth!*—a place to which you can proudly take your guests.

PERMITS CONSTRUCTION ECONOMIES

In addition to its many other outstanding features Bryant Gas Heating can permit a decided saving in the construction cost of a new home.

Because of the cleanliness, compactness and quietness of the boiler or furnace the basement can be utilized for living quarters, enabling you to secure the needed amount of space in your home with less above-ground construction. Or, since a Bryant requires no fuel storage space, inside or out, and occupies so little room, the basement can be made much smaller than would otherwise be necessary, thus effecting a construction saving in partitions, wall construction, as well as in excavating.



The Bryant Warm Air Furnace—designed particularly for gas—offers the utmost in winter comfort to those who prefer this method of heating. These heating plants are compact, attractive, and utterly carefree in operation.

[illegible]

Unlike most types of automatic heating, Bryant Heating is a dozen years beyond the experimental stage. You can visit furnace rooms where installations have been in use ten, twelve, fifteen or more winters, during which time, their owners will testify, they have had no servicing other than annual fall inspections. Today these plants are operating just as noiselessly and with the same utter reliability as when first installed, primarily because they have no revolving mechanisms to wear out or require frequent servicing. With Bryant Automatic Gas Heating such long and uninterrupted service is an assured fact, attested by more than 35,000 installations.

MODERATE IN COST

The utter comfort and convenience of this modern heating service, surprisingly enough, is well within the means of most home owners. In localities where the gas companies grant the customary special low rates for house-heating, the cost is often *less* than the all-over cost of heating with coal or oil—when the expenses of fuel, labor of furnace tending and handling of ashes are considered for coal; and the cost of gas pilots, electricity, depreciation of the burner and service charges are included for oil. Even where the cost of gas heating appears materially more than the cost of coal or oil heating, the comfort, convenience, and reliability of Bryant Gas Heating more than offset [illegible] that or less will gladly substantiate. It gives the greatest heating service VALUE you can buy.

The carefree reliability of this truly Automatic Heating Service is available with any type of heating system you may prefer, or are now using steam, hot water, vapor, or warm air. Bryant Gas Boilers and Bryant Warm Air Furnaces are made in 33 standard sizes, so that, no matter how large your home, or how small, there is a type and size exactly fitted to your needs.

For the complete details of this completely modern and truly automatic [illegible] the cost of installation and [illegible]



Bryant Gas Boilers are designed for hot water, steam and vapor systems, with a range of sizes in each type to meet every heating need. Any Bryant Gas Boiler can replace the present heating plant entirely, without any change in the system itself, or [illegible]

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Yes	218
No	12

In your opinion, is overheating of living quarters an important factor in predisposing toward the above mentioned diseases?

Yes	225
No	25

Overheated Homes and Common Colds Predispose toward Tuberculosis and Pneumonia

—say Health Officers of 225 Cities

The widely published results of a recent survey by the Wisconsin Anti-Tuberculosis Association, contain a warning to every American family against the danger of overheating the home.

Leaders of the medical profession almost unanimously condemn overheated homes and frequent colds. These arch enemies of health are closely connected. Their relationship has been established once for all by the tests of Dr. C.-E. A. Winslow (Yale School of Medicine) in New York City schools. In these tests, overheating the rooms by only two degrees caused a seventy per cent increase in respiratory illness.

If you could have a heating engineer make a 24-hour chart of the temperature in your home with old-fashioned hand regulation of the heating plant, you would be amazed at the variations. There is only one feasible remedy: install an automatic regulator which "notices" a temperature change of only one degree and advances or checks the fire.

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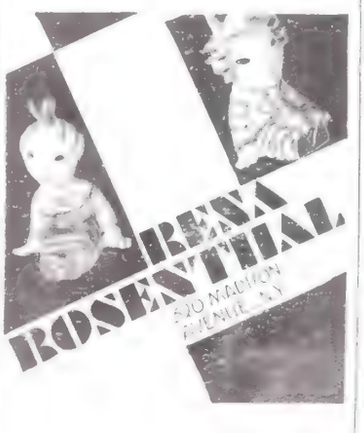
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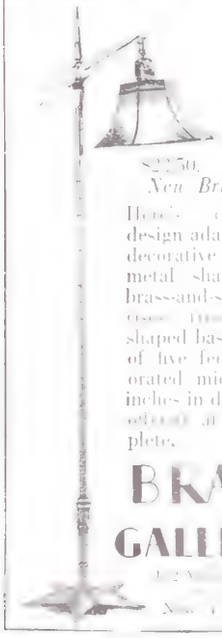
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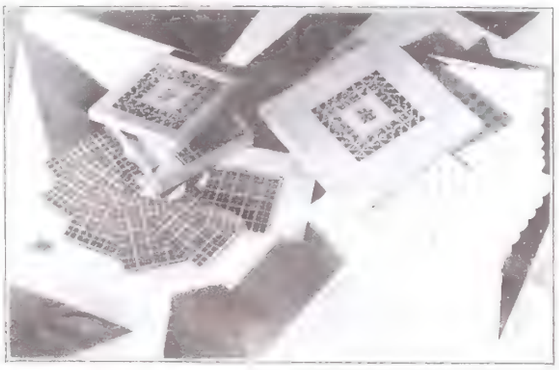
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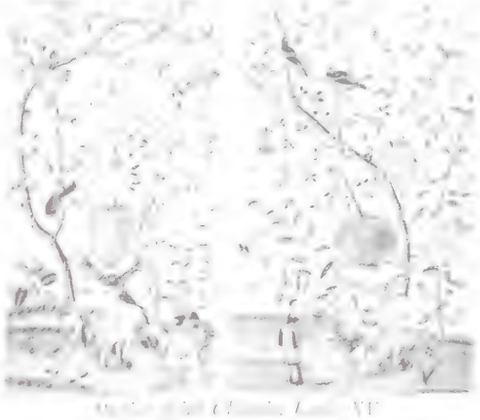


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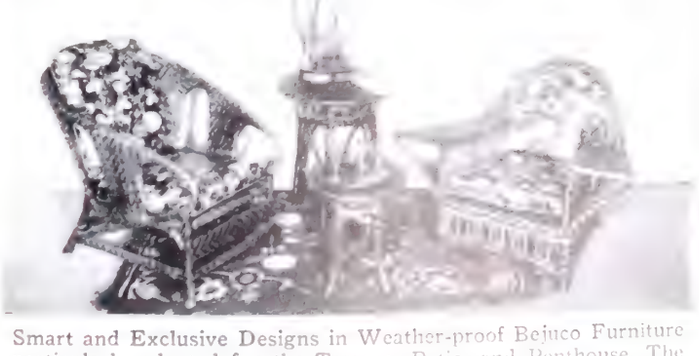


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THE opening exhibition of the American Designers Gallery, Inc., was recently held in New York and presented a fine showing of contemporary decorative art. The gallery was planned for the purpose of giving the American artists and designers a place where their creations might be shown. Eight complete rooms and a number of independent decorative designs marked the exhibition. Donald Deskey contributed an exceedingly interesting smoking room of cork in shades of tan and brown.



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A GIRL'S [illegible] and Wm. Hoffman's bedroom and [illegible] Henry Varnum Poor. bathroom interestingly exemplified the modern use of underglaze pottery. Robert Locher's entrance hall was simple, dignified and sophisticated, as all Mr. Locher's work is. The various pieces were so designed as to allow them to be placed in various locations about the room without any particular scheme in mind.

△

SILVER printed wall and ivory topped furniture marked Winold Reiss's room for a young girl. Joseph Urban's lounging room for a lady utilized black mirrored glass for the walls. Among the other rooms were those by Paul T. Frankl, Edgard S. Forzina, Peter Muller-Munk, William E. Lescaze, Ilonka Karasz, Herman Rosse, Martha Ryther, Raymond Hood, Ely Jacques Kahn, George Biddle, Hunt Diederich, Erika Lohman, Egmont Arens, and Richard E. Falconer.

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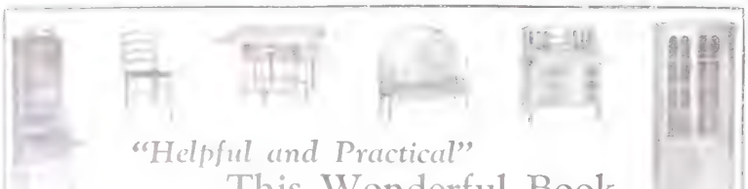
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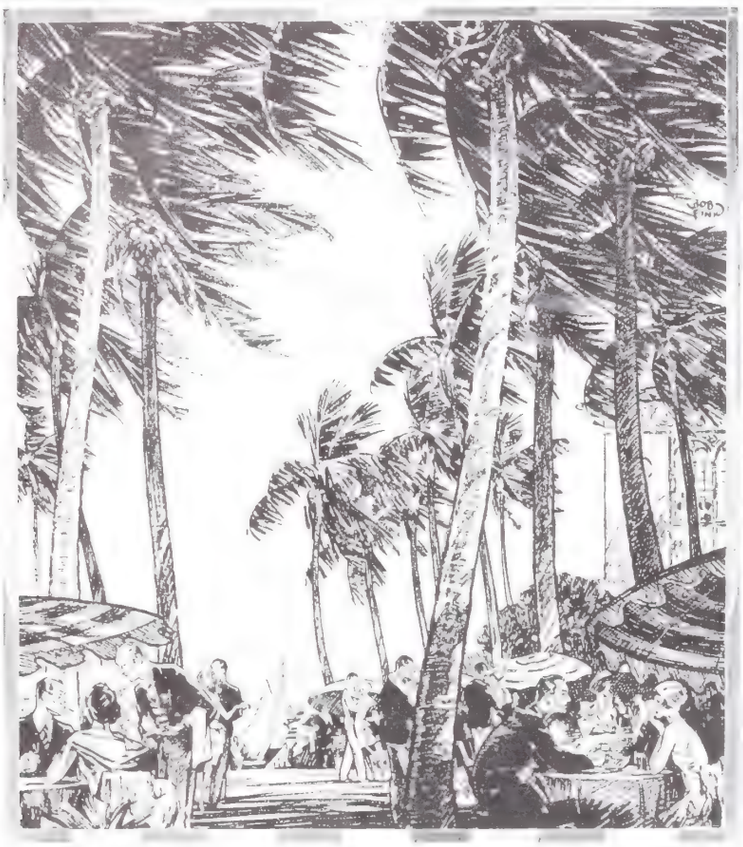
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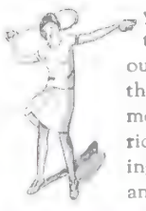
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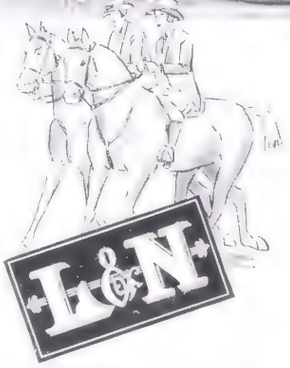
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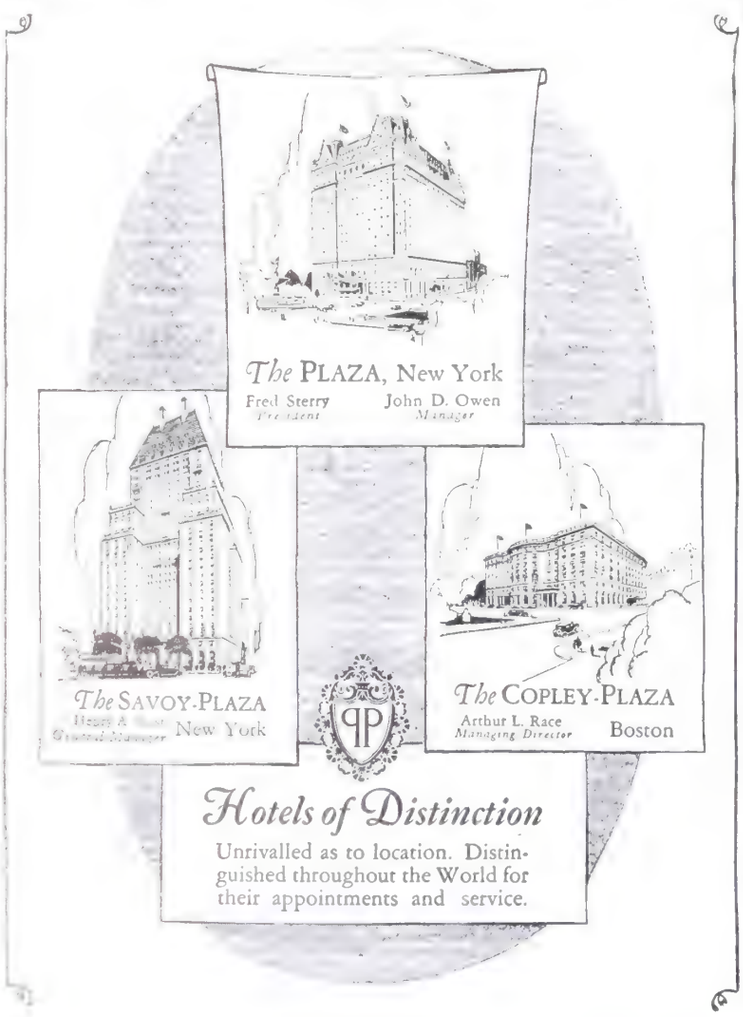
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To begin with his physical description, the Kerry Blue Terrier is compactly, actively built, some eighteen inches high at the shoulder and weighing, in the case of adult males, from thirty-three to thirty-eight pounds; females are about three pounds lighter. His head is long, strong and well proportioned to the size of his body, with a rather flat skull. Forelegs straight, body of moderate length, deep chest, powerful hindquarters—altogether a dog of marked strength, agility and physical ability. In color the Kerry may be any shade of blue, without other marking except perhaps black in the case of mature dogs. The coat is quite silky in texture, the eyes dark and of medium size,

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and the smallish, V-shaped ears are carried forward. A Kerry's tail, of course, is docked, but not short like a Sealyham's.

He is very much "all dog," this husky up-and-comer with the Irish name and origin—even a brief glance at him would reveal that fact, while real familiarity is quite likely to wean you away from any number of other canine favorites. There is about him an air of solid capability, of willingness to face any situation, as a dog should, which cannot be escaped. He has brains, poise, strength and seemly dignity, without being in the least conceited about it. He cannot be accused of the nervous noisiness which characterizes some other smaller breeds, or of the stodginess which certain larger ones are prone to exhibit; temperamentally as well as physically he strikes a happy medium between these two extremes.

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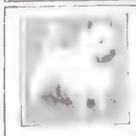


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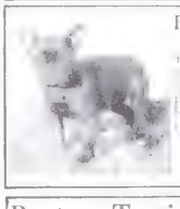
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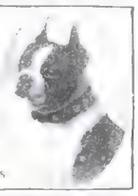
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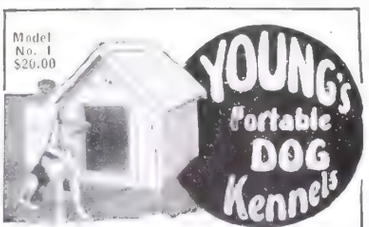


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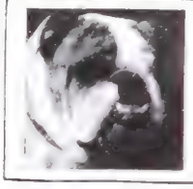
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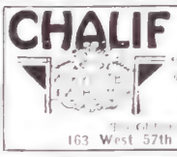
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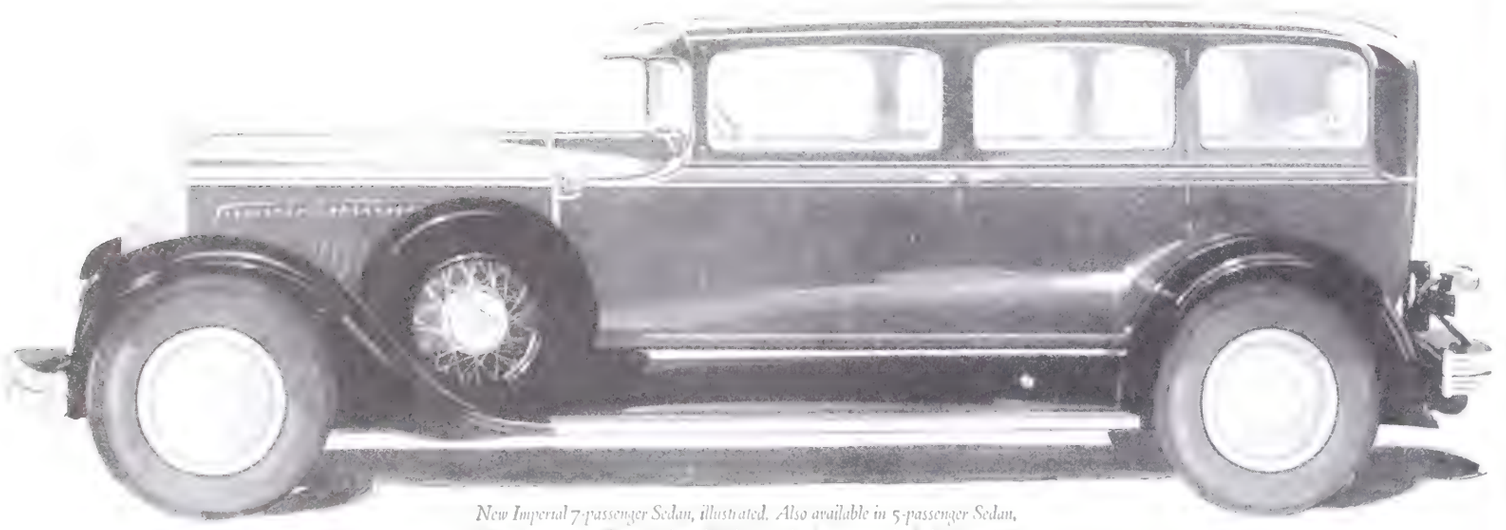
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
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JANUARY, 1929

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WHEN New Year's day has [illegible] season, an inevitable reaction sets in. We contemplate the long winter [illegible] out the pleasure associated with other [illegible] has taken leave of her palette, the [illegible] grays and we are apt to reflect this somberness in our spirits.

These months, by their inclemency, bring us into most intimate association with the inside of our houses. Before spring in due course has come about again and the outdoors begins to bloom we shall many [illegible] or deplored the lack of it.

So far as concerns the necessary things which make a house storm proof, we shall probably have no great cause for anxiety. If not attended to previously, such tangible [illegible] and must be cared for. But insurance [illegible] the present generation, boredom, is [illegible] as we are during other seasons to breaking the monotony by vagrant weeks or week-ends at shore, country or mountains, we soon grow to [illegible] tween the walls of the place in [illegible] part of our time is spent in this the [illegible].

[illegible] manner to thwart the dismalness of the out-of-doors it will be a sad time indeed. Now, if ever, do we need [illegible] —reds, greens, yellow and blue. And [illegible] time to time, so much the better. [illegible] the value of growing things in the winter scheme of the house. Cut flowers are needed, of course, but [illegible] that [illegible] of fragrant Narcissus and Lilies-of-the-Valley, pots of Poinsettia or As[illegible] life as well as color attraction.

Women have a tonic formula for [illegible] low in spirit or even tired in body. They go to the smartest shop, select the most becoming gown or hat that [illegible] have miraculously rolled away and they go forth with joyous spirit.

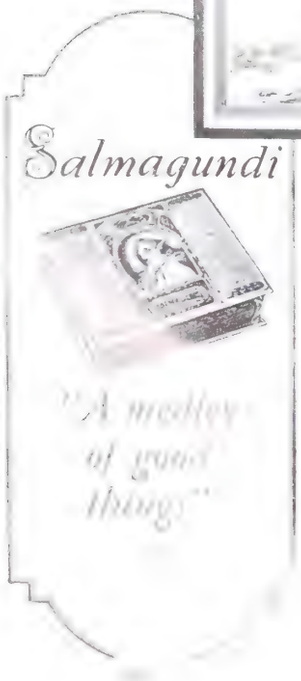
In somewhat the same manner can we not freshen a room? After regarding it day in and out for a long period, it grows commonplace, no matter how well decorated it may be. But insert a new chair, lamp or table and rearrange things a bit, and the whole place will have a second blooming. In the reflected beauty of the new acquisition the other pieces strike our consciousness and we again regard with pleasure articles that through constant association had grown to seem ordinary and unattractive.

J. F. H.

[illegible] *House & Garden* [illegible]
[illegible] $4.00 A YEAR IN
[illegible]
[illegible]
[illegible]
[illegible] 3, 1879
[illegible]
[illegible]
[illegible]

Richness in chocolate





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THE HOME

THE New Year To You. Our ... of the past year usually ... one what we mean by happiness in the New Year. Some ... that their children will be better ... and more ... ape of our necks. To some it means the fulfillment of dreams long unattainable, accomplishment ... to Baby ... or better children, ... sore pocket of gold at the rainbow's ... and what a wonderful year it will be if we do!

BUT, Remembering This, ... our good wishes, our hopes, aspirations and strivings in the New Year, few of these can ever come to accomplishment by our own endeavor alone. So soon as we begin meddling with such great affairs we realize the prowess and the power of the ... behind Nature, the Unknown. Behind Chance, ... Unknowable. Lady ... that ... Pepys when he began his diary, started with the words "Blessed be God!" And Edmund Burke, writing ... the Laboring Poor, set down the fact magnificently: "An untimely shower, or an unseasonable drought, a ... too suddenly broken up, with rain and tempest, the blight of the spring, or the ... harvest will do more to cause the distress ... the belly, than all the contrivances of all statesmen can do to relieve it."

MODERNIST Houses. ... of Europe this country will ... on sow its crop of Modernist houses, but it ... to be hoped that we will not pattern ours too closely after theirs. Not that these European examples of Contemporary architecture are invariably ugly or unsuited to our ways of living, but because we can bring to the problem an even ... and more virile ... Europe. In public buildings we lead the world; ... domestic work, our architects ... follow traditional design and their clients intent to live in traditional houses. Yet it does ... an anachronism for a modern business man who has enjoyed his radio in the evening, risen ... next morning to eat a breakfast cooked by electricity, and goes forth to work in a motor ... or a plane, wearing a contemporary suit of ... clothes—it does seem strange that this man ... chooses to live in a house of 18th Century ... design surrounded, say, by furniture that he calls ... early American and which in reality is primi... Kitchen Colonial.



AMONG the things we resolve to grow ... this new year are single Asters. Our ... for double flowers has been sated. Here among ... single Asters are an almost virginal simplicity and ... rank loveliness of form, a delicacy of coloring ... and an upright carriage of flower that give complete satisfaction. Who wants their be-ribboned ... double sisters after seeing these singles?

... Navy, we speed ...

... in the hedge
Steal from toil and traffic to the Lilt of th... World's Edge.

... the toll.
O Spirit wracked and fix ... by the burden and ...

P ... form, dreary and usually ugly boxes that ... with a vision, plants his front yard and curtains his windows prettily and makes a garden in the rear. One by one his neighbors, not to be outdone, begin improving their places. In a short ... come a pleasant place to live and real estate ... block with a real love for home, and this ... will blossom like the Rose.

P ... our ideals we should idealize our roads. This is ... and signboards—that are an ... insult to ... on good architecture and planting pays its divi... which is to elevate ... istic? Shrubbery plantings would work marvels ...

A ...

C ...

T ...



Arthur L. Meigs

LEDGE ROCK WALLS

That superb ledge rock, which is one of Nature's gifts to the neighborhood of Philadelphia, was used for the walls of the Robert T. McCracken house, at Germantown, Pa. This view presents the part of the garden which fronts on the living room

THE WEDDING OF HOUSE AND GARDEN

Achieved in the Home of Robert T. McCracken, Germantown, Pa.

By the Firm of Mellor & Meigs, Architects

ARTHUR I. MEIGS

ALL works of art must have an accent. Operas have overtures; sermons have texts; and the drama has a climax—a dramatic climax.

Again: in a carburetor are fused gas and air. Air used by itself will not run an automobile, nor will gasoline.

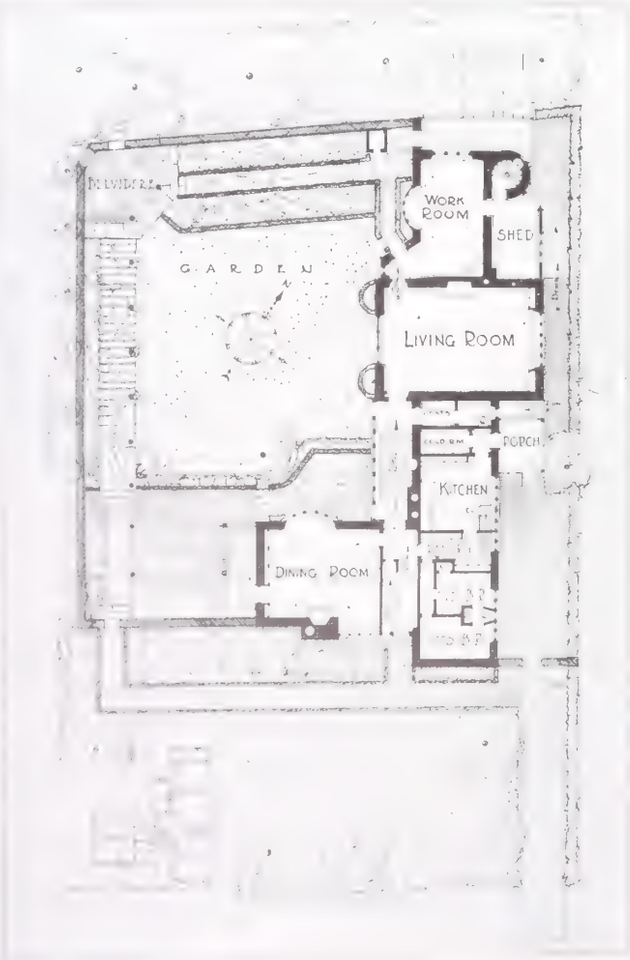
If the McCracken house has an accent, it is the fusion of house and garden. Neither the one nor the other would stand by itself; and we are not allowed to speculate what sort of a house it would be without its garden, nor what sort of a garden it would be without its house. The more indissoluble is that bond, the stronger the architecture—or the entity, or the unity, or whatever we choose to call it—for architecture, like politics, or like the traditional squirrel, cannot be kept on the ground. It has a tendency to escape and wander off into a maze of intricacies not always easy to keep nicely separated. Some believe that prohibition is a political issue, and some do not. There is a like question about the tariff; and when a piece of architecture is under consideration it takes a skilful thinker indeed to know just what is making him like it or dislike it. The Acropolis on which the Parthenon stands may affect the Parthenon as a piece of architecture; the great Oak or the Ivy about a Cotswold cottage may influence our judgment, and the simplicity of the lives of our ancestors may throw a glory over a Colonial mansion. Shuffle those cards and we have a disastrous result. So we return to our title of house and garden.

The house is part of its garden and the garden is part of its house. On the whole property there isn't a yard of space not accounted for, from Westview Street to Kitchen's Lane and from side line to side line, a space which measures one hundred feet by one hundred and seventy-five, or about one-third of an acre in total area.

It wasn't all built at one time. The house was begun in 1919, and the additions were made in the summer of 1926. For this reason the photographs concern themselves only with the new part of the house. Originally the work room was the garage, and that space now occupied by the living room was the service yard, and necessary as a space in which to manipulate an automobile; but by digging the garage into the steep bank on Kitchen's Lane, this entire "automobile area" was reclaimed to the owner and the problem solved of enlarging the house without diminishing the garden.

Limitations are healthy. Healthy in life; healthy in a game of tennis; healthy in architecture. If a man has an unlimited amount of money he is out of luck. This is not generally considered to be the case, but just ask yourself how many rich men you know who are really happy. As for the tennis game, this is easier to see. Two men could begin a game of tennis and become provoked at the arbitrary limitations set by the lines and net. They could mutually agree to disregard the rules. They could hit the balls as wide, high, and handsome as they liked. They could hit over their opponent's head or they could turn their backs to each other and hit the balls in opposite directions. They would be free of limitations, but would there be any game of tennis? All the skill of a Tilden or a La Coste is developed from, and is quite the result of, the said arbitrary limitations.

With architecture it is the same. It grows out of its limitations, and it resembles them as a child does its parents. But there may be good or bad limitations. If the limitation of an apartment house project be to achieve the greatest number of unlivably small cubicles in a fixed financial



From Kitchen's Lane, at the rear, to Westview Street, in front, and from property line to property line, every inch of this lot is put to appropriate use





The house, a rambling English type, flows down hill with the slope of the land, to the garage cut into the bank of Kitchen's Lane

A glassed-in conservatory connects the dining and living rooms and has been made a main artery from the front to the rear of the house

Since the garden was made to live in, one of its feature is a Grape-room—a brick terrace roofed with rough saplings and Grapes





From the Grape room the pavement rises up two steps and widens into an outdoor dining room in front of the conservatory windows. Beyond it is the large window of the living room

appropriation, so that each cubicle may be rented for the greatest possible amount of money, that project will resemble its parent, and end up with a greedy look in its eye.

If, on the other hand, the problem be to suppress an automobile, its garage and roadway, as far as we are able, and to use the salvaged space for a work room and living room in immediate conjunction with some sort of a garden, then that becomes a healthy limitation, and the more that the result resembles its parent the better are we bound to be satisfied.

What should a garden be? And particularly a small one. Is it a conglomeration of unrelated elements, or has it an accent and purpose? What should a room be? A bedroom for instance. Do we begin by asking ourselves how shall we make it awfully pretty? If we do, we are lost. Primarily, it must have a bed in it, and a bureau, and a chest of drawers. There should be a mirror, and, if it's big enough, a sofa and an easy chair. There must be windows and a closet, and the closet must have a door, and there must be another door by which we enter. By this time we are started, and if we get all these elements satisfactorily arranged we have a set of bones to the thing and something to keep us busy. And so it is with the garden. It is primarily an outdoor living room and has to be furnished just as much as a room has to be furnished. Before we begin to furnish our room we have to get the walls and the ceiling; and just so with the garden in a thickly settled community: we have to enclose it, and the sky will do for the ceiling. After that, everything begins to flow along of its own accord, and we almost have to hurry to keep up with it.

This garden is simply an open space with its furniture set around its outside edges. There is the work room and the living room and the conservatory and the dining terrace and the grape room, all strung along one after the other on two sides, and the grape arbor and the walls around the other two sides, and that's really about all there is to it.

Of course there has to be some shade, so we have the trees for that, just as we would have a shutter on a window, and the fruit corresponds to a box of cigarettes on the table, while the flowers function like a nice picture on the wall or a bright colored sofa cushion to add a touch of brightness.



Beyond the living room is the work room which is lighted on the garden side by a shallow bay window. The path from it leads directly to a belvedere in the corner of the garden

If we can use a garden, it's a good garden, and the only way by which we know whether it's good or not is whether or not we find ourselves happy in it.

In altering the house the main problem was how to get from the front door down to the new and important part, namely, the living room and work room.

The conservatory is the neck of an hour glass formation and it isn't the sort of place you make an expedition to; you have to use it all the time. Every meal takes you up and down those steps, and every time you come back from looking over the garden from above you arrive at a certain place where you are practically standing in the garden, winter or summer, for the living room window is so big that it tends to make the two things one.

The living room has a great high ceiling in it, as indicated, both within and without, and it has a huge window on one side and a tiny little window on the other side, and that makes the light that comes into the room travel in one direction.

Beyond the living room is the work room that was the old garage. This room is designed so that a mess can be made in it and the door closed on this state of untidiness which remains untouched until such time as it suits the maker of the mess to return and go on with it. Everything doesn't have to be put away after each operation. It has a flagstone floor and a simple fireplace with a copper hood, a couple of nice windows and is located in an extremely advantageous proximity to the tool shed.

From Kitchen's Lane can be seen the longest aspect of the house. The descent, described above in words, is apparent from the architecture, except that the garage is the extreme bottom rung of the ladder, and the house flows down the slope on which it is built like a stream of water. This view, theoretically and architecturally, is the least important of the place, as it is principally made up of backs and services, yet it serves the purpose of the story well. If there is any merit in it, it didn't particularly seek it.

Alice, in *Through the Looking Glass*, found that she couldn't get back into the house from the garden by walking towards it. One of the Tiger Lilies explained that the only practical method of getting back to the house was by walking away from it, and though some people may consider this silly, sometimes it really isn't.



The workroom has a plain, stone-paved floor, white walls and a corner fireplace capped by a conical copper hood. A large bay window lights it on one side and on the other side a door leads out to the shed



The living room occupies one entire section of the house. Its ceiling runs to the roof and a large window gives light. The architects were Mellor, Meigs and Howe of the office of Mellor and Meigs

THE COLUMN FOR BEAUTY

An Attempt to Demonstrate the Fact That There Are No Known Account Books In Which to Balance Those Things We Enjoy the Most

ACCOUNTANTS are exact and matter-of-fact men. Their minds run in orderly columns. Items either go up and down a column or across a row of them. Everything must have its place and be in it. Totals that balance are their delight. They know no despair save when totals fail to balance or they encounter an item for which no column exists. Vague abstractions are anathema to them. If they must be set down, they are rated under sublimely mediocre headings.

Knowing these things to be so, I went to an accountant with this question: "In making up a list of expenditures, into what column do you put Beauty?"

Now Beauty is one of those fatally abstract notions we all toy with. Philosophers have striven vainly to pin it down with a definition. Poets and artists flutter about its shadow. The average mortal finds it concretely expressed in a thousand ways. But it will not be defined nor pinned down. Its shadow passes quickly. We reach out to touch it, and it has gone.

Because of its evasive character, the accountant was stumped. He knew as an axiom that Beauty pays, hence it is an asset. He also knew that it may not be obtained without effort and a price, hence it must be classed as an expense. I could see him mentally running up and down his columns and striding them crosswise. Finally, realizing that an answer must be given, he assumed his most serious pose and said, "Beauty should be put down to capital expenditure."

CAPITAL expenditure, as it was then explained, is a basic necessary expense, but you must never make that necessary expense unless you figure the interest you would have received had you not spent the money. So you must pay for Beauty first as an investment, then as a loss. Consequently, when you are considering an expenditure for this vague abstraction, Beauty, you must never forget that it will constantly extract its price from your purse. If you are tempted, then, to surround yourself with beautiful things, you must figure both these costs. Yes, so this accountant agreed, you must compare the price of the Rose bush with the enjoyment you receive from the Rose, then, if the latter outweighs the former, you are justified in making your expenditure.

"Then how do you figure enjoyment?" I pressed. "And pride of ownership and . . ." Seeing that I was a dunce at figures, he went back to his books. And I knew, and was happy in knowing, that for many, indeed for most of the things that make life richer, there are no columns and there never can be.

THERE is told a story of an Arab who had a famous garden and who, on being obliged to move away from that section of the country, offered to sell it to a friend. Being a good business man, the friend set about making an appraisal of it, and eventually he brought his figures to the owner. All the items were set down—the cost of the grading and the masonry, the water pipes and the pool, the cost of the walls and the arbor and the trees and shrubs and vines and flowers. After studying it awhile the Arab said, "This is no appraisal, my friend. You have not appraised the perfume of my Orange groves, nor the glories of my Iris, nor the exquisite aroma of my Spice Trees. You have not appraised the song of the birds that make their home in my garden. You've said nothing of the tinkle of water from my fountain. The material things you have priced are merely the framework for the beauty that gives it life and character . . . But alas, these things you never can appraise. Their value will depend entirely on your capacity for enjoying them."

IN so many ways can Beauty surround us that a man may soon beggar himself in acquiring them. And yet the "capital expenditure" for that chair which has a beauty of line raised above the dull commonplace herd of chairs, those curtains, that interesting wall paper, that deep-pile carpet, that rug laboriously and wonderfully created on the loom—may we not say that such "capital expenditures" are justified so long as we have the capacity for enjoying the Beauty that is in them? The well-planted garden, the well-designed house, the etching on the wall, the linen and crystal and silver on the table, the books on the shelves, all must be bought ever remembering that their value to us far out-weighs their costs. Indeed, many of us who cannot afford to own them, will deliberately sacrifice things others consider essential in order to surround ourselves with their beauty.

The more we enjoy those things that are beautiful, the more we realize that the very best part of life finds no column in the material registers of accountancy. There is no place for the song of birds or the music of water or the sunlight flooding a lovely room. There is no place for the grand sweep of a roof-line or the noble strength of a chimney. Man has not yet devised a budget wherein such things can be calculated. The seven senses refuse to stay put in a column. There are no account books for the heart.

Shakespeare asked, "Where is fancy bred? Or in the heart or in the head? How begot, how nourished?"

Tempted by some "capital expenditure" in Beauty, we soon learn the answer—we begin valuing it by the head; then, as the desire for it increases, its material price grows less and less. We succumb. And taking it home rejoicing, our steps keep merry pace with the rhythm of that catechism of those who live full lives:

"Where was I first taught to enjoy Beauty? In my heart!"

RICHARDSON WRIGHT





Tebbs & Knell

THE FREE-STANDING STAIRS

There's an aspiring grace to a free-standing stairs that no other type possesses. It swings through space, a lovely gesture of the architect's skill. Such a stairs is found in the residence of Dr. Hilliard E. Miller, at New Orleans. The architects of this residence were Favrot & Livaudais



Rusticated stonework about the doorway and at the corners contrasts pleasantly in texture and color with the smooth-finished stucco walls and the red-tiled roof. The symmetrical design of this house is characteristic of the Italian Renaissance style

FOR NEW ENGLAND OR CALIFORNIA

A Stucco Residence in the Italian Manner Especially Designed for House & Garden by

J. FLOYD YEWELL, *Architect*

THE late Guy Lowell once said that there were only two sections of the country to which the Italian style of architecture was eminently suited—parts of New England and California. Except in these regions he thought the Italian type of house appeared out of place. His opinion was based on the fact that a very definite environment is associated with Italian domestic architecture. It has a traditional setting. In America, New England and California afford that environment and their natural settings found the Italian house completely at home.

On the other hand, there are many sections of the country beside these two in which the Italian scene is present or which, through the skill of the landscape architect, can easily be made reminiscent of the Italian scene by careful use of plant material. Found or created, so much for the site. It is usually the dominating factor in the choice of the architecture for any house. Almost invariably the architect takes that as the starting point in his work. To him the site at once designates the proper type of house that should be built on it.

While this is the customary influence in the choice of architecture, there are other, human factors that must never be forgotten. And the most important of these is that certain kinds of people find their greatest happiness, satisfaction and pride in certain kinds of houses. The more one studies the kinds of houses people build, the more he realizes that people fall into definite house classes. There are Dutch Colonial people and Georgian people and Spanish Mission people and people who visualize themselves at their best in French farmhouses. In just the same way there are Italian house people.

It would be pleasant to speculate, sometime, on what elements go to make up these various classes—the desires, idiosyncrasies, impulses and natural aptitudes of the person who chooses, say, an Italian house. What contact with the romantic past or throbbing present of Italy created his sympathy for Italian architecture? Was it bred in the bone or come by vicariously? Does the ghost of an Italian ancestor rise up to influence his choice, or was it merely a visit to Italy or some vivid impact with the glory that was Rome?

The little Italian type of house illustrated here is visualized in a setting of hills. Its immediate site is flat, giving the house an approach from the front and affording space for a long water pool at the rear. The ear-marks of Italian architecture are found in the design—the balanced arrangement of windows, the doorway pronounced by stone or molded concrete, surmounted by a decorative cartouche. Stone or molded concrete forms quoins at the corners and the beginning of the second story is marked by a string course. The walls are stucco and the roof, laid on the accustomed gentle angle and brought out to wide, shadowy eaves, is covered with red tiles. Balancing chimneys remind us that this style of architecture was the progenitor of the Georgian style of house which, in its time, depended so much on balance for its dignity.

Compared with the front of the house, the rear is quite *intime*. Midway in the rear façade is the indented porch, its opening marked by two arches that support an open sleeping porch above. The detail in both instances is characteristically Italian. A long, narrow pool extends from the pavement in front of this little cloister, serving as sky-mirror and pleasantly reflecting the lines of the house.

A glance at the plans shows another characteristic Italian feature—the house is self-contained in that it has no extensions. The porches are within the lines of the house itself. On the first floor this reduced the size of the hallway to a minimum. Yet even in so small a space the entrance is gradual—a vestibule first, then a short passage alongside the stairs, then into the hallway itself. To the other side are coat closet and lavatory. The other downstairs rooms follow a natural sequence—a house-depth living room, fourteen feet by twenty-three and a half. Windows on three sides give it ample light and ventilation. The fireplace is set opposite the entrance door and should, of course, be finished with an Italian mantel. A door in the corner opens on the porch. A little more than half the living room's size is the dining room, opening on the porch and leaving enough space on that side of the hall for a kitchen nine feet by ten, a small pantry and a refrigerator alcove beside the service entry. On this first floor no space is wasted, each room has privacy, light, ventilation and its various appointments are so placed as to make for ease of living.

The second floor presented quite a different set of problems: in some way that indented sleeping porch had to be compensated for. Likewise the owner's own bedroom should be placed at the rear since the street side of the house might be noisy. Draw a line down the middle of this second floor, and to one side is the owner's suite—the bedchamber, a front room that might be used for sewing or for a little child, and the bath. A door closes off this suite from the other rooms. Extra sleeping space is found on the upstairs porch. A guest room and another bedchamber that might serve for a child or a maid fill the farther side of this floor. Because of the position of the stairs and to reduce plumbing expenses, the bath that goes with these two rooms is located down the hall. Each of these rooms has its closet and in the hall has been found space for linen and cedar closets.

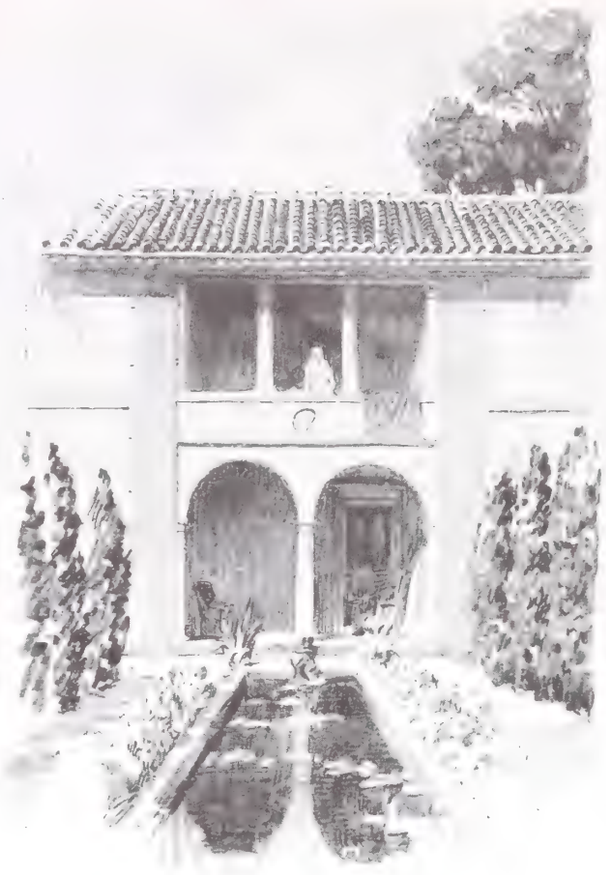
Two other things should be realized before the value of this little house is fully appreciated—its outside color and its furnishings. The stucco walls might be tinted pink or pale yellow with the quoins and string course in a darker tone. Both of the porches would be paved with tiles.

Inside either rough cast or sand-finished walls would be suitable for the bottom floor, with plain painted or papered walls upstairs. The first floor lighting fixtures would be wrought-iron in some of those excellent Italian reproductions that are now available.

Because of the size of this house—it is only forty-five feet by twenty-three inside measurement—the furniture should be very carefully chosen. Avoid large heavy pieces, however authentically Italian they may be. Use the lighter type of 18th Century Italian furniture or some of the Italian Directoire. An occasional piece of Venetian painted furniture would not be out of place if used here.

The style of the garden very naturally follows the style of the house, which in this case would demand a rather formal effect. Cedars may replace the Cypresses of Italy. The plantings will be confined to regularly shaped beds, and such flower borders as find place should be given a massed planting of low perennials or annuals. Small evergreens would line the edges of the pool.

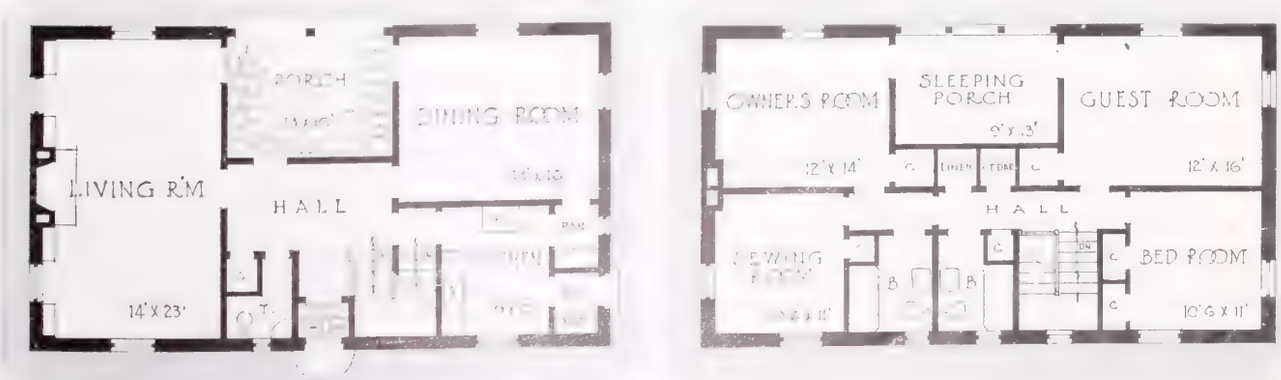
Having considered these various phases of this Italian house, the reader will know by this time whether or not he belongs to the Italian house class. And if he does, then this little design may be the very house for him.



In the center of the rear façade is an indented loggia-porch with a double arched face which supports an open air sleeping porch. A long, narrow, stone-rimmed pool extends out into the garden and mirrors both the porch

A small entrance hall separates the living room from the dining room and kitchen and leads out upon a tiled loggia-porch. Both living and dining rooms also have direct access to this porch

One side of the second floor is given over to a master's suite of two rooms and bath. Two other bedrooms, a bath and a large sleeping porch complete the room complement of this story





This pleasantly picturesque English Cottage is the home of Mr. Asterly Jac in Surrey. It is a two-story structure constructed of whitewashed brick and half-timber. Surrounding it is a series of lawns and gardens. A wide turf path leads through the gardens to the entrance



The dining room at Britian Farm is furnished with appropriate 18th Century and earlier English pieces. Light-toned plaster walls give a cheerful aspect to the room and set off the darker sheen of furniture and ceiling beams. Small paned casement windows frame garden vistas



L. J. Mascia



Broad lawns sweep across the front of Mr. Jac's residence to the point where the garden plantings begin. A thick Yew clump trimmed into a grotesque form guards the entrance door

The garden adds much to the charm of an English cottage. After the various flowers which grow in his garden Mr. Jac designs the splendid feather replicas for which he is widely known

AN ENGLISH COTTAGE AND ITS GARDEN



Grindstone Hill Farm, the house of John Held, Jr., at Westport, Conn., has been the subject of several successful architectural changes and [illegible], the farmhouse had been badly "modernized" by a commonplace portico and balustraded terrace



Doing away with the portico, a front member was added. Columns and pilasters run up to a broad cornice above which the pediment repeats the Classical eaves of the side of the house. A broad paved terrace now has been extended across the front of the residence

GRINDSTONE HILL FARMHOUSE

Keeping Pace With the Family, The House Grew Larger

JOHN HELD, JR.

HOUSES are like coats. The longer you wear them, the easier they fit. You ought to be able to live in your house the way you slip into an old coat, and it ought to fold itself comfortably around you. Come home at nights tired and out of sorts with the world—slide into the old house, slip into the old coat. Joy and bliss!

But there's a limit to coats and houses. There's a point beyond which neither one of them will stretch. The old coat is comfortable so long as your figure remains what it was, but add a little avoirdupois, get a little broader around the meridian, and comfort is gone. Let it out! Put a gusset in it!

The story of Grindstone Hill Farmhouse is a chronicle of architectural gussets.

It began as a respectable, commodious Connecticut farmhouse and it accommodated us for some time without pinching. Set on the brow of a slight rise back from the road, it commanded passing rural traffic and the meadows that stretched behind it. Out back was a big barn. A previous generation of owners had added a kitchen wing with a bedroom above and pinned a portico on the front of the old house like a big breast pin. Each side of the portico stretched a boarded porch with a wood railing. This wasn't very much to write home about, this board porch, and all it needed was a line of rocking chairs to make the place look exactly like a country boarding house.

After a time we began to break out at the elbows. From one rear corner of the house was projected a line of woodsheds broken by a driveway arch and then continuing on to house the laundry and expand out back into a garage. These sheds are in what the architect called the vernacular of Connecticut. But when he came to the south side of the house he almost spoke a different language. He acquired a Southern accent which he transmitted.

The family had increased in size. First, one youngster. This was a very little youngster, as babies are apt to be, but its care needed a lot of room. The upstairs of the main house and the second floor of that kitchen wing were nowhere big enough for it. To meet this expanding family avoir-

dupois quite a large gusset had to be added. A section was put on behind the old kitchen wing, as you can see in the pictures, and the roof continued to the front line of the house, thereby making an upstairs gallery where the baby could sleep and play.

Downstairs it gave us grown-ups a covered side terrace. This we flagged, built steps down to a lower level and laid out a garden in an enclosure on this south side. One end of it was hedged in by a tool shed that threatens soon to become a guest house, and the two sides were fenced with pickets. A wide border of perennials stitches a gaudy hem around the grass plot. Below the house terrace is an oblong pool which is just about deep enough for our friends to fall into and babies to dabble in without doing much damage except to the Water Lilies.

This addition quite changed the character of that side of the house. The kitchen wing no longer looked just stuck on: it became an integral part of the house. The upstairs gallery and its pretty balustrade softened somewhat some of the New England cold, solemn asperities that the original house had. And the renovated old coat began to get comfortable again.

[illegible] and addition to the family—twins—and the coat had to be expanded again. We couldn't very well do anything to the north, the south side was complete and the rear could not be stretched. The logical point of expansion was in front. We took away that old breast pin of a portico and ran up an addition that would give us a covered entrance porch with space above for a room. The gable of this new wing repeated the Classic side gables of the original house. A Romeo and Juliet balcony extends from the middle window, and below, the terrace has been widened to quite a generous size. At the south end is a wall, broken by a gate, that separates the south family terrace from this front. And it helps make a nice distinction, this wall: if you're just a caller you sit on the front terrace—friends pass through the gate. The chimneys also were changed, a vital point in the ensemble of any house, especially a house which is designed in those balanced Classic proportions.

While the patching and expanding of this old Connecticut farmhouse may sound easy, it was *not* done in a minute, nor without weeks and weeks of study. Nor was it accomplished without professional help. The average owner may think himself capable of remodeling an old house, and when he has finished the house will look it. Like the old coat again. The home-made gusset will never look anything but home-made. Send the job to a good tailor, and the coat will come back looking like a new one. Without the professional assistance of the architects the changes to Grindstone Hill Farmhouse could never have been done. Its success is due to their skill and vision and fine appreciation of old houses, to their feeling for country life, and to their practical knowledge of just how it is best to meet the requirements of a growing family.

As found, the original house had been expanded to the extent of a kitchen wing that projected beyond the main body of the house, an ungainly addition. From this point about the old front the architectural changes were made, as will be seen in the accompanying photograph



The line of the kitchen wing was extended to the front of the house and to the rear, thus adding a whole new section and giving an upstairs gallery and a wide covered terrace below. The garden is laid out on an axis of this terrace. Clark & Arms were the architects





The Thompson Co.

MARBLE FOR THE BATHROOM

Of black marble veined in white and gold are the walls of the owner's bath in Mr. John J. Craig's Knoxville, Tennessee, home. The floor is cream marble bordered by gray and black. Woodwork in jade green and curtains the same color create an interesting contrast. Barber and McMurray, architects. Mrs. Cuyler Kimball, decorator





appropriate walls of Italian tavanazza marble—white with black veinings—and a floor of marble-

The curtains are of peach taffeta

This view of the master's bath-

posite page, shows the recessed bath and the white-walled shower compartment with its businesslike array of knobs and levers. The room is lighted by wall fixtures



The furniture in this room is finished in rose colored lacquer with moldings and legs painted in a light stone gray

HOUSE & GARDEN'S MODERN HOUSE

An Original Scheme for a Lady's Bedroom Showing the Contemporary Mode in Furniture and Decorations

LUCIAN BERNHARD

MODERN bedrooms have an air of seclusive comfort and luxurious intimacy which contrast strongly with recent styles and particularly those of the late Nineties. Then glaring chandeliers, a stiff arrangement of over-ornate and cumbersome pieces of furniture, a multiplicity of knick-knacks and an abundance of heavy draperies created a chill and forbidding atmosphere which is antagonistic to the less robust and more highly strung personality which is representative of the 20th Century

In contrast to ony other room in the home, the Mistress' bedroom may have a definitely personal and individual atmosphere. A combination of tones should be used which not only complement but are complimentary to her individual coloring. The scheme, therefore, should consist only of her favorite shades or those which especially lend themselves as a sympathetic background for her particular type.

As only a few pieces of furniture are needed in the bedroom, and as the majority of these stand against the wall, they may be treated in such a way that they become more of an integral part of the room architecture than would be possible, for instance, in the living or dining room. So placed the individual pieces do not take on the air of strangers. They are incorporated into the whole and have no individual life of their own within the walls.

The use of a restrained color scheme strengthens this correlation. The blending of the same tones in the draperies and bedspread as have been used in the wall panels and to cover the individual pieces of furniture secures an unbroken wall line, and the room thus becomes an undistracting unit. This treatment intensifies the feeling of seclusion so very essential in an interior of this character, and creates a restful atmosphere which is after all the main aim of the room's designer.

A color scheme that is flattering to both the blonde and brunette type of beauty distinguishes the modern bedroom chosen to illustrate this article. In addition to being a bit unusual from the standpoint of color harmony, it is delightfully restful in effect as it consists of varying shades of soft gray, pale rose color and Copenhagen blue.

The floor is covered with a soft carpet the deep gray of caviar and the woodwork and furniture throughout are a combination of light stone gray and pale rose lacquer. The wood trim is rose with the moldings picked out in gray; rose also are the body portions of the furniture, the legs, moldings, and the tops of the dressing table and small occasional table being finished a light stone gray. This pale, soft rose shade is found again in the silk used as panels covering those portions of the flat walls that are not wood. The silk of the draperies and glass curtains is also pink. To relieve this warm color and to bring a note of contrast into the room, Copenhagen blue is used in three different shades. The ceiling is painted the lightest of these tones, with the frieze carried out in the two deeper shades. The darker blues are used in the silk bedspread, which is fashioned in an interesting design of squares, and in the



To give as much room as possible the bed and night table are built into a niche. On either side are closets concealed in the paneling



The bed is lacquered in rose color with moldings and carved ornament painted a light stone gray. The silk bedspread and the covering of the cushions at the foot are done in [illegible]

Covered in dull blue silk, the chaise longue below with its frame painted pink and pale gray makes an interesting spot of color when set against walls that are hung in rose colored silk. Lucian Bernhard, decorator



coverings of small cushions at the foot of the bed. Deep blue also are the carpets on the platform on either side of the bed, while scattered around the room are well-designed, blue glass vases to further accent this cool color. The cushions and covering of the chaise longue are heavy silk in the medium tone of blue.

Particular care was given the problem of lights in this room. The lighting is both practical and restful as it is concentrated in the headboard of the bed and in the top of the small cabinets on either side. It comes through heavy glass panels, casting interesting reflections on the walls of the surrounding niches which are painted a light stone gray. In this manner a mild glow is created sufficiently strong for reading but with the unpleasant glare eliminated. A special dimmer permits the use of increased or decreased light as desired.

As conservation of space is an essential factor in the decoration of the majority of bedrooms these days, only the necessary furniture was used in this room, the most interesting arrangement being the pieces comprising the bed group. The bed itself is built-in, so that its headboard is an integral part of the niche. In the wall on either side of the bed, within easy reach, are small cabinets for books. Just below these stand built-in night tables containing small, movable tables which may be drawn out as desired. At the other end of the bed platform, which is covered in the center portion with blue carpet, are square cushions to seat visitors. These are covered to correspond with the bedspread in two shades of blue silk. In the wall spaces flanking the bed niche are built-in closets. A large dressing table, with its accompanying chair, a chaise longue, and a small occasional table, all painted in rose lacquer with moldings in gray, complete the furnishings.

NOTE: This is the third in a series of decorating suggestions for the main rooms of a house furnished in the contemporary manner. In November a hallway was illustrated. The December issue featured a man's study. In the February number there will be a complete decorative scheme for a modern living room.



While the modern fireplace functions much better than its older counterparts it still retains the same charm of line and detail. The Georgian example above is in the living room of the home of Miss Kate Doggett, Fredericksburg, Va.

CONSIDER THE IMPROVED FIREPLACE

Scientific Principles Applied to Its Construction Have Increased The Factors of Efficiency and Safety

ELIZABETH HALLAM BOHN

THE colorful charm of dancing flames or glowing embers on an open hearth exerts its old-time lure even in this vivid age of speed, action and discard. Primitive fire-worshipping impulses stir in the most sophisticated breast in response to the sparkle and gleam of firelight playing on the luxurious furnishings of the 20th Century. But more recently acquired standards of cleanliness and efficiency demand that the home fire burn on an altar of mechanical perfection.

The picturesque huge fireplaces of the old Colonial homes so eagerly searched out today as a background for our thermostatically controlled existence, no longer draw in the air necessary for the life of the fire through chinks in doors and windows and whirl it across drafty floors. Heat and smoke no longer roar unchecked up a capacious open flue in a glorious orgy of waste. Science has bowed to the universal appeal of the open fire and reconstructed the old chimney according to the same formula which makes the newly designed one safe and smokeless.

Today's chimney is built around a fireproof frictionless lining, and cement mortar takes the place of the old time lime mortar whose deficiencies so often allowed sparks to creep through onto the hand-cut timbers. A coat of paint on the outside reduces the conductivity of the brick and serves as an additional safeguard in sealing up possible leakage. But the real transformation occurs just above the fireplace itself. Running the full length of the "throat" is a cast iron damper, adjustable at the touch of a poker or the turning of a knob extending through the chimney piece. For the roaring pine fire the throat is opened wide; an inch or two is sufficient for the less exuberant oak or fragrant applewood, burning more slowly on the firedogs. Complete closing of the damper, when no fire burns, prevents prodigal rush of central heating up the flue and blocks the entrance of summer insects.

Not content with controlling the draft, the manufacturers have built still further, relieving human frailty of the formation of the most critical part of the fireplace, the throat and smoke chamber. The mason can now obtain readymade a correctly shaped and proportioned form of metal, whose smooth surface offers little resistance to the smoke and expanding gases as they are forced up the flue. In their wake they draw the pernicious "down draft" which the flat smoke shelf deflects into the upward rush of hot air instead of allowing it to carry smoke down and into the room.

The fireplace unusual in shape or proportion often lends great architectural charm to the room it dominates. Many of the beautiful originals brought to this country from across the sea attain their distinction from this feature. A broad arch perhaps

(*Continued on page* 102)

A LITTLE PORTFOLIO of GOOD INTERIORS



Towers & Isbell

Portfolio this month demonstrate the architectural and decorative value of molded plaster. The first, shown above, is in the home of J. D. Rhodes, at Atlanta, Georgia, of which Hentz, Adler &

THE BEAUTY OF MOLDED PLASTER



Whereas the Rhodes dining room, found on the previous page, shows plaster cut intaglio, the decoration of the dining room in the Willis Jones residence in Atlanta is in the more floriated forms of 18th Century Classical designs. Hentz, Adler & Shutze, architects

FROM ATLANTA AND NEW ORLEANS



Tebbs & Knell

Robert Adam was given to a liberal use of molded plaster decoration in his rooms, and it is interesting to find an example of such work in New Orleans, in the distinguished dining room of Mr. R. F. Dugue's residence, which was decorated by George Gallup

IRISH FURNITURE OF THE 18TH CENTURY

Although Exhibiting a Style Similar to Chippendale's, the Irish Pieces Antedate This English Designer

EDWARD WENHAM

As each individual collector progresses in his study of the earlier arts of various countries he invariably encounters examples that, from their form and manner of treatment, would appear anachronistic to the dates to which they are ascribed. In most instances despite these apparent contradistinctions the attributions are correct, for it was not uncommon either for a craftsman to revert to a former style to obtain design, or in isolated cases having through various channels become familiar with certain exotic motifs, to presage these by several years in his adoption of the foreign style before it received the recognition accorded it in his native country in later years.

Such apparent anachronisms are found throughout the crafts of Great Britain particularly after the formation of the great trading companies, for these quickly became the means by which various innovations were introduced. Yet these same forms later arrived from Europe embodied in a fully developed fashion. Thus while we might be inclined to date a piece at the period of the vogue, actually it may represent the work of several decades before.

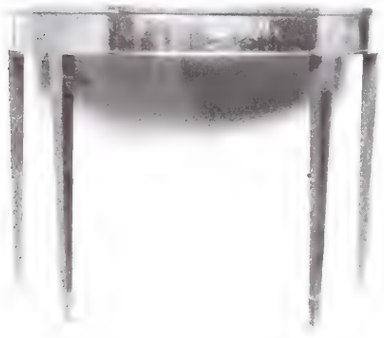
On the other hand we have also to combat that tendency to accept the designation which a style has derived merely from popular conference. In this, we fear, that many pieces are today often wrongly assigned owing to the date being accepted from the generic name applied, whereas a close examination of the characteristics reveals an entirely different period. One of the most outstanding misconceptions of fact is in the use of the term "Irish Chippendale" as applied to the furniture of that country made in the early 18th Century. Actually between this and the styles of the celebrated English cabinetmaker there are many and wide variations. For even if a considerable similarity exists, as it doubtless does, as soon as a collector has become familiarized either with the features of the Irish pieces or the more delicate designs of Chippendale, he experiences little difficulty in distinguishing between the work of Ireland and England.

Before proceeding to deal more specifically with Irish mahogany furniture it might be well to mention that while much fine domestic woodwork existed in that island anterior to the Georgian era, few pieces from the early oak or even the later walnut periods remain. This is due to various causes, apart from the natural decay through the flux of time, which in any event would more particularly only account for erosion in certain parts of oak pieces, owing to their exposure to the dampness from the wet rushes with which at one time the floors were strewn. Rather the dearth of other than mahogany would seem to be due to the destruction consequent upon the disturbed conditions that existed in Ireland during the 17th Century. Further, owing to the lengthy military occupation there was no incentive among the native nobility of Ireland to stimulate the crafts.

Present day collectors therefore realise that the paucity of examples pre-dating the



Ingenious combination table used for tea, dice, games or reading. The employment of the shell motif indicates that it dates from the early 18th Century. The National Museum, Dublin



Late 18th Century semi-circular [illegible] made in Ireland. It is of harewood and satinwood and distinctly shows Hepplewhite influence in the decorative inlay and spade terminal feet. The National Museum, Dublin

(Below) Mahogany side table with elaborately carved apron. It illustrates the protuberance often observable together with the claws of the feet. About 1750. National Museum, Dublin





The desk pictured above is one of the very rare instances in which the lower edge has a carved molding along it. The knee of the leg is carved with the decorative cabochon motif. By courtesy of R. W. Lehne

reign of George I precludes the advisability of any effort being made to procure oak or walnut indigenous to Ireland. It is, therefore, our purpose to confine ourselves to that woodwork which is more essentially Irish in character and which first appeared about 1725 and continued to be made for some thirty years afterwards. That certain features appear which manifest like characteristics to those of Chippendale's designs is admitted. But first it must be remembered that this maker's *Directory* was not published until 1754. The similarities are due to the fact that both the Irish and Chippendale borrowed their inspiration largely from Dutch styles, introduced to England by William III and continued with certain modifications through the Queen Anne period.

That which is particularly noticeable in the larger pieces of Irish mahogany furniture, especially the splendid side tables, is the massiveness of the carved decorations and the prodigal use of this expensive wood. In this, although possibly the observation has not previously been made, we cannot refrain from suggesting that there is no small evidence of the William Kent influence. This architect-designer who is today so little known as to be rarely included in a chronology, flourished exceedingly during the reign of Anne. Nor despite Hogarth's satirical references to Kent's often bizarre styles did this architect fail to impress his influence upon later furniture, even if his actual vogue was but brief. Therefore it would seem that the side tables decorated with massively carved friezes combining satyr masks and other grotesques, found on Irish mahogany, were in reality adaptions from the architectural structures of Kent.

Comparison of furniture made in Ireland with pieces which were designed and made by Chippendale reveals more than sufficient variations both to eliminate the supposition that any important school of cabinet makers existed in Dublin who followed the English master, as well as to dispose of any suggestion that the styles are wholly contemporaneous. For instance,

(*Continued on page 110*)





About 17th Century oak bog oak chair of the massive type which shows early Gothic construction in combination with decorations of the Italian Renaissance. By courtesy of R. W. Lehne

(Top of page) A three-back settee on six cabriole legs with scroll ears and lion paw feet. The round shoulder shape of the backs reveal the influence of the Queen Anne styles. From R.W. Lehne



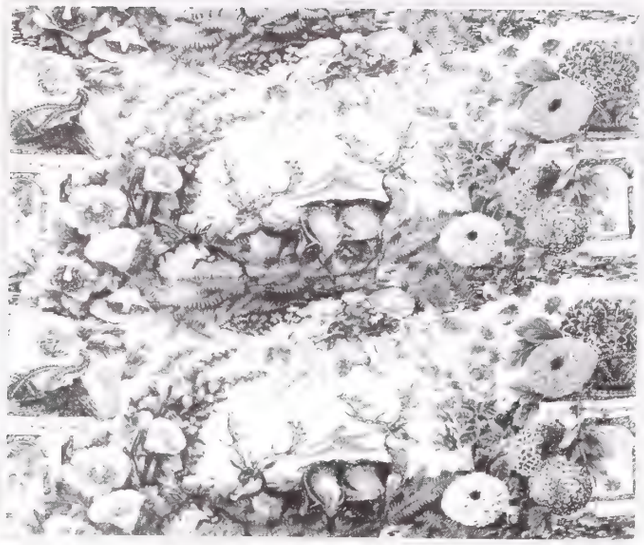
This Irish 17th Century chair found in Ulster shows a curious use of ovolos in the carving of arm supports and a grotesque lion mask and ring on the knee of the cabriole legs. R. W. Lehne



Ornate carved wood and gilt armchair originally made for the Aldermen of Skinner's Alley, Dublin. This corporation was formed about the end of the 17th Century. Courtesy National Museum, Dublin



Irish mahogany chairs covered in needlepoint bearing the arms of Howard and Eager. In each piece the back legs are similar to the front supports and the front seat rail is treated in an unusual manner







(Above) The stag is here seen surrounded by rich foliage. Greens and browns predominate in an excellent design for a man's room. Chintz Shop

(Top, Right) One's racing blood responds to the chase as it is depicted in "Derby Stakes," which recalls the event of May 13th, 1[illegible]. Ethel A. Reece, Inc.



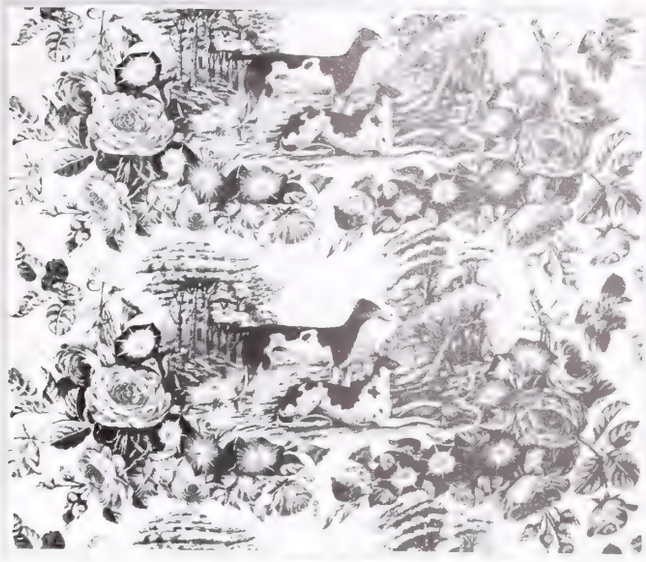
A recent print of Rebecca Cresswell's man Friday, idolized most of all by lads of that age, would do wonders to adorn the nursery. From Stark Brothers



(Above) Rich purples, greens, reds and browns lend their warmth to the joviality of the scene depicted in "The Stage-coach." This chintz is to be had from Mrs. Gillette Nichols

The usual [illegible] Lowell [illegible] the [illegible] Chintz [illegible] ornamented [illegible] Chintz Shop

PASTIMES IN CHINTZES







(Above, Left) Keen-eyed and lean are these hounds, anxious to be at the end of the chase. Apricot, blue and green appear in the design. Chintz Shop

(Above, Right) That golf was a favorite pastime even as far back as 1600 is conclusively proved by this very interesting chintz which comes from Baphé



(Above) Diana, the famous patroness of the hunt, deserves a place in the home of any lover of that sport. The color scheme of this chintz is peach, henna and brown. Bostwick & Treman



Vivid colors mark the print shown above, "Fighting Cocks," which is carried out in purples, yellows, greens and blues. These tones would enhance a dull living room. James McCreery & Co.

SPORTS IN PRINTS

Yachting appeals to so many people that it is small wonder that this chintz is so popular. The gallant Mayflower and the graceful Galatea are shown in full sail. It comes from Bertha Schaefer



As a playroom for the children or a game room for their elders such a well-lighted, cheerful basement room is a splendid addition to any house. It is in the home of W. Wallace Lyon, Scarsdale, N. Y. Julius Gregory, architect

THE CELLAR BECOMES LIVABLE

With the General Adoption of Modern Heating Systems the Basement Has Taken on New Importance

JULIUS GREGORY

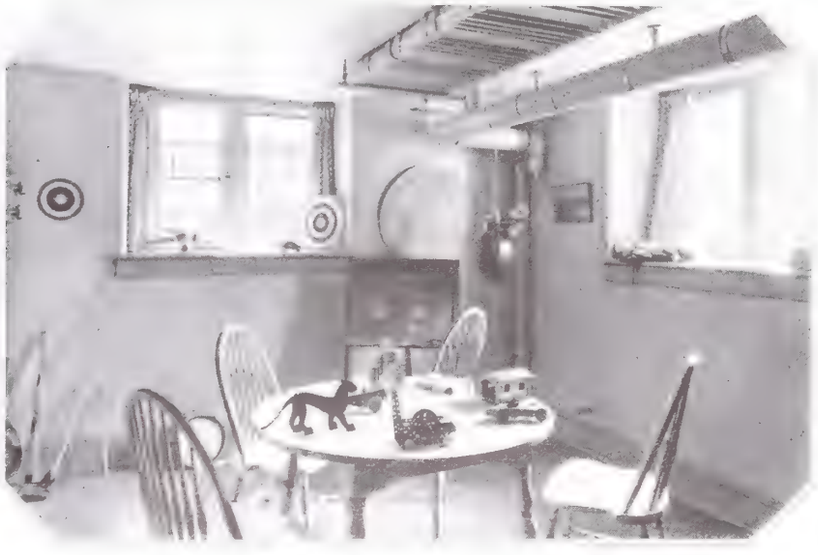
IN the development of house planning, as time has passed, we have gone through various periods in each of which there has been a distinguishing feature, something better or more attractive than before. Most of us can recall the wonders of open plumbing and the first tiled bathrooms. Then there was a time when out-door sleeping was an essential requirement to many and no house was considered complete without a sleeping porch. Not so very long ago, one could speak with pride of his fireplace that was really made to burn logs. Now our interest is attracted to such things as brass pipe, electric refrigeration, insulation, oil and gas heat and color in almost everything pertaining to the house. As a result of the application of some of these new things, especially the modern heating appliances, we are finding much more usable room in our houses than ever we had before.

Nowadays, in planning a house, aside from the lure and great interest of modern architecture, we are very much concerned with making use of the entire building from cellar floor to ridge pole. Through the use of the very efficient insulating materials available, there is no longer any necessity of having wasteful attic spaces nor hot attic rooms. A thoroughly well insulated roof makes the rooms underneath valuable and wholly usable in comfort. Where the topography of the ground has permitted, we have for a long time been building garages into the cellars of many of our houses, and now, with the advent of the new methods of heating, we are beginning to realize all we have been wasting in our old dark cellars. As the attic full of cast-off furniture has disappeared, so will the dark and dusty cellar go the same way, giving place to cheerful, interesting rooms. We are now planning basements that form part of the living quarters of the house.

The new basement houses the laundry, with its enamelled walls and ceiling and equipped with modern machinery; the plant for hot water and house heating, operated by gas or oil and placed in the open cellar; a store room for provisions; another for trunks; often still another, fitted with a heavy iron door; a tiled lavatory and a children's playroom. The floors throughout are of colored, dustproof cement, excepting in the playroom where they are of wood. It is not difficult to envision this bare outline and see the great possibilities, not alone of architectural charm, but of the many uses such a plan permits.

While most people move to the country and build because of their children, real consideration has not always been given to their actual comfort and ways of living. Children require a place to play indoors as well as out-of-doors. We have planned playrooms for them, sometimes on the second floor, more often in the attic, neither of which schemes has worked out well, excepting for the smaller children. The noise and dirt from tracking through the house has inevitably been a source of annoyance, and as they grew older the playroom on the upper floor became too remote from yard or garden. A playroom in the basement has been a solution of the problem by placing the





(Above) This room in the cellar of Sidney Sond's residence at Harrison, N. Y., has walls and a fireplace that might have been in a woods lodge. Julius Gregory, architect

In this well-lighted, cheerful playroom in the basement of Mr. Gregory's own house at Scarsdale, N. Y., the boys may be as noisy as they wish without at all disturbing their adults

children within easy access to the out-of-doors as well as to the upper floors of the house, and in a place where they can make just as much noise as they wish at their play without disturbing anyone.

The ideal plan of a basement, besides the necessary practical considerations of laundry, store rooms and lavatory, provides for a playroom connected by a passage to another large room containing the heating plant. Usually, with this plan, the main stairs continue down to the basement as also do the service stairs. If possible, the playroom should have a fireplace and a door leading directly to the outside. Certainly, it should have shelves for books and small toys and a closet for the large things. Being in the cellar, where the walls are of stone, the reveals of the windows are deep, providing a wonderful place for plants, fish bowls and turtle ponds, and, when gayly curtained, can be indeed interesting. The walls and woodwork may be painted in bright colors; the floors of wood should be well varnished. As this room is often used as a dining room for the smaller children, there should be a table and chairs of the proper height. For other equipment, it is desirable to have a clock, an atlas hung on the wall, suitable pictures, a blackboard and a phonograph; a punching bag and boxing gloves for the boys, and a doll's house for little girls. On rainy days, the whole open cellar, playroom, corridor and boiler room become a playground, where the children are safely in their own domain to play at will. The boys can build a house in a corner of the boiler room and carry out their construction projects without upsetting the playroom with the rough work, while the girls may play there in peace. It is an absolutely workable, common sense plan for the children, which can quite easily be carried out in almost any house.

Another use for this new type of basement inevitably follows. Interesting in its architectural treatment, and with the playroom already equipped with a phonograph, the possibilities for purposes of entertainment are obvious. By the mere hanging up of some Japanese lanterns, together with the lights from the Christmas tree stock of trimmings, the porch and terrace furniture grouped around, the basement is transformed into a delightful place, so attractive that a party may be held here thus doing away with any upset or disturbance to the living floor of the house.

For older children there is often a recreation room in the basement with wood floors and fireplace, bookcases, tables and easy chairs. For those still older, the plans

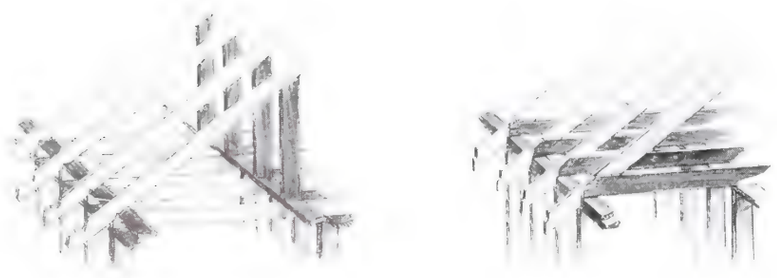
(*Continued on page 136*)



Basement foundation walls should always be brought squarely together at corners as illustrated at the right above. When sand and dirt are left in forms before the cement is poured, the result is often as shown in the left-hand sketch above



By means of special forms chimney and fireplace foundations should be poured at the same time as the walls, thereby creating a single unit. At the left above is shown an incorrect manner of support through the construction of brick sub-walls



A poor and a good example of roof framing. The plate supporting floor joists should be of two 2" x 4" pieces instead of one. Rafters should be at least 2" x 6" instead of 2" x 4". They should rest on the plate and be nailed against the joists

WHAT PRICE LOW BIDS?

Various Important Details In Residence Construction

NAOMI SWETT-SOMMERS

ONCE on a time a house was a house—good, sturdy, honest and true, and it served staunchly as home for generation unto generation. But nowadays a prevalent feverish insistency for low bids produces houses of inferior materials and construction, which in a deplorably short time begin to leak, crack, settle, spread, peel and in general exhibit every possible indication of early decrepitude.

Every householder wants the home that he builds to possess maximum strength and endurance, with promise of minimum vibration and depreciation, and if he would see his desire a reality, it is of utmost importance to know exactly what is going into the chassis, it might be called, of the building that represents his investment.

Take the foundation. Of what avail are beautifully designed rooms if the house is not supported by a foundation that will be permanent? Hence it is not sufficient that the cement and gravel mixtures barely meet the average city building requirements; they should be even several points higher, and auxiliary walls covering the unexcavated portions of the ground should be six inches, instead of the four inches in width that are generally used in these unseen locations. Then, too, foundation walls should meet squarely at the corners, which important feature can be accomplished only if the loose dirt that falls into the forms is carefully removed before the concrete is poured. Otherwise carelessly rounded corners result with consequent weakening of the entire foundation.

Many folks wonder why fireplaces yawn and crack around the mantels, or separate at the exterior. Well, that is because the fragile brick sub-walls are run up after the structure has been built, instead of the foundation for the chimney and fireplace being made a part of the basement walls themselves by being poured into special forms, giving a single unit foundation.

Good roof construction requires that the roof rafters have ample bearing upon a plate of sufficient strength which tops the studs. The roof rafters should not be smaller than 2" x 6", and 2" x 8" ones are better. The rafters should be nailed against the floor joists as shown in the illustration. Unless the roof span is very great no other supports will be found necessary. For insurance against leakage only 100% vertical grain, guaranteed brand shingles of ample

thickness should be used. Or if composition shingles are used, insist upon only standard, well-known, guaranteed brands.

It's been a sort of blindly accepted theory that windows and doors will bind, and plaster will crack, and that there is not so very much that can be done about it except to institute a never-ending series of repair jobs from year to year.

Windows will not bind and the plaster around them will not crack if they are built right. All window frames should have two heavy 2″ x 4″ edgewise timbers across the top of the opening, forming a 4″ x 4″ header capable of supporting much more than its normal load; and in addition, perpendicular supports on the inside of the opening supporting the ends of the headers that carry the load down to the lower plate, with bracings under the plate that carry the load to the floor.

Has it occurred to you to inquire just how a house is joined together at the corners? A well built house has each corner post made of three 2″ x 4″ studs with the bracing blocks inserted between, forming a heavy post that may be depended upon to do honest duty, but in low-bid construction, only two 2″ x 4″ studs are used, leaving a cavity which does not allow for nailing close to the end of the siding strips. By the former method separation is impossible, since the heavy interlocked timbers could not give under the most severe circumstances, while the cheaper method not only makes permanency impossible but also brings into usage the tin corner forms, as a substitute for carefully mitred corners, which leave a merry playground for the wind to whistle through in the winter and cause chilly occupants to wonder why on earth it is that the house will not heat.

Nobody loves a squeaking stair, yet many of them do voice their protests against being used. But they won't squeak if they are well built which means that instead of the stair-jacks being nailed directly to the studs without bracing, and consequently separating at the joints later on, two rows of extra bracing blocks are placed between the studs, giving them solidity and rigidity by distributing the load and making squeaking impossible.

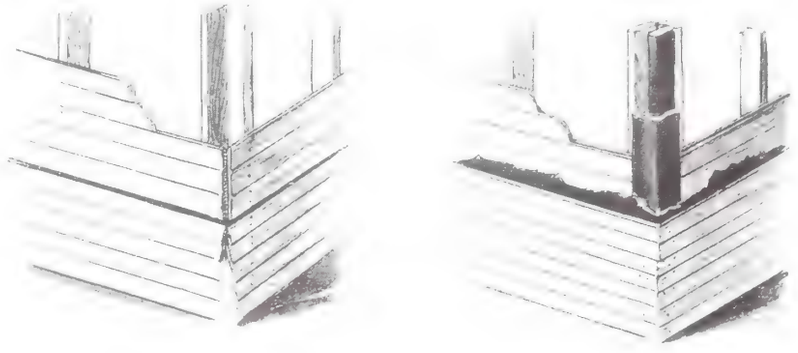
Whatever you do, insist upon first quality materials and craftsmanship throughout the house. Not only insist upon them, but see that you get them. Guaranteed trade-marked brands, which have withstood the test of time, will be your safeguard in materials, and insofar as workmanship is concerned, your one protection is the established reputation of a builder who can point to many creditable past achievements as his best advertisements.

Wall plaster should be mixed extra thick and rich, and finished so fine that it will look as smooth as porcelain when enameled. Oak flooring should be hand-picked, clear white wood of uniform quality throughout,

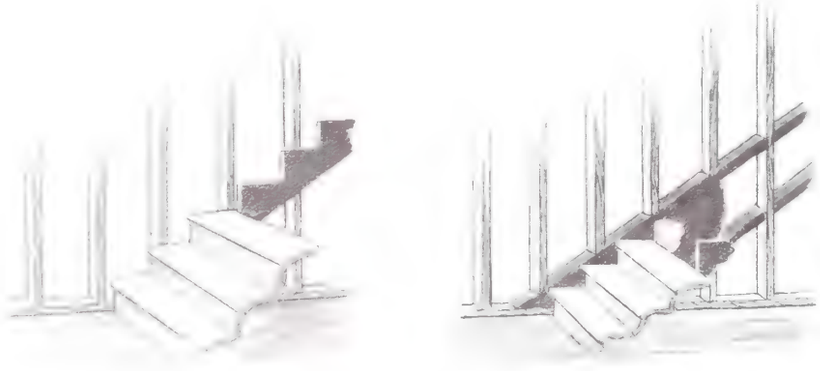
(*Continued on page* 104)



Two 2″ x 4″ edgewise timbers across the top of a window opening give a support that can easily carry much more than the normal load. Other perfectly adequate supports are shown at the right above will also help strengthen the frame



Two 2″ x 4″ studs erected at corners in the manner shown at the left above do not allow for the nailing close to the end of siding strips. As at the right above, three studs with bracing blocks between form a corner post with interlocked timbers



Lack of bracing to the studs without ... bracing result in separation of the steps and squeaking. Extra bracing blocks between the studs give more strength and add solidity and eliminate squeaking and separation by even load distribution



rural setting is to many of us the

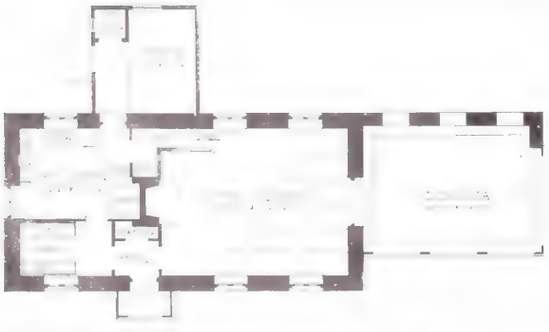
field, N. H., home of Albert Ed-



An ARCHITECT'S SUMMER HOME

The simple entrance porch is fashioned of green-painted lattice panels along the front of house and loggia

A large living room with fireplace and beamed ceiling, a kitchen off which is a convenient breakfast nook, a storage shed and a loggia porch comprise the first floor. The second floor of the house is made up of two bedrooms and a bath







Toon & Knott

MANSART RECURS IN NEW ORLEANS

What more fitting than that in our most French city Mansart should return to revisit [illegible] a modern house! It has been excellently done in the home of Dr. Hilliard E. Miller. Favrot & Livaudais, architects

As will be seen in the interior views on the two following pages, the ground floor rooms are airy, large and [illegible]. A circular stairs is a feature featured in the hall. Four large bedchambers are on the second floor







The climate of New Orleans necessitates high ceilings, long windows [illegible] insulation [illegible] dignity and an openness to the room, as can be seen in the library above and hallway to the right



The free-standing stairs found on page 59 are here shown in reflection. The entrance is in one corner of the hall, with the stairs rising from the other side. Paneling is carried through all the first floor rooms. Furniture is of the period



INSIDE A NEW ORLEANS HOME



Against the Classic background of paneling in the dining room has been used 18th Century furniture. In the living room are found larger pieces of French extraction such as were produced in New Orleans under an older régime

The elaboration of the living room fireplace and overmantel are repeated in panels on the opposite wall. Directoire lighting fixtures and a French book table on each side the fireplace repeat the Gallic genealogy of the house

APHORISMS ON COLLECTING PORCELAINS

This Gentle Form of Mania Takes Some Strange Ways

And Needs Especial Guidance

CHARLES OULMONT

BEFORE all things, an important bit of advice to collectors whose wives or whose mothers or sisters are maniacs when it comes to being the violent enemies of dust, of dirt, of the "dangerous" microbe—ever making war on their servants in order that the housework be done with daily diligence: put your bibelots of porcelain and even earthenware in glass cases. Isolate them with all solicitude from the vandals. Watch over their preservation, though the mistress of the house encourage their destruction—however involuntarily, I know, and with a praiseworthy aim, I don't deny. But the result is there. *Vae victis!* And in this case the vanquished are the fragile bibelot . . . and its owner.

Do not by any means forget this little warning: porcelain or pottery, however well repaired, loses three-quarters of its market value. I will even say that for real collectors, they are in this state no longer worth anything. Just like the spavined horse for the horse-lover.

Therefore don't console yourself by thinking that even if one has broken in two, three, or ten pieces your Delft pitcher or your group of Saxe: "I can send it to be repaired, and when the bibelot comes back from the 'hospital' there will be no visible trace of the accident." Error! You are counting without the pitiless eye of the expert, whom nothing escapes, neither smallest difference in tone, nor slightest protuberance. It is better to know the truth: you will thereafter no longer be able to ignore it.

Besides, the varnish which is used by the porcelain-restorers invariably leaves an aromatic smell. Authentic and intact pieces are without any odor.

I remember a collector who used to say pleasantly, when one of his porcelains had been broken: "Ah! here is one more which is only fit to be given away as a present."

From the point of view of faking, more effort has been applied to earthenware than to porcelain. The great difficulty as to the latter lies in reproducing the white of the background, which is never so milky and always more opaque than in the originals. Doubtless they still make old Nevers at Nevers, and in Rouen, old Rouen; Hispano-Moorish plates in Spain, old Rhodes in Rhodes, in China old China and old Japan in Japan, but the only beautiful fakes are those made by isolated porcelain-makers.

I have, purposely, not indicated to you any special works on such or such a part of the study of ancient art, since these nearly always err through a lack of technical documentation and by their too literary style. Thus, the "*Rembrandt*" of Doctor Bode, proclaimed as an authority, is a sort of catalogue, complete in appearance, but which, although containing enormous omissions, is yet much too rich in . . . false *Rembrandts*—identified with authority and all seriousness by the learned Doktor of Berlin.

In the same way, the volumes on Flemish Primitives, by Fierens-Gevaert, satisfy no more completely the need for precise knowledge felt by any admirer of Van der Weyden or of Matsys, than the volumes of Baron Portalis can satisfy a lover of 18th Century drawings, although these seemed to be almost too rich in documents when they were published; nor than the bulky work of M. Beraldi may content one who loves engravings by Janinet and by Debucourt. It is certainly no fault of these critics themselves: the subject is too vast. And yet as to what concerns ceramics, precisely because the seeker is, in the beginning, still more inexperienced, I think it well to indicate in order to enlighten him:

For French porcelain, the "*Histoire*" of Chavagnac and Grollier (1906).

For English china, the *Sketch*, by William Burton (1906).

For Delft, the *Histoire* of H. Havard (1878).

For Rouen, the "*Histoire de la faïence de Rouen*", by Pottier (1870).

For Nevers, the *Etude* of Broc de Segange (1863).

For Moustiers, the "*Histoire des faïences de Moustiers, Marseille et autres faïences du Midi*", by Davilliers (1863).

How does the eye of the collector become formed as concerns ceramics? At first, in the simplest way in the world; by comparing—say, at the Museum of Sèvres—different *white* pieces: a Chinese white, a white from Saint-Cloud, a white from Sèvres, hard paste with soft paste, etc. . . . etc. . . . And as the best of all guides, E. Ausher, asks us: "Tell me, after that examination, if you find in any dictionary words capable of translating the transparency of the paste, the sheen of the glaze, the impression of harmony?" You see that here, as elsewhere, a competent specialist teaches that you can never have a better guide than your own eye, and that book knowledge is of absolutely no use without personal, visual experience.

And the period of creation, of production, of a given model? Often the shape will indicate it. Collectors, it appears, in this way determine the date of manufacture of a plate model, even in *white*, when they light upon a specimen *without mark* and without ornament.

A purely chronological detail, but a very valuable one: when, towards 1804 Vauquelin discovered chromium, the oxides of this metal served to give greens of a typical shade, very different from the copper greens. So every piece containing traces of color produced from this metal is obviously of the 19th Century—a fact of which imitators of Sèvres or Saxe are often ignorant. Let us rejoice, for that very ignorance permits a trained eye to reveal the fraud without loss of time.

It is, indeed, always details of this kind which are the most marvelous aid against error. And in this case, historical knowledge is without doubt certainly a valuable adjunct to practical study.

As to marks, do not think that they are easy to decipher: a similar initial, for instance, could be deciphered on Strasburg crockery or Holitch ware, this being at the same time the signature of a potter from Rouen, of another from Brussels and of yet another from Milan.

Besides, there are manufacturers' marks, potters' monograms, town coats of arms, number of arms of the "patrons", marks of the workmen who turned or moulded the earth or paste; finally, the marks also of painters, gilders and decorators.

One must not neglect to see whether the mark is embodied in the enamel, as it is with the swords of Saxe, or if it be placed upon the enamel, as may be seen on Sèvres: there are marks under the glazing, known as "intensely fired", and there are sometimes marks on the glazing.

I will not deny that it is both interesting and useful to be able to find one's way through this labyrinth of marks, so as to know at once the importance of a discovery which one believes that one is making; but it is the same with ceramics as with paintings; the essential is not to do the stupid thing, not to buy a copy for the original—to know whether one is in the presence of a piece of Saxe or one of Chine, to be acquainted with the principal marks of the principal manufactures: the rest is but accessory, a sort of "luggage de luxe".

Just as I have advised you to distrust

(*Continued on page* 108)



THE NEW WITH THE OLD

The interesting feature of this room in the New York home of Mrs. Emily Davies Vanderbilt is the combination of contemporary furniture and accessories with traditional pieces. The table, the [illegible] in the modern manner. Margaret Ozeen, decorator



Though Vesta is classed as a semi-dwarf, its open blossoms have a spread of more than four inches. They are deep orange with faint traces of brownish red

NEW DAYLILIES FOR THE GARDEN

The Genius of the Plant Hybridizer Has Produced Varieties Which Are Far Superior to the Old Sorts

A. B. STOUT

Director of Laboratories, New York Botanical Garden

NEW types of Daylilies *(Hemerocallis)* have now been produced which greatly diversify this group of hardy perennials. Especially have the colorings and the forms of flowers been extended in new varieties that are certain to meet with the general approval of flower growers. Possibly Daylilies may yet earn, through sheer merit, a place in popular acclaim along with such favorites as the Peonies and the Irises.

In American gardens at the present time Daylilies are chiefly represented by a few of of the old well-known types such as the yellow-flowered Lemon Daylily *(Hemerocallis flava)*, or its close relative *H. thunbergi*, or perhaps by the Fulvous Daylily *(H. fulva)*. The sort last named has the richest coloring with the most red of any of the older types. It was one of the first flower garden perennials to be brought from Europe to the American Colonies. In hardiness it conformed very fully to the habits and demands of pioneer life and it adopted the new world so fully that it soon became almost a wayside weed throughout the older settled areas. Hence this Fulvous Daylily is now so very common that it is scarcely to be appreciated as a choice garden plant.

When speaking of Daylilies many persons think only of the two old species, the Lemon and the Fulvous. But a complete list of the known wild species that have already been brought into cultivation comprises at least eight species. Two of these *(H. dumortieri* and *H. middendorffi)* are dwarf in size and early in blooming. There are at least two double-flowered and one semi-double-flowered varieties. Thus in the older types there is considerable diversity in the size of plants, in the habit of growth, in the season of blooming, and in the size, shape and color of the flowers. The group of wild species and older horticultural forms gives a splendid basis for the development of improved varieties through breeding.

The rearing of Daylilies from seed, with deliberate breeding and hybridization more or less involved, was begun some years ago in Europe and similar efforts toward improvement of the group have more recently been continued in America. As a result about fifty different seedlings have already been propagated as clonal varieties, named, and introduced to the trade. Some of these varieties such as Luteola, Gold Dust, Apricot, Aureole, Shirley, Orange Gem, Lemon Queen, Yellow Hammer and George Yeld are excellent plants well worthy of a prominent place in modern flower gardens. It is to be noted that in only a very few of these seedlings has *H. fulva* been a parent and in none of these has the fulvous red coloring been intensified or extended.

The writer's efforts in the breeding of Daylilies and his studies of the sterilities of these plants now cover fifteen years of work. Nearly all of the older types and the best of the newer named varieties have been used in breeding and new types from the wild in China and Japan have been obtained and used especially in the development of new and rather distinct races of pink-flowered and red-flowered plants. Also from the beginning of the breeding work a special effort was made to use the old Fulvous Daylily as a parent in the hope that the red element of its coloring could be broken up, recombined and intensified in the offspring. Nearly two thousand seedlings, all from selective breeding, have now been grown to blooming age. Of these several





One of the new and better Daylilies which Dr. Stout has developed is Mikado, a type with a color range in yellows, oranges and fulvous reds. Some seedlings have banded flowers



Uniform light cadmium yellow are the blossoms of Wau-Bun, faintly overcast in places with nasturtium. Striking form is given by the twisted character of the petals

The blossoms of Vesta are full and wide spreading. When seen in the sunlight they show a gold-glistening quality that gives them much added brilliancy and effectiveness

hundred are attractive plants equal to or finer than any of the older varieties and some have splendid flowers of rather new and distinct coloring.

But the selection of seedlings for propagation and naming has proceeded slowly and with critical judgment especially when the coloring is in the shades of yellow and orange most common in the varieties already to be had. At the present time some fifty seedlings have been chosen as plants most worthy of propagation and of value as new horticultural varieties. Undoubtedly some of these will be displaced before they are [illegible] described by better seedlings that have not yet bloomed. Several plants, however, are of such outstanding merit that they have been given names and some [illegible] described and shown in photographs for the first time.

The outstanding charm of the Daylily Mikado is the conspicuously zoned pattern in the coloring of the flowers. In the mid-section of each of the three petals there is a large band of dark and almost purplish red of the shade designated as a mahogany red. The sepals show only slight traces of the red coloring. But the petals are fairly broad and hence in the open flower the blotches of mahogany red combine to form an undulating zone which stands in bold contrast to the rich orange color of the rest of the flower. The inner surface of the flower also sparkles in the sunlight in a fashion to almost make one believe it were liberally sprinkled with tiny flakes of pure gold.

The form of the flower is pleasing. The three petals overlap the sepals in the main portion of the chalice beyond which the six segments are separated and spreading. The fully opened flower measures about five

(Continued on page 124)



a simple lattice supports the vagrant growth of Hardy Everlasting Pea, Lathyrus [illegible], whose [illegible] in its shadowy bower the rosy-red and white flowers and foliage are pleasantly silhouetted



Be it ever so humble, there's no place like a door framed in Ivy and crowned with Sweet Alyssum and gaily-colored Snapdragons. A flower-[illegible] under to reach the window above, where the blossoms peep in of summer mornings

EMBOWERED COTTAGE DOORS



A GARDEN IN SANTA FÉ

Through this wrought-iron gate, fashioned by a local Mexican blacksmith, one passes into the garden of Mrs. David J. M. Comb, at Santa Fé, New Mexico, a garden in the style of Colonial Spain made from local material. Designed and executed by William P. Henderson





This garden is rich in color. Red and gray cement has been used with blue and white tile inserts. The upper terraces and walks are of red tile and a coping of old red bricks finishes the top of the adobe wall surrounding the garden

The adobe walls are finished a soft cream broken, at the end of the path, by wooden doors built in the native manner and painted a faded bluegreen. Such is the colorful background against which the planting has been set

HIDDEN BEHIND ADOBE WALLS





The McComb garden is laid out on the axis of a broad paved path extending from the rear terrace of the house to the blue gates in the farther wall. This path is of native sandstone in varying shades of red, purple and yellow

As in all Spanish gardens, the fountain is the central point of interest. Behind it is a wall fountain. These two add the soft music of water to the tranquillity of this flowery spot in Santa Fé designed by William P. Henderson

LIES THIS COLORFUL GARDEN



Genista pilosa spreads a dense, evergreen mass, shape and blossoms profusely. It is described as "an invaluable, densely close trailer making a cascade of gold over the rocks." Its flowers are rather fleeting, but it is attractive without them

GEMS AMONG THE LITTLE BROOMS

Hardiness, Attractive Forms and Colorful Blossoms Make These Tiny Shrubs Invaluable for Rock Gardens

LOUISE BEEBE WILDER

IT is extraordinary that the little Brooms, so delightfully gay and floriferous and so fitted, as many of them are, to brave the vagaries of our climate, have been almost wholly neglected in American gardens. It is not that we do not know about them, for all who are at all familiar with English countrysides, with the highways or byways of almost any part of Europe, with Old World gardens, must have seen and delighted in the glinting showers of blossoms borne by some of the numerous shrubs that come under the general name of Broom. At Pinehurst, North Carolina, and in several other places along the Atlantic coast, the common Broom, *Cytisus scoparius*, has established itself as a permanent resident along roadsides and in sandy wastes; and in many localities the Woad-waxen, or Dyer's Greenweed, *Genista tinctoria*, has become a lovely if rather pestiferous wanderer over barren hillsides, frequently, however, intruding upon the farmers' fields and pasture lands and giving a good deal of trouble to those ambitious ones who would bring the hospitable land under complete subjection.

And so we have had the beauty of the Brooms under our eyes at home, yet we have not made use of it in our gardens. This is partly because our nurseries, to whom we naturally turn for leadership, have not led us very far in this matter. Between Genista and Cytisus there are nearly a hundred species, irrespective of many varieties, and Ulex, the Gorse, has several more. But when you come to look them up in your catalogs you may find none at all, or at the most, one or two. By dint of careful search six or eight kinds may finally be unearthed, but this poor catch need not be a source of discouragement to anyone who has set out to know these shrubs, for they are most easily raised from seed and grow quickly. A cold frame, a flat or a deep pot in any sunny place will suffice. But it must be remembered that while the seedlings are so easily handled that they present no problem at all, a good deal of danger attends the removal of established plants, so that youngsters should be placed in their permanent homes as early as possible and guarded from oppressive neighbors while they are small.

As I have said, between Cytisus, Genista and Ulex there are many species and varieties. Many of these are fit to stand with the best ornamental shrubs that we use in our gardens, and are especially fine for use on sunny banks. The double-flow-

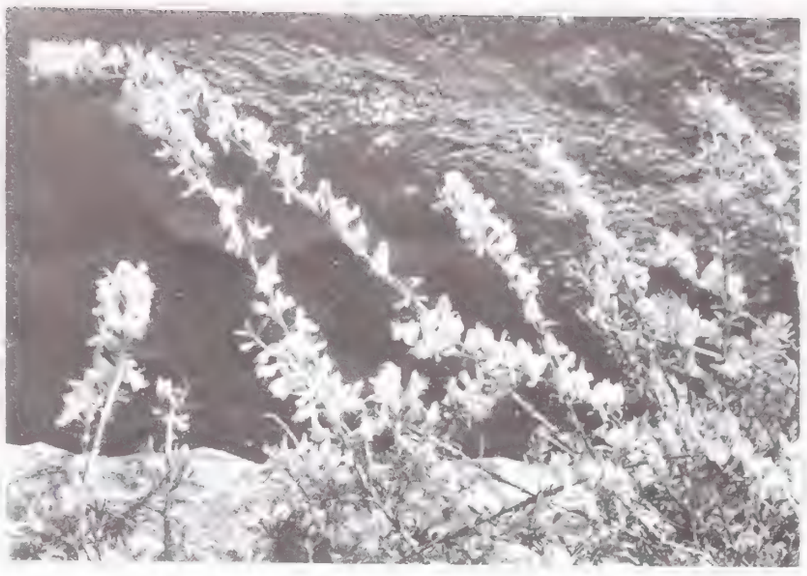
ered Woad-waxen commends itself for richness of hue, and the common Broom has numerous varieties, some with ivory-colored blossoms and one, at least, of which the flowers are brown and gold. The lovely white Spanish Broom, *Cytisus albus*, is fairly well-known, and there are many more tall species of beauty and distinction. But it is to the little Brooms and their charms that I wish especially to call attention here, for they are the very best of the dwarf shrubs that may be found for use in the rock garden.

The botanical differences between Genista and Cytisus are so slight that the gardener need not be concerned with them, and even the botanist would seem to be doing some very fine hair-splitting when he separates these two species. Growing in the garden they have much the same physical characteristics and their necessities and preferences are identical. They love sunshine, full and free, plenty of fresh air and a poorish, impeccably drained soil. A heavy, moisture-retaining soil may spell death to them during one of our open, soppy winters; and rich food causes them to break forth into sappy, soft growths which flower less freely and are far less winter-indifferent than the hard, well ripened wood produced on a low diet. They will grow and even appear to thrive in the poorest gravelly places, but a good sandy loam is what they really like the best.

In the rock garden the little Brooms may be given the summits, the highest places, where they may trail whippy branches over stony slopes, or materialize furzy mounds of green and glowing golden color according to their kind. They are indifferent to drought, which should endear them to us, and any that we shall here mention are reliably hardy as far north, anyway, as Massachusetts. Their informal habit of growth and the sort of untamed air that characterizes them make the little Brooms appear quite at home in the rugged setting of a rock garden, and the sunshine and sharp drainage which they may find there insure their prospering.

In a very large rock garden any of the taller Brooms may be made use of with fine effect. For the small rock garden the two indispensables are *Genista dalmatica* and *Cytisus ardoinei*. Which latter species, says Eden Phillpotts in *My Rock Garden*, "will prosper in a moraine with the least Saxifrages." But this jolly little bushling from the Maritime Alps will also thrive exceedingly in any well-drained sunny situation on the rock garden, where it makes a warm splash of color in the early spring, its golden pea-flowers in their abundance almost hiding the close mass of its slender stems and silky, trifoliate leaves. The wee Dalmatian Broom, *Genista dalmatica*, grows no more than four or five inches high, forming a furzy tangle of wiry stems

(*Continued on page* 132)



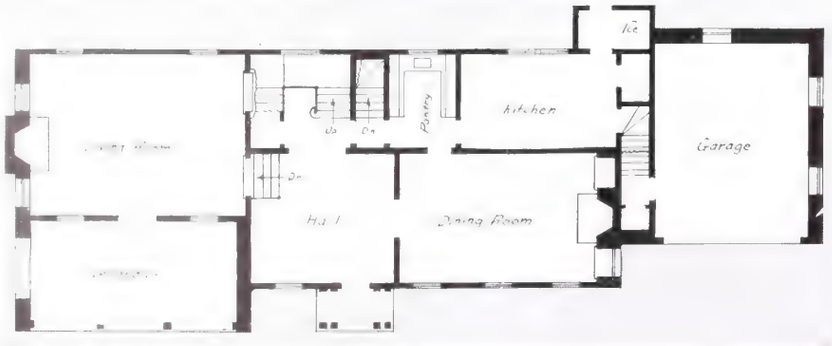


The pure ivory colored blossoms of Cytisus kewensis make a splendid display for a delicate, On old plants they are quite an inch









White painted fieldstone and shingles are combined in a Colonial design for the home of Mr. and Mrs. William T. Hamilton, at Bronxville, N. Y. The stone living room wing gives the house an interesting variation

To one side of the entrance hall are the dining room, kitchen and garage, with the living room on the other side set on a lower level. Four master's bedrooms and two for servants are upstairs. Edwin Earle Lucas, architect



The living-room walls are painted light gray with a greenish cast, and the fireplace end is in wide pine planks. The curtains are green. Wool rag rugs cover the floor



Maple Colonial pieces furnish the guest room. Here the walls are light apricot and the chintz curtains have red figures on cream. Adele Kellner was decorator

A COLONIAL HOME IN FIELDSTONE AND SHINGLE



A SMALL HOUSE IN PASADENA

The soft texture of white-washed adobe is selected for the home of F. W. Griffith at Pasadena, and the architecture is that pleasant adaptation of Mediterranean styles so deftly and effectively employed by California architects. Designed by Roland E. Coate



A patio being the essential feature of this style, the house was built around it. One side contains the master's rooms, another the dining room and stair hall, the third the living room and bath. Guest's room and bath



Very pleasant spots are these Californian patios, even the smallest of them. Here wide arches, such as are found in the old missions, open on a loggia. Batten shutters and the red tile of the roofs contrast with the sun-washed walls and the greenery of the patio



By the simplest devices are effects obtained in California's architecture. Shadows play an important part. The least projection has its value. So this grilled living room window becomes a feature as one passes it to follow the brick paved path to the door

The GARDENER'S CALENDAR *for* JANUARY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

As people come to know them better the smaller species of Cactus are fitting into their rightful place as year-round plants. When their popularity commenced a few years ago they were looked upon merely as indoor subjects for the winter months, but nowadays they are often given a chance to spend a successful summer in the garden after their cold weather rôles have been played. Thus they really may be considered as good at all seasons.

Sturdy though they are, Cacti can not survive the extreme neglect often accorded them. Under cultivation they need sun, a reasonable amount of water, thorough drainage in their containers, and a bit of fresh air provided it is not cold. Given these things, they will not expire after a few weeks, as many people have had them do indoors during the winter.

Speaking of drainage, this is something which all house-plants absolutely require. Air as well as moisture must reach their roots, which means that the soil itself has to be of a rather porous nature and that provision shall be made at the bottom of the pot for the prompt escape of any surplus water which may be applied.

Besides the soil's ability to admit water and air, it should also hold plenty of digestible plant food. Plants which are growing in pots have a more restricted root-run than those in the open garden, so naturally the proportionate amount of nourishment needs to be greater. Among the best forms in which this food can be applied are the concentrated prepared stimulants which may be dissolved in water and sprinkled on the soil as required. These synthetic meals are odorless, easy to administer and beneficial.

SECOND WEEK

LIME-SULPHUR and other strong sprays used for destroying scale insects on trees and shrubs are best applied between now and the first of March. They never ought to be used except in the dormant season, because their strength is likely to injure any bud or twig growth that is active and consequently somewhat tender. In spraying, work from all around the tree so as to reach the bark on every side. A windless day is best, of course.

Along with this winter spraying goes necessary pruning—preceding it, rather. If you are wise you will gather all the wood which is removed and pile it in some place where it can be burned early in the spring. There is no telling what insect or disease pests it may harbor, so a first-class bonfire is called for before they can escape in the warming weather. Besides, one of the good gardener's ten commandments is to clean up as he goes.

As you work among the trees you will perhaps find that Nature has been trying her hand at pruning, too; wind-broken branches here and there show where she has been at work. Usually she makes a very poor job of it, often leaving the work only partly done. Unless you take care of completing it by finishing the removal, trimming off the stubs, painting the wounds and otherwise making things shipshape, the winds and storms will likely do still more damage before the winter is over. A swaying, partly broken branch can rip away a lot of good bark in a heavy gale.

And while you are out-of-doors, make sure that the mulch has not been blown off the herbaceous border. If there is no snow, hold it down with branches or wire netting.

THIRD WEEK

EVEN in midwinter there come occasional mild days when the thermometer, in those sheltered nooks where the cold-frames are usually placed, rises well above the freezing point. Such breaks can be turned to good, practical account by raising or even entirely removing the sashes on the frames during the pleasantest part of the day, thereby giving the plants a welcome breath of fresh air. A few hours of this will be enough, after which be sure and close the sash again to forestall the chill which the late afternoon will bring.

Indoors, it is not too soon to start the early preparations for the coming garden season. Flats for seed sowing may be made out of old box wood, nailing them solidly. If they measure about 14″ by 18″ and 3″ deep, when finished, they will not be too heavy to handle comfortably after the soil has been put in. A few half-inch holes must be bored in their bottoms, of course, to provide for the escape of excess water.

And then there are the garden implements to be looked over, put in order with paint or oil, as the case may be, and generally made ready for use. Past experience is the best guide to these matters and also to the question of replacements or additions to the list. There is no point in cluttering up a tool-house with a lot of stuff which is rarely or never used, but it is equally unwise to handicap one's work by not having enough of the right sort of implements. Successful gardening involves a good deal of labor for which many of us have none too much time, and we are not being fair to ourselves or our plants if we try to worry along with makeshift tools.

FOURTH WEEK

THE 1929 meal of seed and nursery catalogs having been put on the table, many of us have already reached the meat course. The first pangs of hunger have been satisfied and so we can get down to the serious business of real eating—with pencils, plenty of paper, and a pen for making out the final orders.

Whatever may be your leanings toward the countless fine perennial flowers which the catalogs describe, do not fail to jot down on the "must have" list at least a few annuals. The flowers whose lives are no longer than a single season are absolutely indispensable for several purposes—filling in the gaps which are sure to be found every year even in the best herbaceous planting, supplying bloom for the trying weeks of midsummer, extending the flower season far into the autumn, and so on indefinitely. These points are for the consideration of the avowed perennial enthusiast; to call them to the attention of the experienced lover of annuals would be superfluous.

Along with the flower catalogs there have doubtless arrived alluring presentations of deciduous trees and shrubs. This class of plant material is essential, of course, so it is well to remember that most of it can be set out successfully in spring as well as during the generally accepted fall season. Early orders mean early deliveries—an important factor, because the closer the planting can follow upon the disappearance of frost from the soil the better the results will be.

Early spring planting, too, is the best for evergreens in nearly every section of the country. Get these things properly in the ground before new growth commences, and loss should be virtually eliminated.

OLD DOC LEMMON SAYS—"To anybuddy thet's been born an' raised in the country, trees hev mighty nigh as many diff'rent kinds o' sperit as folks hev, an' a dern sight more than hosses or neat cattle. It's 'long 'bout this time o' year, when the leaves are gone an' ye see things for just whut they're really worth, thet them diff'rences stand out extry sharp.

"Down in the swamp woods the trees are mostly long an' kind o' skinny, like ye'd expect with them not drinkin' nothin' only water an' hevin' mud instead o' good solid earth an' rocks to hook their roots into. But up on the high ground where they hev to fight the winds they're a sight more chunky an' strong, an' there's more kinds of 'em—Maples an' Oaks, Hick'ries, Ellums, Wild Cherries, Ash an' whut-not. Each one of 'em hes its own way o' buckin' the storms, too; some win out by bendin' an' lettin' the wind sort o' slide a-past whiles others fight back tooth an' toenail an' lick the toughest old gale by main stren'th.

"Yep, there's a lot o' diff'rences in trees, from the beginnin' right up to the end. After they've fell an' ain't no more use only for burnin', ye'll notice thet the habits they hed whiles livin' kind o' foller 'em right into the fireplace.

"Did ye ever see a swamp tree thet burned real good? No, sir; if ye want a hot, steady fire thet keeps a-goin' without bein' poked ev'ry two minutes, pick a tree thet's hed a live sort o' life. Hard Maple an' Birch are the best, with Hick'ry right behind 'em an' Apple comin' along next. They've got real sperit, them trees hev, even when they're fallin' away to gray ashes."



Philadelphia Pepper Pot

What a soup for hungry men!



There's a pungent invitation to good eating, a hearty savor and sound body about real Philadelphia Pepper Pot that promises good cheer and grateful satisfaction to robust appetites.

No wonder that in Philadelphia, where Pepper Pot originated, it is still a great, popular dish. Once you, too, taste it, you'll readily understand why. It's a soup your appetite remembers!

For no other soup is quite like Pepper Pot —no other soup can be! A rich stock, velvety smooth and bland, brimming with pieces of delicious meat, diced potatoes and carrots. Seasoned to a nicety with ground black peppercorns, savory thyme and marjoram, fresh parsley, sweet pimientos. And further generously endowed with wholesome macaroni dumplings.

What a soup indeed for hungry men! Serve Philadelphia Pepper Pot as Campbell's make it for you from a famous old colonial recipe. Once you and yours taste its unique savor, its piquancy and zest—you will want to serve it often. Your grocer has it. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL



A Man's Soup



WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



LIGHTING EFFECTS
IN HARMONY WITH THE SPANISH TREND

By day these new Lightolier fixtures are stylish, graceful ornaments in perfect harmony with period surroundings. By night they are transformed into illuminated effects of exquisite beauty. Lightolier fixtures are designed with a sincere regard for period traditions and present in all details the consummate skill and art of the lighting engineer.

You will enjoy inspecting the distinguished array of stylish Lightoliers at the leading fixture dealer in your city. Prices are well within the range of a home builder's most modest appropriation. Write for the Lightolier brochure on the subject of modern lighting.

Lightolier

57 BROADWAY NEW YORK CITY

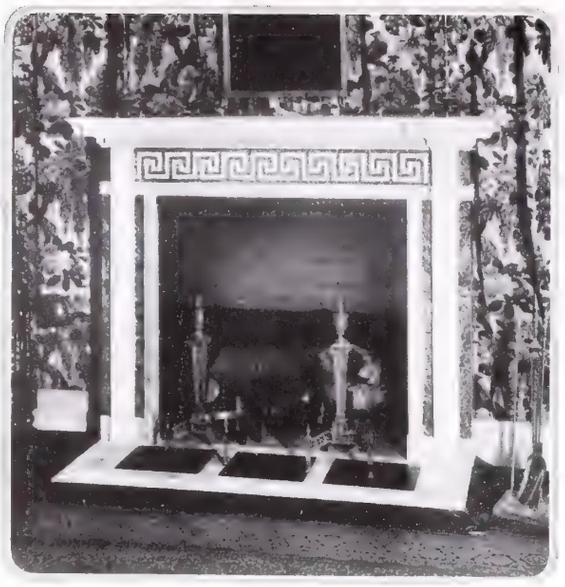
LIGHTOLIER CO., 569 Broadway, N. Y. C.

Gentlemen: Please send me your new brochure "The Vogue in Decorative Lighting," suggested by my architect.

Name_____

Address_____

City & State_____



An accessory to the modern fireplace is a brass wire screen which rolls up and down as easily as a window shade and is concealed when not in use. Courtesy Wm. H. Jackson Co.

THE IMPROVED FIREPLACE

(Continued from page 70)

recalls tales of the open-handed hospitality dispensed in the great manors of Tudor days. Or the formal simplicity and strength of Renaissance Italy radiates from a tall, narrow opening with its overhanging chimney projecting in a graceful hood. The practical engineer will say that an opening from one-thirtieth to one-tenth of the floor area of the room is ample for satisfactory heating and harmonious appearance. And he lays particular stress on the relation between the area of the fireplace opening and that of the chimney flue serving it. He insists that the net area of the flue section should not be less than 1/10th to 1/12th that of the fireplace opening. A rectangular flue or one which slopes to one side in reaching the main chimney is allowed still further margin of safety, for these do not accommodate themselves as thoroughly to the ascending spiral of smoke as do the vertical square and round flues. Raising the floor of the hearth a few inches is a simple way of reducing the area of the too capacious fireplace. Quaint hoods of appropriate design lend atmosphere and charm while serving the same purpose.

From early days, practical thinkers wrestled with the problem of reducing the great waste of the fireplace. Benjamin Franklin's "Pennsylvania Fireplace" brought the glowing coals or vivacious wood fire right out into the room in an open iron container. Today interesting replicas of the Franklin Stove solve most happily the problem of open fire cheer in the room without a hearth. Count Rumford's quaint writings tell of how he cut out the corners of the fireplace and reduced its great size—no longer necessary

(Continued on page 116)

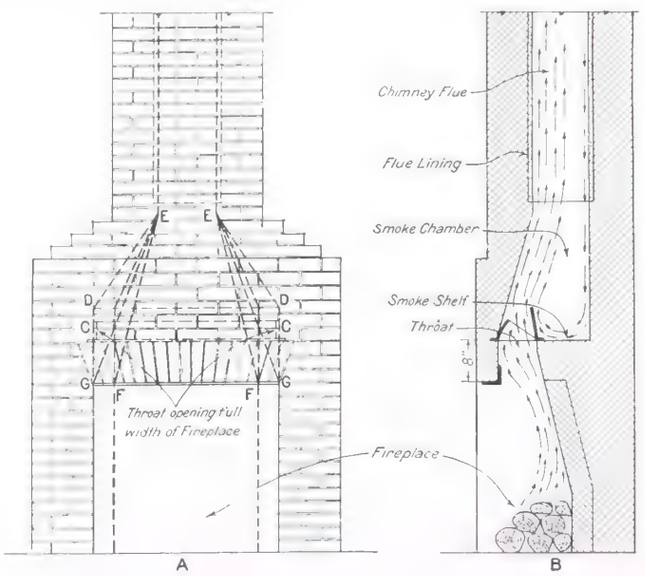


Diagram and cross section showing the proper construction of a fireplace and chimney. The arrows indicate the course of smoke and air currents. Courtesy U. S. Department of Agriculture

"Yes! here are Cannon Towels at the Hotel Sevilla-Biltmore in Havana"



Since Columbus discovered Cuba (Oct. 28, 1492) this delightful island, just south of the Tropic of Cancer, has been a strategic point, historically. Once the rendezvous of treasure ships that sailed the Spanish Main, today Havana is the midwinter mecca for cosmopolitan pleasure seekers.

The Races attract Society. The Carnival Days, the ideal climate, the air of elegant leisure that prevails along the Prado, the fact that Havana most happily combines the picturesque charms of Old Spain, with the cleanliness and comfort characteristic of modern American life—all this endears the city to such smart visitors. . . . Registered this season at the Hotel Sevilla-Biltmore are many guests of social prominence, people internationally known.

And at this splendid hotel, among the other comforts of home, guests discover Cannon towels. They would find them in Honolulu, too, if they wintered there, at the Royal Hawaiian Hotel, and at most of the important American hostelries between these resorts!

Such housekeepers in the grand manner pay tribute to the luxury, good looks, and style of Cannon towels. But beyond this, hotel purchasing agents shrewdly recognize that when they invest in Cannon towels, they get the most towel value for the money. . . . The Cannon mills, as the largest household textile organization in America (now also making Cannon sheets), manufacture towels on such a huge scale that production costs are kept at the minimum. This is why the Cannon name means longest and most satisfactory service, and at lowest prices.

Remember this when you buy towels for your own home. Cannon towels are sold in the better department stores and dry goods stores everywhere. Prices range from only 25c to $3.50. And Cannon towels are "styled." Modern designs, conventional patterns, stripes and solid colors*. Special towels for children. All sizes. All weaves. Cannon wash cloths, bath mats and bath sheets, as well. Cannon Mills, Inc., 70 Worth Street, New York City.



Cannon Seagull turkish towel. Border in pink, blue, gold or lavender. About $1.50.



Cannon Lattice Mark bath towel. Borders in pink, blue, gold, green, lavender. About $2.

Cannon Lavender Lawn, packed with Yardley's Old English Lavender, is the finest sheet in the world. It [illegible] and six [illegible] colors, as are also Cannon Linen and Cannon Fine Muslin sheets.

**All colors in Cannon sheets and towels are guaranteed fast.*

CANNON TOWELS

TRADE MARK CANNON



THE NEW
CHRIS-CRAFT



A 38 FOOT CRUISER

Boating Folk—Mark this startling announcement—"Thirty joyful miles an hour in a luxurious 38 foot vee-bottom cruiser". Three generations of leadership in fine boat building have reached a pinnacle in this—the world's first, really fast, seaworthy, streamline cruiser.

Nowhere in boating history or experience is there a parallel to this new cruiser either in design or performance. Long, low, racy, nimble, easily maneuvered; its gleaming mahogany encases the cosiest, smartest cabin and cockpits ever built into a craft.

Eating, sleeping and lounging quarters are superb. Equipment is designed to compliment your most distinguished guests.

Fourteen advance orders greeted its first announcement before the craft was built. Two passengers on its first trial trip bought at once without asking its cost. This craft will, beyond the shadow of a doubt, be the focus of all eyes at smart water-front gatherings throughout the whole world just as it will carry its party smoothly, swiftly, comfortably on the world's water highways.

Beyond price—yet fairly priced, this craft will make its bow at New York and following boat shows. See it. If you wish one, order early. Catalog is free.

14 Models—22 to 38 feet
82 to 200 horsepower
30 to 45 miles per hour
$2235 to $15,000.

Runabouts · Sedans
Commuters · Cruisers

CHRIS SMITH & SONS BOAT CO.
181 Detroit Road • Algonac, Mich.
153 West 31st St., at 7th Ave., New York City

Chris-Craft

WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY MOTOR BOATS

WHAT PRICE LOW BIDS?

(*Continued from page* 81)

instead of cheaper grades being substituted for bedrooms and upper halls. In order to determine that they are hand finished and free from ripples, they should be heavily waxed and highly polished by the builder. Finished lumber should be fine, vertical grain, old growth fir, which will be free from objectionable flat grain and accordingly not develop ridges after being enameled. Or if mahogany or gumwood are used, utmost care should be taken that the grains are matched perfectly and that the coloring is uniform throughout.

For gutters, tin valleys and flat tin roofs of maximum service, a heavy gauge best quality copper-filled, galvanized metal must be demanded, the difference in cost between this and cheaper grades being so very small that other than low-bidding there is no possible excuse in the world for the substitution.

Guaranteed life-time brands of plumbing fixtures are a requisite, and if the plumbing work is sub-let by the general contractor, care should be taken that only a master plumber with years of experience performs the installation. Hardware, too, should be of best quality, and every item for finish use is to be of solid brass, heavily nickel plated and bearing the manufacturer's guarantee against rust or corrosion under normal conditions. Lightning fixtures should never be of the cheap spun or stamped brass type so prevalent with low-bid work.

The good looks of a house is as long as the life of its paint, and it is essentially important that it be protected within and without by the highest grade paints obtainable, which should be applied just as they are mixed by the manufacturer. Never thin them as this would not only shorten the service that paint will yield, but cause it to lose its luster as well. Don't be alarmed at the higher price of widely advertised brands of paint, for such grades have a better spreading quality and hence they require considerably less quantity than is necessary with cheaper paints.

THE PLANNING

The plan of the house is most interesting when it is individual and drawn according to the owner's requirements and the geographical layout of the lot. Toward this end no house is too unimportant to warrant the services of a skilled architect, whose well-earned fee is entirely absorbed by the saving in building costs as well as by the better design.

But take this little tip in planning the living room: keep the fireplace at the narrow end of the room instead of in the center of the longest wall, which will not only offer a much better opportunity for furniture arrangement, but will also prevent the conspicuous inactivity of the fireplace when not aglow with logs.

The kitchen, as a laboratory of the home, is most frequently maltreated insofar as planning is concerned, because it is usually handled as utilization of space left over when the other rooms have been planned. But if women knew the joy and efficiency of a kitchen that is long and narrow, and which provides immediate access from sink to stove and refrigerator without wasting one step, they would never want a kitchen of any other shape. And if they knew, too, that unless the built-ins are first covered with veneer and then paneled, some of them are very apt to crack and split and warp, which discomforts every housewife knows too well. Cupboards built to the ceiling prevent dust settling on top and are most attractive when finished with a good looking molding; they may be kept quite free from unsightly scratches at the bottom if the platforms on which they rest are raised two inches from the floor.

It is not sufficient to demand that drawers are fitted true—but it must be insisted upon. And while kitchen drawers are being made, it costs but little more to have two of them lined with tin, thus eliminating forever the old-fashioned, inconvenient portable bread and cake boxes.

KITCHEN DETAILS

Of course you'll have a hooded over-range recess, and if you will also have a recess to accommodate the electric refrigerator, or better still provide a built-in electric refrigerator right next to the range, your laboratory will indeed be an efficient one. A suction fan will clear the kitchen of smoke in but two minutes, thus removing every bit of cooking smell from the house while an inexpensive electric clock, built into the hood over the range, will give perpetual correct time with never a winding.

The laboratory kitchen may glisten like porcelain from ceiling to floor, because its satiny smooth plaster walls may be heavily enameled in soft tones of the color you like, which, of course, should harmonize with that of the high grade linoleum on the floor. And if the art tile drainboards with full splasher in the back are trimmed with colored borders to blend with the other colors, indeed you'll love it.

Long since, the inaccessible "tight" breakfast nooks have been taboo in truly convenient homes. Most people find it more convenient to have a breakfast room that opens from the kitchen by means of an archway, and I have noticed that those who have from four to six casement windows, and small built-in silver and china buffets as breakfast room conveniences, really get the fullest extent of enjoyment from them.

Many select their breakfast room furniture unfinished, and have it decorated by the painters to harmonize with the walls and woodwork, thus increasing beauty and decreasing the cost considerably.

Bathrooms are doubly enjoyable and triply serviceable if the door to the centrally located cabinet in the built-in dressing table is raised high enough so that it will not sweep away toilet articles spread out below. On either side of the dressing table little built-in cabinets for small, loose articles, lockers for hot water bottles, soap, toilet supplies, etc., prove very practical, and the height of efficiency and

(*Continued on page* 106)



THE NEW FLEETWOODS

The Ultimate in Luxurious Coachcraft

With justifiable pride General Motors invites your consideration of the new Fleetwoods —the most luxurious motor-coachcraft that has ever been offered an increasingly exacting public.

These new Fleetwoods, which can be had only on Cadillac and La Salle chassis, are specifically designed and built for that clientele which demands coachwork precisely interpreting its own exclusive conceptions in respect of color, trim, hardware, upholstery and special appointment.

It was for this express purpose that General Motors acquired not only the plant and properties of the Fleetwood Body Corporation but also the services of those Fleetwood craftsmen whose affectionate labor—inspired by the ideals and traditions of generations of Fleetwood master artisans—has for long years produced special custom bodies surpassing anything else the world has to offer.

In the production of these de luxe Cadillac-La Salle Fleetwoods the purchaser may avail himself at any time of the counsel of professional motor coach designers who aid him precisely as the architect and interior decorator advise him in the construction, decoration and furnishing of his home.

These exclusive Fleetwoods are now available in twenty-two exquisite models, many of which are on display in Cadillac-La Salle showrooms of the larger cities throughout the country, the Cadillac-La Salle Salon, Palm Beach, Florida. And at our Salon and Studios, 10 East 57th Street, New York.

FLEETWOOD BODY CORPORATION

UNIT OF FISHER BODY CORPORATION · DIVISION OF GENERAL MOTORS



The Ears of the Underworld

—you never know when you are within their hearing

TODAY'S thieves, burglars and stick-up men are fiendishly clever. "Second offenders" can not afford to take chances. They usually avoid the homes of *those who are known to be armed.* For there are plenty of safer victims.

If you own a Smith & Wesson revolver, let it be known.

Talk about it as a matter of course. To have such conversations repeated is often alone enough to save you the necessity of firing. You are not only known to be armed, but known to be armed with the most dependable and accurate revolver ever made.

Our Descriptive Booklet "A" *will be sent free upon request*

SMITH & WESSON
SPRINGFIELD, MASS., U. S. A.
THE REVOLVER MANUFACTURER

The 32 and 38 calibre S & W Safety makes accidental discharge by adult or child impossible

WHAT PRICE LOW BIDS?

(*Continued from page* 104)

sanitation is reached if all towel racks, paper and tumbler holder, soap dishes, etc., are of the removable porcelain type that dovetail together without fittings of any kind.

A much happier effect of color and texture harmony in your furnishings will be achieved if you consult the interior decorator before coming to a decision about the selection of wall finishes. Contrary to general opinion, interior decorators are not expensive, for through clever ingeniousness and originality they will save you many, many dollars of superfluous furnishings and many unwise selections are sure to creep into the home when bought piece-meal without a general color harmony scheme for guidance.

Down in the basement interest centers around the heating problem. Shall the furnace be automatic or hand-stoking? Shall gas, oil, coal, wood or sawdust be used?

Automatic, or thermostatically controlled heat, is to be preferred, yet if building funds are limited one should not pivot interest on this labor-saving angle at the expense of other features of the home that more vitally affect the health and convenience of the entire family.

Insofar as the make of heating plant is concerned, let the contemplative builder "ask the man who owns one" before coming to a decision, and any good, reliable firm will happily give you the names of users of its heating equipment.

In communities where sawdust is available, this newer form of fuel is proving highly satisfactory, from the standpoint of greater economy, more heat and healthfulness as well as saving of labor. Compared to all other hand stoking fuels sawdust is very cheap to burn, costing but a fraction of what wood, coal or compressed cake fuel does. Since the sawdust hoppers burn from eight to ten hours in average fall and mild winter weather without refilling, they are nearly automatic; and since sawdust burns to almost no ash at all, and requires no kindling wood for starting, even lazy husbands have but little to complain of! There are many different makes of sawdust burners, which are attachable, at very nominal cost, to any wood or coal furnace. Again "ask the man who owns one" regarding which make will prove most satisfactory.

Other basement conveniences, in addition to fruit storage, fuel room and laundry accommodations, are: automatic air coolers, which actually wash in running cold water every bit of air that circulates through your rooms and cool it to required temperature in warm weather; automatic air warmers for drying washing in the basement; and garbage incinerators, which by means of a chute direct from the kitchen make the question of garbage disposal a negligible one.

The newly built home should be quite ready to live in before the family accepts it from the building contractors. A few provident steps, such as having lawn and shrubbery put in as completion nears, will provide the beautiful setting you desire without the muddiness and discomfort of this work being performed after you have moved in.

Properly one should consult an accredited landscape architect before planning the house, as he has a much better conception of walks and paths and entrance to the grounds in relation to the characteristic type of gardening required than many architects have. Again, the fee is negligible because it will save itself many times over in eliminating subsequent horticultural errors if someone less skilled should plan your garden layout for you. Endeavor to budget at least 5%, much better 10%, of your home building funds for landscaping, and you will have a house and garden of symphonic harmony instead of jarring discord.

Test every drawer and door in the house. Demand that the porches and basement and kitchen linoleum be left immaculate by the builders. Have the windows washed, the telephone installed, the water, gas and electricity ready for use before the furniture van starts to unload (you can demand these accommodations from the builder, if you are wise) and you will abolish the usual last-minute discoveries that this, that or the other thing has been unattended to or isn't in working order.

And if you have sought quality all down the line, instead of low bids, you may rest assured that you, your children and your children's children, too, if they wish, may enjoy the comforts that you have planned.

Note: For much of the practical information which is contained in this article the author is indebted to Mr. J. A. Hiller, an experienced professional builder in the West.

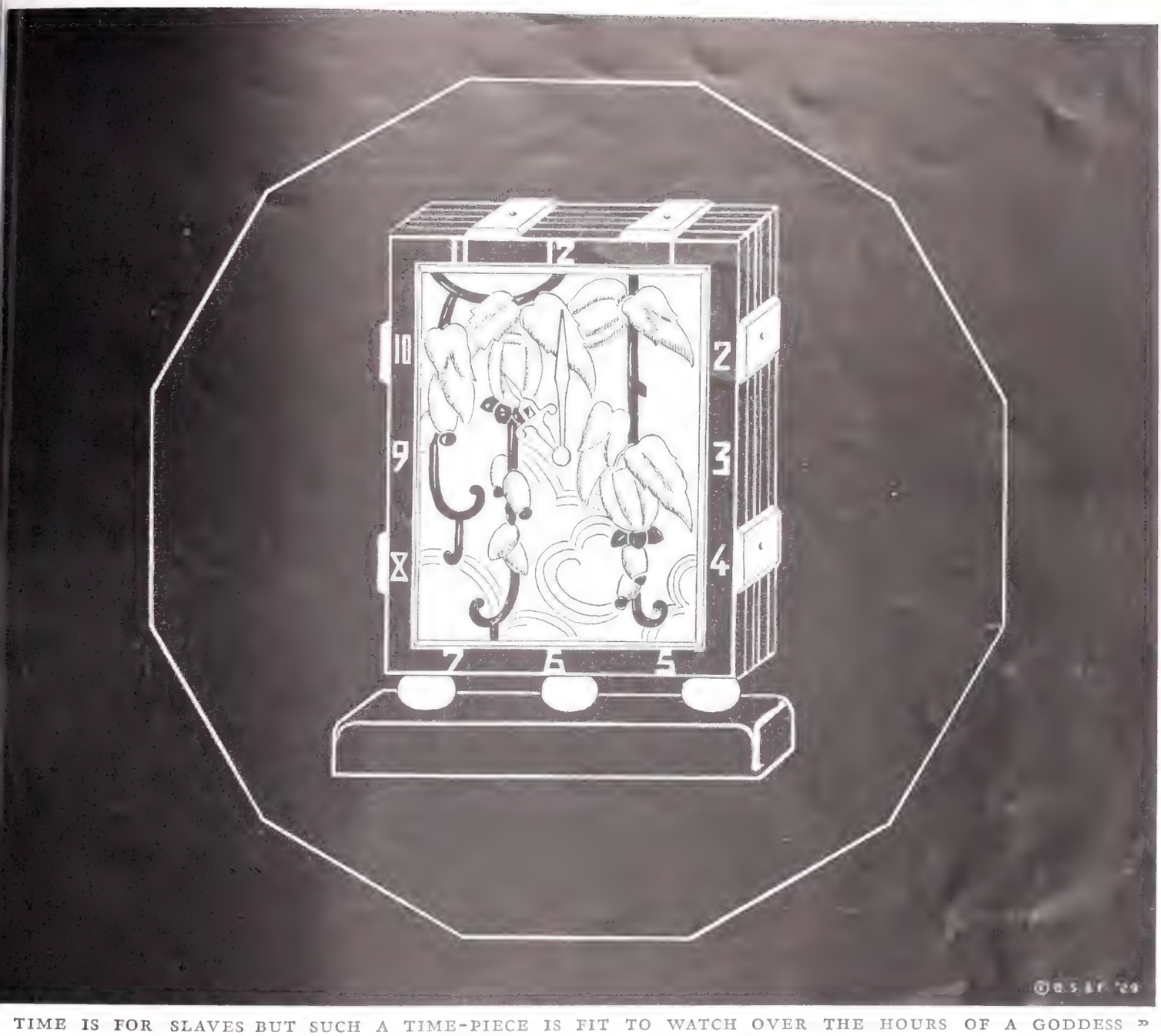
HOUSE & GARDEN'S BOOKSHELF

THE NEW PEWTER MARKS AND OLD PEWTER WARE. By Major C. A. Markham, F. S. A. New York: Charles Scribner's Sons.

WITH so complete a record of early English pewterers' marks, as this volume contains, available to collectors, we might hope to see a revival of interest in the works of these old craftsmen. All who have made a study of this once important ware realize that examples of this ancient art fail to exercise the same attraction as formerly. Several explanations could be offered for this; primarily, perhaps, the lack of information to readily authenticate a specimen when found; but there is another point which has had a marked influence toward diminishing the number of collectors.

Unlike silver marks, to reproduce which the perpetrator exposes himself to a term of imprisonment, no regulations are in force to protect the collector against forged pewter marks. Those who are familiar with the purlieus of Clerkenwell are also familiar with many things connected with "old" pewter. In that neighborhood, it is possible to find well made copies of early vessels each bearing a perfect

(*Continued on page* 140)



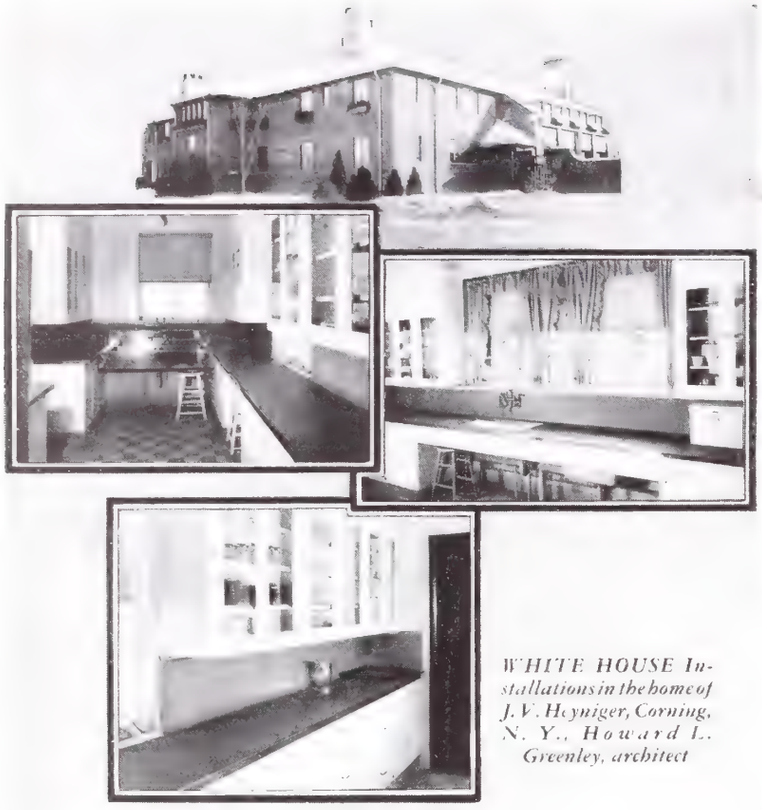
TIME IS FOR SLAVES BUT SUCH A TIME-PIECE IS FIT TO WATCH OVER THE HOURS OF A GODDESS »
—Louis Quinze

. . . And what modern goddess would not be enchanted with the clocks to be found at ur shop today; masterpieces of coral, of onyx, of divers colored enamels, of jade and f nacre in unique patterns that are without duplicate. Clocks that match perfectly vith antique Chinese porcelains; with fine, and rare and beautiful things . . . .

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 119 YEARS

IFTH AVENUE, CORNER 48TH STREET, NEW YORK • • • PARIS • PALM BEACH



WHITE HOUSE Installations in the home of J. V. Heyniger, Corning, N. Y., Howard L. Greenley, architect

Permanent Beauty

—the reason is Steel

There is about WHITE HOUSE Units that air of permanence and substantial beauty which characterizes every detail of the modern, finely built home. For they are made entirely of *steel,* the established leader of all constructional materials. They are finished with three enduring coats of beautiful baked enamel—white or in color. Absolutely sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining units. Send in your plans for sketch and estimate.

For further information about WHITE HOUSE installations as shown above, write for gray catalog. For information on WHITE HOUSE Standard Units, write for green booklet.

JANES & KIRTLAND, INC.

Established 1840

101 Park Ave. Dept. A New York City

The WHITE HOUSE *line*

is made of Steel!

COLLECTING PORCELAINS

(Continued from page 86)

furniture and chairs which are very much worm-eaten and pictures with too ambered a varnish, just so I must put you on your guard against chipped earthenware that has an air of murmuring, so as to placate you:

"Look how old and how desirable we are".

Know that these have doubtless been for some time buried in a soil composed of elements skillfully selected so that the pottery will be blackened and the enamel receive its patina.

The most usual reproductions? Those which are practiced on Sèvres, on Saxe, on Chinese porcelain, on Delft or on Rouen. But the industrial methods of today always produce a too regular ornamentation, generally banal, which in no way resembles the fanciful and original stroke of the paint-brush of vanished centuries.

Likewise, if you find at an antiquaire's—or let us say, in a bric-a-brac shop—Saxe made in Paris or Sèvres born in Germany, you will soon see that the Frenchman's interpretation of German porcelain—or the German's of French porcelain—differs as much from the original as does the imitation of our architecture by architects from across the Rhine.

I need not add, as a set-off, that from the dealer's point of view, these copies of ceramics I have mentioned possess no value whatever.

Distrust pieces of a *dirty* appearance, or with ornament appearing beneath a layer of brownish coloring intended to give the semblance of antiquity, and to attenuate the vivacity of modern colors. This "sauce", this varnish, does not resist a good washing in hot water.

Distrust pieces too much damaged by intentional knocks, which have created numerous regular "accidents".

General rule: The exterior of a genuinely old piece appears in its protruding parts to be destitute of enamel, this having been worn off as the result of continuous rubbing. This lack of enamel is frequently imitated by a turn of the grindstone. But then, too, this portion will invariably yield to the touch a feeling of roughness; *real* wear, on the contrary, gives a very soft polish.

Important question: how to recognize hard paste from soft paste? Soft paste resembles ivory in hue, while hard paste is whiter; porcelains of hard paste are stiffer, harsher, more geometric in shape: their transparency has not the glaze of soft paste. The polish on these is very glassy, extremely thick and soft to the touch; if the piece is decorated, the colors and the way in which they are fused in the enamel permit a rapid identification. In case of doubt, let any chemist of your acquaintance touch the bottom or the inside of the piece, in some place not covered by the enamel, with a little fluoro-hydric acid—and with the drop of liquid obtained, produce the reaction necessary to discover lead, which characterises the varnish of soft paste, and is not found in that of hard porcelain.

All this is excellent, perfect, indisputable and chemically exact (as must be conceded). But, Sir Guide, you are humbugging us! How do you expect us to make any use of your method, just when we need it most, that is, before buying the piece we may long to possess? At any antique dealer's, supposing he does not know us and does not consent to trust us with the object? Do you think we shall often be allowed to apply this chemical examination?

Conclusion: try as hard as possible not to love antique crockery and porcelain—or else buy it at low prices—or resign yourself to making blunders—or else buy only from antiquaires who are specialists and who will sell you "investments suitable for the father of a family"—with which, alas, all too few "fathers" are familiar.

Dear me—do buy without thinking it necessary always to "make discoveries", which is no longer either pleasant or tempting, but only quite commonplace.

Moreover, in my opinion the lover of porcelains is an extraordinary personage, as extraordinary as the the lover of postage stamps and far more so than the collector of paintings or of sculptures. He has, in fact, so many whims that La Bruyère might well have found it amusing to portray him, as he did the lover of Tulips, since there are more types of lunatics, perhaps, in this one branch than any other: those who admit only Chinese porcelains of the Rose family, and others who admire only the Green family; there are certain worshippers of Frankenthal or Saxe to be found who will tell you disdainfully, before some gem of Sèvres, and without even looking at it:

"That does not interest me."

"But still". . .

"It's not Saxe, Sir."

Maniacs, I tell you.

I know—and several of my readers know him, as well—the gentleman who in Paris strolls despairingly from shop to shop, asking: "Have you got such or such a specimen of porcelain à la rose? It's the only one lacking in my collection." Never fear, the day it is finally found for him, after having been made to languish, he will be made to pay twice as much as he expected. And does he take all this trouble because he considers the piece beautiful or particularly fine? No: only the rarity of the object makes him long for it, with no question of art involved. These, I tell you, are maniacs.

Let Your Christmas Cheque Say . . .

MORE STERLING TO MATCH YOUR TOWLE STERLING"





No matter what the size of your Christmas cheque—be it slim as a schoolgirl or portly as a dowager—it will buy you the loveliest of Towle Sterling. Here is Solid Silver made in the traditions of that first craft-ancestor of Towle, William Moulton of 1690. Permanent beauty that will pleasantly recall the giver all its long and useful life! Ask the more exclusive jewelry stores to show you their Towle Sterling.

TOWLE

Sterling Silver Exclusively



For the Dimple Cheque

This truly gorgeous tea and coffee set in the new SEVILLE pattern matches the SEVILLE flat silver in the interesting modernity of its Spanish motif. Five pieces $400, Waiter $350; coffee, sugar and cream, $250.

For Medium-sized Cheques

OLD COLONIAL PATTERN – *Towle*

That attractive compote for bonbons or small cakes is $30. Useful and beautiful dishes like that in the background for fruit salad, pudding or ice cream in 10-inch size cost $30; in 12-inch, $50. Similar pieces for sandwiches, cakes, baked potatoes, 9 inches, cost $20. The graceful and unusual two-light candelabrum is $50.

SEVILLE—*newest Towle pattern*

This handsome 10-inch bowl is $55. With flower-holder, an attractive centerpiece. A similar bowl without base, useful for desserts, costs $35. The good looking water pitcher is $115; the goblets to match, $19.25 each.

LOUIS XIV *pattern—Towle*

(Matching the flatware)

Matching the Louis XIV flat silver is this charming [illegible] plate at $28. Heavy service [illegible] The 12-inch fruit salad dish costs $50; the stunning coffee pot, $110. [illegible] match $14, cream, $4.5.



Gown from Kurzman

For the Modest Cheque

(Patterns read from top to bottom)

Eight lovely Seville dessert forks for $26
8 Mary Chilton salad forks only $23.34
8 Louis XIV tea spoons will cost $15.34
Lady Constance soup spoons, 8 for $28
2 Virginia Carvel tablespoons only $8.75
D'Orleans coffee spoons are 8 for $12.67
8 La Fayette butter spreaders, $18.67
Lady Mary dessert knives, 8 for $27.34



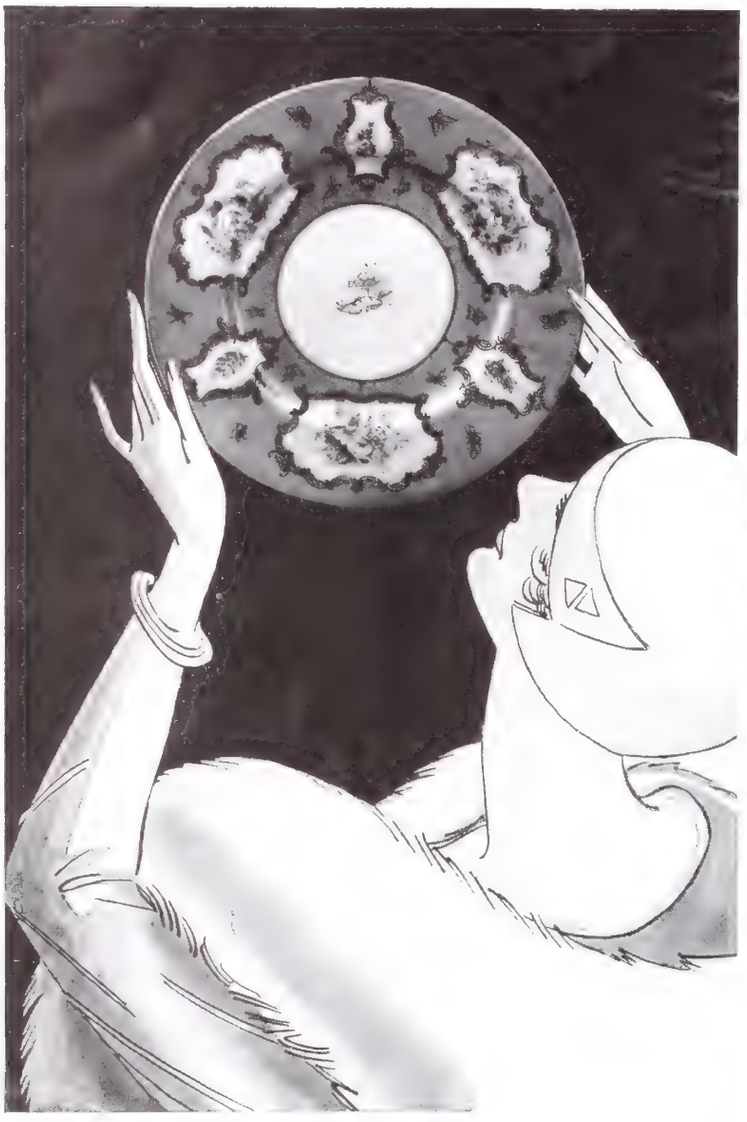
The Book of Solid Silver: A charming volume in blue, ivory and silver with helpful, interesting chapters on Silver design, table-setting, choosing one's pattern, etc. Delightfully illustrated. This book costs us one dollar to print, but it will be sent without charge to those interested enough to fill out the following coupon [illegible] and send 2¢ for mailing and handling costs. The Towle Silversmiths, Newburyport, Mass.

NAME_____

STREET _____

CITY AND STATE_____

*My Jeweler is*_____ C



ALWAYS—THE UNEXPECTED!

Ever so many smart, discerning hostesses have come to regard Plummer's as a veritable Glass and China Wonderland. A land that holds delightful patterns and colors almost boundless in number. Always the new and unexpected—the finest china and glass offerings of leading makers in every part of the universe.

Many of the alluring patterns available cannot be obtained at any other shop. They are exclusively Plummer's—assurance of the highly appraised element of individuality in the china services of our patrons.

Other offerings include a wealth of colorful earthenware and pottery—and an entire department of antiques that will arouse and hold your imagination. Let us suggest a visit to this shop. Even if only to drink in the pleasant sight which five glittering floors of glass and china can present.

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Mahogany secretary-bookcase of Irish provenance. Its design shows tentative Oriental motifs with the broken scroll

18TH CENTURY FURNITURE

(Continued from page 75)

while frequently with Irish pieces the cabriole leg is embellished with what is known as a "gaiter", that is the lower part was carved above the foot and the simple outline thus changed; this is not found on Chippendale's work. Again, the Englishman made free use of Classic motifs which were rarely employed on the so-called "Irish Chippendale", for despite the elaborate designs of their side or carving tables the edges never display the Classic moldings which decorate those English pieces, so often supposed to have been the prototypes.

Possibly, however, a pertinent fact which points to the Irish mahogany furniture having appeared some years before that of Chippendale is the remarkable number of these very tables. This and the knowledge that they represented a most important piece of furniture permits us to assume that the sideboard in its present day form was not then in use. And as Chippendale, of course, designed sideboards this is added contravention of the assumed contemporaneousness. But where we may the better rely for verification of the earlier appearance of Irish mahogany is in the treatment of the carving. For distinguishing the art of the carvers of that country is the lack of that sharp outline and high relief which marks the English work. In fact there is little doubt that the Irish craftsman rubbed down his designs and probably finished the surfaces with a file and agate, for rarely is there any trace of the chisel marks. This obviously resulted in eliminating that robustness and peculiar light and shade effect, replacing these rather with the semblance of a cast modeled design. Yet it is nevertheless a characteristic by which to identify Irish pieces.

Even more distinctly Irish are the various forms of background adopted by the native carver. Here he exhibits considerable leaning toward Oriental motifs, which again lends credence to Dutch influence, or possibly that of Portugal. These backgrounds, or those parts of woodwork cut away to form the design in relief, the craftsmen more often finished with a lozenge or scale pattern, incised. The former which is diamond shape was probably derived from one of the eight Confucian symbols and is seen in the decoration of Chinese rugs as well as in various forms in the latticed woodwork of the East. The scales are similar to those of a large fish and appear on Chinese porcelain, whence the design was borrowed by the china painters of Europe. This likewise has a religious significance, having been taken by the Orientals from the sacred carp, the revered emblem of longevity.

With his side tables, too, the Irishman always used mahogany for the top, the marble which accompanies English pieces being unknown. Again with his larger wall pieces, such as chests, bureaus, and even wardrobes, he exhibits a tendency to raise these on legs in a manner similar to that employed by our own American cabinetmakers, whose work displays a further resemblance to the Irish in the frequent use of cabriole supports. In fact it is from the greater reoccurrence of this form of leg, combined with the claw and ball foot, that Irish 18th Century woodwork largely derived the misleading appellation "Chippendale", for the popular but erroneous supposition is that the adop-

(Continued on page 114)



THE APARTMENT OF A MAN OF AFFAIRS

New York Galleries, Inc., Decorators

IN this alluring group of Old World rooms a Mediterranean background has inspired an apartment in which the man of large affairs may relax, oblivious to the modern world about him.

¶ The old Italian baroque bed and Spanish chest of mellowed walnut, the deep-seated chairs, convenient tables and other appointments chosen from the collection of antiques on view at these Galleries, create an atmosphere of ease and well-being . . . an environment quite essential to his masculine predilection for comfort and simple dignity.

¶ The charm and interest so apparent here suggest the studied care which this organization bestows upon each detail of an interior . . . that it shall meet the esthetic as well as practical requirements of this fastidious and sophisticated age.



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After exposure—avoid

Sore Throat

LISTERINE





Checks it quickly because powerful against germs

Sore throat is a danger signal of oncoming trouble—a cold or worse.

It usually develops after sudden changes in temperature or exposure to others in overheated offices, germ-ridden railway trains, street cars and buses. Wet feet also encourage it.

The moment your throat feels irritated, gargle with Listerine full strength. Sore throat is usually caused by germs—and Listerine full strength kills germs.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds, as shown by repeated laboratory tests. Yet it may be used full strength in any cavity of the body. Indeed, the safe antiseptic.

The moment Listerine enters the mouth it attacks the disease-producing bacteria that cause you trouble. And unless your sore throat is a symptom of some more serious disease, calling for the services of a physician, Listerine will check it in an amazingly short time.

For your own protection, keep a bottle in home and office. It's an investment in health. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

To *escape a cold* *use Listerine this way:*



You can materially lessen the risk of catching colds by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious:

Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried. Isn't this quick precaution worth taking?

"GREAT!"

men say. They're enthusiastic about Listerine Shaving Cream. You will be also when you try it. So cool! So soothing!

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Each Packard is built to the exacting requirements of the world's most discriminating clientele

Packard, like its patrons, demands and selects only the best the world provides.

Discriminating taste, experience, exact knowledge and scientific equipment, combine to aid in the selection of the diverse materials which Packard craftsmanship finally molds into the modern miracle of luxurious transportation.

There are artists in other fields than color, form and fabric. Packard has also its connoisseurs in steel, in bronze, in aluminum, in wood, in a score of other highly specialized departments. These men pick Packard materials with a fine appreciation of their responsibilities in upholding a priceless reputation.

Fine workmanship demands and deserves the best of materials. In things unseen as in things seen, a Packard must measure up to the one standard of quality which Packard knows—the highest.

ASK THE MAN WHO OWNS ONE



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SUPER-HETERODYNE

THE magic of the incomparable RCA Super-Heterodyne—finest achievement in radio—with all the refinements that have come from ten years of research. The new simplified electric operation. The new RCA Electro-Dynamic speaker. The most popular cabinet model in high quality radio instruments ever designed by RCA and its associates—General Electric and Westinghouse. And the great manufacturing resources of these companies make possible the attractive price of $375 (less Radiotrons).

106



RCA ELECTRO-DYNAMIC SPEAKER 106
A new power-operated reproducer of remarkable range and tone. Ideal to use with Radiola 60. $88

60



RCA RADIOLA 60—*Table model of the new RCA Super-Heterodyne. Finest instrument of its kind ever built. Simplified house-current operation.* $175 *(less Radiotrons)*

Buy with confidence Radiola Dealer RCA *where you see this sign*

RADIO CORPORATION OF AMERICA
NEW YORK CHICAGO SAN FRANCISCO

"I recommend a Lucky in place of a sweet —when your figure must be considered"

Elsie de Wolfe

Elsie de Wolfe,
Noted Interior
Decorator



Reach for a Lucky instead of a sweet.

The modern common sense way—reach for a Lucky instead of a fattening sweet. Everyone is doing it—men keep healthy and fit, women retain a trim figure.

Lucky Strike, the finest tobaccos, skilfully blended, then toasted to develop a flavor which is a delightful alternative for that craving for fattening sweets.

Toasting frees Lucky Strike from impurities. 20,679 physicians recognize this when they say Luckies are less irritating than other cigarettes. Athletes, who must keep fit, testify that Luckies do not harm their wind nor physical condition. That's why Luckies have always been the favorite of those men who want to keep in tip-top shape and realize the danger of overweight. That's why folks say:—"It's good to smoke Luckies."

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too many such are eaten by the American people. So, for moderation's sake we say:—

"REACH FOR A LUCKY
INSTEAD OF A SWEET."

Elsie de Wolfe,
Noted Interior
Decorator



Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

"It's toasted"

No Throat Irritation—No Cough.

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The American
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Manufacturers



SHADES BY
DE SHERBININ

IT is but natural that discriminating persons should regard Shades by de Sherbinin as the embodiment of perfection in parchment.

Rich in their simplicity, conservative in their smartness, they are styled for all types of interiors, and may be used with practically every type of lamp base.

By their Hall-Mark you will know them ... it is *the only* indicative symbol of lamp-shade quality and distinction. Look for it upon the frames of the shades which you find in the smartest shops everywhere.

Pictured above is the POMPEIIAN PANEL, *a beautifully classic model in mellowed tones of dull maroon and old gold.*

de Sherbinin inc.
116 EAST 27th STREET · NEW YORK CITY

18TH CENTURY FURNITURE

(*Continued from page* 110)

tion of this style was due to the English designer. Such, however, was not the case, it having been introduced from Holland to Britain, although Chippendale was very largely responsible for its later splendid development.

Apparently with larger planes such as table-tops and panels of doors, the Irish cabinetmaker made no effort to achieve the added beauty which in English Queen Anne and Chippendale pieces was attained by the use of those thin sheets known as veneer, cut from the parts of a tree that ensured a figured or decorative surface. Rather he exhibits considerable extravagance in his use of solid mahogany, which would seem to imply that he was enabled to avoid the heavy duty charge then imposed upon this wood; this import tax at one time amounting to nearly a shilling a square foot, one inch thick. The wood is usually of fine quality and almost invariably dark in color, although there is an absence of any great beauty in the grain.

CHAIR FEATURES

With the chairs, however, the Irish chairmaker not infrequently made the back and seat rails of oak, veneering these with mahogany strips. And in the seat is another feature which clearly indicates that they have no direct connection with Chippendale's designs. With the cabriole legs we frequently find understretchers the use of which was entirely eschewed by the English maker other than with straight supports to chairs. A difference is also observable in that part of the cabriole leg known as the "ear piece" which is similar to a small bracket at the joint of the leg and chair rail. Again with the Irish cabriole not only is the knee carved, but this decoration is carried well down the leg, similar ornaments appearing on the vertical support of the elbow rest in the armchairs.

Students and collectors will find that in the Irish furniture of this period there are pronounced Dutch characteristics, for as Holland furnished many craftsmen to Ireland for her silver art so is it natural to suppose that a like number of cabinetmakers emigrated from that country to Ireland. The influence of these men is present in the free use of the bun foot and that known as the dragon claw and ball. We might surmise that the Irish mahogany pieces were the productions of various provincial centers rather than of Dublin judging from the various characteristics embodied in the exotic designs. It is also well to mention that most of the 18th Century furniture found in the capital is distinctly English in treatment, doubtless having been brought over by those English families, which for so long constituted the ruling classes in Ireland. In fact it would be no exaggeration to suggest that the only really wealthy people who were then resident in Erin were those same imported aristocrats.

One especially marked feature that appears with the Irish chairs and settees, is the use of cabriole shaped back legs. In some cases these are at times as elaborately carved as those in front. Again with these support the traditional shell is rarely employe is the carved motif on the knee. Ther is a more frequent use of the cabo chon or the lion masks. Similarly as i the case with some provincial Englis pieces, when the claw and ball foo is used, the knuckles of the claws ar noticeably protuberant, this resultin in a somewhat naïve appearance.

With other carved decorations th Irish pieces display the love of th people for natural objects in the em ployment of naturalistic leaves an flowers, these in some instances bein more conventionalised when adapte as a center ornament or to scrollin Foliated scrolls are also applied to th ear pieces of cabriole legs even whe the knee ornament is that of a fier lion mask. Where the ornament carving of a chair assumes more im portance the knee of the leg exhibi swirling plume-like designs, in whic case the ear piece is missing. In pla of this a pierced and elaborate carved apron is applied betwe the legs, the curve of the upp part of the cabriole continuin and merging with the undulatio of the apron.

If we have dealt somewhat mo fully with this type of Irish domest woodwork, we have done so for t reason that it represents the on epoch in which the furniture of th country was free from English pr domination. The fact that the peri only extends to 1755 is due to t influx of the London designs, wh the cabinetmakers of that city beg to publish books and drawings. Up the arrival of these the former vir manner gradually disappeared. In place we find the more delicate pie made of satinwood, beech and oth lighter mediums. It was then, tc that painted furniture began to enj considerable vogue in Ireland, su treatment deriving from the inspir tion of the Adam school of design.

ENGLISH INFLUENCE

Some examples of this later sty remain, but they are of little mome in connection with the history Irish furniture of this century. For t arts of the Emerald Isle being to great extent supported by the Engli families resident there, these pie reveal few features that may be garded as inherently Irish. Possibl some of the painted designs gi evidence of the innate poetry of th people, as is the case with their silv But basically the styles of the l 18th Century are those of fashional London, from which city there is lit doubt, craftsmen were imported Dublin and other centers to carry o the designs of the English masters.

Occasionally examples of Ir made furniture are met which displ the influence of the French Lo styles. Such are more often of t carved ornate designs to which gil embellishments were added. But th this vogue was but brief is evid from the rarity of existing pieces this manner. An example of this is chair in the National Museum. T formerly belonged to the aldermen Skinner's Alley, a trade guild inc

(*Continued on page* 116)

The Old Art of Hand Block Printing



gives us this beautiful New Linen



The plume — personification of gallantry, of glory and pride — is the theme of this new linen design inspired by an old needlepoint. It is developed in rich warm colors on a ground of cream, cellophane tan. This is but one of the many attractive patterns to be found in the varied Schumacher collection.

HERE is a gay new linen achieved by an old art — one the few handicrafts surviving in day of steam and steel. It is roduct of hand block printing, ch gives to fabrics richer and ier colors than any machine ess known.

Great care is taken to select the cloth for block printing, in this a linen of rough texture, simito homespun, which is especially able for the design.

The process is a painstaking one. akes years for the printers to ome masters of their craft.

Their chief tools are blocks of od which have the design carved on them in relief. With these cks the printers press the colors to the fabric, stretched out upon ong, especially prepared table. e number of blocks used depends on the size of the design and the number of ors, each color having its own block. There no limit, except cost of production, to the mber which may be used.

After the printing the fabrics are steamed to velop fully the richness of their coloring and shed in both hot and cold water to rid them any superfluous dye. From start to finish the work is done almost entirely by hand.

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[illegible] decorative purpose, extremely smart modern designs side by side [illegible] all [illegible]

Your decorator, upholsterer, or [illegible] partment store will be glad to obtain samples appropriate for your [illegible]

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This fascinating booklet, giving briefly, the history of fabrics and their importance in decorative use will be sent to you, without charge, upon request. F. Schumacher & Co., Dept. E-1, 60 West 40th Street, New York. Importers, Manufacturers, and Distributers to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also [illegible] San Francisco, Grand Rapids, D[illegible]

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WHETHER scrutinized by a decorator who looks solely at the grace and artistry of its cabinet designs—or by an engineer who sees only mechanical precision and outstanding engineering accomplishment—or by a music critic who seeks faithful naturalness of tone quality—FEDERAL is endorsed as *America's Finest Radio.*

Beautiful Art-folio will be sent on request.

Federal Radio Corporation
Buffalo, N. Y.

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ORTHO-SONIC

BUILT TO EXCEED YOUR EXPECTATIONS

THE IMPROVED FIREPLACE

(*Continued from page* 102)

when cooking on the hearth gave way to more modern housewifery. Still further improvement sloped forward the back wall to radiate the heat forward, through a less vertical ascent of the flames.

Start a fire in a cold room and the most perfect chimney may smoke until a rush of heated air is established up the chimney, possibly with the aid of a bellows or an open window. For draft results from unbalanced pressure at the base of the flue as the lighter volume of hot gases ascend from the fire into the colder air outside. On the tightness, size and height of the chimney flue will depend the strength and intensity of the draft. The skillful chimney builder knows that the flue must be both large enough to allow the free passage of smoke and have the height which is necessary to pull air through the fire.

Science has turned to practical purpose these vagaries of air currents in ingenious devices to supplement the heat thrown directly from the burning fire. Fireplaces old or new can be built around a novel foundation unit, complete to the chimney flue. Through grilled inlets cold air is drawn from out of doors or off the floor into a chamber around the fire where it is heated and delivered into the room again through openings above the fireplace. Another device passes outdoor air through flexible tubes in contact with the hottest part of the fire and sends it out into the room again in a continuous circulation of warm air.

Search for a mantel design leads the enchanted home builder out of the realm of the practical straight back through the progress of civilization. The styles of mantels and fire-irons have ever followed those of architecture and the modern craftsman offers patterns of material and influence to suit the room of any period. Wood mantels in the delicate and graceful style of the Adam Brothers will provide a focus of interest in a room of the Federal period. Or the rugged simplicity of pioneer days—the crane and Dutch oven eloquent of a time when leisure was unknown—blends into the general scheme of an earlier period of decoration. Many materials may be called upon to contribute their distinctive beauty to the fireplace frame. Intricately carved old stone mantels are faithfully reproduced in a modern synthetic material. Or marble adds its flawless surface to build up a picture of formal charm. Amusing tiles lend interest to the nursery fire or soft gray soapstone forms a charming background for bright bits of mosaic. And through perfect chimney construction and the trap in the hearth through which ashes disappear into the pit beneath, these fine surfaces remain unsmirched through the hardest of everyday usage.

Perhaps we enjoy the more the fine old fireplace fittings, which modern metalcraft so skillfully reproduces in scale for any fireplace, because we need not put them to their original use. Old fire-dogs turn to decorative purposes their spit-hooks, warming tops and prickets for burning rushes, once necessary to actual living. No longer are the delightful cast-iron fire-backs of Old Sussex a necessity. Yet their heraldic charm adds a touch of decorative interest against the fire-proof brick of the present. The decorative bellows gives way to the Cape Cod fire lighter and this in turn, in the ultra-modern hearth, bows to the gas pilot light. To keep fiery projectiles of chestnut or hemlock from scorching fire bench or rug, a practical brass wire screen rolls up and down as easily as a window shade, or it develops into a real work of art under the fingers of noted craftsmen. From the one-time essentials of everyday life have evolved for our luxurious choice, fixtures of great beauty of design to fit any scheme and scale of living.

The heart of the home beats today a more complicated and subtle measure than in the days when tending the open fire meant maintenance of life itself, but the lure of firelight holds the most modern of us in its spell.

18TH CENTURY FURNITURE

(*Continued from page* 114)

porated in the 17th Century. While with this we have all the scrollings of the florid baroque that appeared in Europe, and although the craftsman was directed by the exotic influence, there is none the less evident the individuality of the Irishman. In fact there is a remarkable likeness in the scrolls of this piece to the designs which appear on later woodwork.

That importance which, during the past few decades, the Irish mahogany has assumed in American homes has been instrumental in its recognition as Irish rather than its identity being hidden beneath the pseudo-Chippendale glamour. For time was, when the furniture of the great Thomas was becoming more difficult to procure, that English dealers began to visit Ireland and acquire numerous pieces of mahogany from that island, these being imported to England and offered as Chippendale. Doubtless for that reason many fine examples at present in America still retain the designation of the later period whereas they are of the earlier Irish.

Today, however, the latter are sold with their correct ascription for if intrinsically they do not yet equal the more sought for Chippendale the very interest attached to their history, as this becomes the better understood, must perforce greatly enhance their value. Realizing this our American dealers have of late devoted more attention to the acquisition of this furniture, although owing to its also being sought for by those many who desire to furnish a room in this manner, it is rarely found in any of our shops. This because there is usually a waiting list of clients desirous of procuring examples, particularly of the side tables and chairs.

The YOUNGER HOSTESS...

who is not only fashionable but who has her own ideas

THE trend among the smart younger hostesses today is to view the decoration of the table with increasing interest. The table affords the hostess who is not only fashionable, but who has ideas and real taste, an incomparable opportunity to express her own individuality, to discover beautiful settings uniquely appropriate to her, to her home, her guests, or the occasion . . . . . Following this fashionable trend the younger hostess with taste finds the foundation of the modern two-tone tablecloths of Irish or Scottish linen damask most complete in the variations their simplicity affords...in white and in pastel colors, the new designs of Irish or Scottish weave may now be seen at your favorite shop...You will find them moderately priced.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct





These Finer Screens

-- enhance the Architectural Harmonies of Your Home

Screens that blend beautifully with the style and character of your home . . . that enhance and intensify every architectural theme -- *this* is what Higgin offers you!

Hinged screens, Rolling screens, Sliding screens -- Higgin is equipped to give you the type that is *artistically* and *mechanically* suited to your needs.

Their trim narrow frames allow fresh air and sunlight to flood every room. Thirty-six years' experience goes into their exclusive construction! Practically invisible . . . but built to give completely satisfactory service, season after season!

The Higgin representative in your locality, a thoroughly trained specialist, is at your service. Right now, before the Spring rush begins, he can give your problem *extra* care . . . additional *personal* attention, at no extra cost. He will take your order now and deliver your screens at your convenience!

Our beautifully illustrated booklet will prove a big help to you in selecting the best screens for your home! Mail the coupon now.

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ALL METAL

SCREENS

THE Higgin Mfg. Co., 36 Washington Ave., Newport, Ky.

Please send me ☐ Screen Book ☐ Weatherstrip Book

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The bronzes shown on this page, originated by Elsa Knauth, are intended for wall decorations or as ornaments for door panels or screens

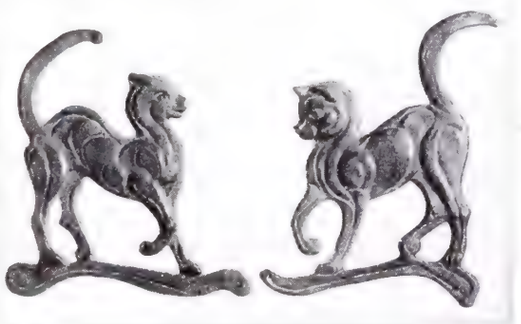
NEW BRONZES FOR DECORATION



These bronzes, or murettes as they are called, are fastened directly against the wall and held in place by means of tiny nails through the finely drilled holes provided

A feeling of motion is apparent in the dancing figures above which are especially suited for panel decoration. Each of these bronzes measures [illegible] inches high and nine inches wide





These wall bronzes were designed by Elsa Knauth and may be seen at the Milch Galleries. The interestingly modeled belligerents at the left would enliven a child's room



This group of fondly following geese is suggested for use as an overmantel decoration in a nursery. It is 6 inches high by 27 inches long



In YOUR House There Are RECESSES *Ready* Waiting For ROBRAS 20-20 RADIATORS

THESE natural recesses are already between the inner and outer walls. They are formed by the standard studding or uprights, to which are nailed the inside lath or the outside sheathing. These natural recesses are 4″ deep, just right for almost any amount of ROBRAS 20-20 radiation. These radiators are installed in-the-wall, out-of-the-way, and, of course, out-of-sight. They interfere in no way with the window hangings or with the arrangement of the furniture.

Think what that means! No radiators to interfere with window hangings or with the arrangement of furniture! No ugly radiators to bump against in halls or small rooms.

These radiators are *designed* for in-the-wall installation. They are a fifth the size of old fashioned radiators. As they are made of brass, they cannot rust or corrode. They, therefore, never need painting or other upkeep. They are an accepted fine house fitting.

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Armstrong, Furst and Tilton, Architects
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made from a special kind of

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**All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.*

GRAPES FOR HOME GROUNDS

MAURICE G. KAINS

GRAPES are easy to grow. You can easily have better ones than you can buy. If you have ten vines of properly selected varieties you may have fruit for two months, and if you will increase the number, choose long-keeping kinds and curb the family appetite you may extend the season through Thanksgiving and Christmas to Easter.

But if you try to keep any of the early ripening varieties and at Christmas or even Thanksgiving find that the fruit is unfit to eat please don't apply Colonel Roosevelt's famous "short, ugly word" to the writer. These early varieties, though good in their season, will seldom keep that long under home storage conditions.

On the other hand, if you fail to have late-keeping varieties in good condition at least up to Christmas then there is something wrong with your method or your place of storage. For they are easy to keep without either ice or costly storage quarters. If you have space for only ten vines and want a two months' succession, the fruit to be eaten as gathered, beginning in late August and continuing until late October, suppose you plant: (1) Ontario, Portland or Green Mountain for earliest; then follow with (2) Moore's Early, Moyer, or Cottage; (3) Brighton, Moore's Diamond, or Worden; (4) Lindley, Massasoit, or Barry; (5) Gaertner, Concord, or Niagara; (6) Campbell Early, Herbert, or Delaware; (7) Hubbard, Agawam, or Empire State; (8) Wilder, Salem, or Vergennes; (9) Diana, Iona, or Isabella; (10) Goethe, Dutchess, Catawba, Urbana, Mills, or Canandaigua.

PROPER VINES

While thousands of one year vines are planted commercially each year, amateurs generally prefer to pay the slightly higher price for the two year sort. As to older stock: leave it alone and thus avoid loss of time, money and vines. For few nurserymen take the trouble to prepare the plants either by root pruning or transplanting more than once before offering them as three year stock. Therefore shun all "bearing age", "ready to bear" and similar vines; for though they may be old enough to bear they seldom succeed. The older a vine the greater the loss of roots in digging and the slower the recovery. Two year vines and sometimes even one year vines, managed as described below, will often begin to bear the year after planting.

Though fall planting may be done after the vines have become dormant, the majority of growers plant grapevines in spring. Have the stock delivered as early as possible so as to plant it while fully dormant. In the neighborhood of New York City, delivery should be made by April first. On its receipt unpack at once and trim all injured roots back to sound wood. Postpone trimming the tops until after planting. If the stock is dry on its arrival soak it, roots and tops, a day or two in a pond, a stream, or a barrel. Have the holes dug deep and wide enough to allow the roots to forage in as great an area as possible. If any bones are available, throw some in the bottom of each hole, if not, apply a double handful or more of ground bone as the earth is being filled in, and use the best available soil next to the roots. Top off with the subsoil taken from the bottom of the holes. This gives the plants a good start. Always tamp the earth firmly around the roots. When planted the point between roots and tops should be about at the level of the ground.

After the vines are planted, use a very sharp knife to cut back the strongest stem so as to leave only three buds. If there are any other shoots cut them all off entirely. This will ensure growth in the three buds and make the new shoots strong. Place a six or seven foot stake to mark the position of each vine and for the young shoots to be tied to. Allow each of the three buds to grow until early June. As soon as the strongest shoot has become woody at its base cut back each other shoot just below the second leaf. Thus all the energy of the plant will be directed into the one remaining shoot which will become stronger than if it had rivals. The reason for delaying the cutting of the inferior shoots is to allow for accidental loss of the best one; for until the base of a shoot becomes woody a very slight blow will break it off.

ATTENTION REQUIRED

When the main shoot has grown to fifteen or eighteen inches tie it loosely to the stake, and then again as it grows longer. During the first season the vines should need no attention other than to keep the ground hoed and free from weeds. Once a week will be better than less often because the work will be easier and more moisture will be saved in the soil. No matter what style of training be followed neither posts, trellis, nor arbor need be put up until early spring of the second year. The vine stakes will be sufficient support.

During the winter cut off all puny shoots and the stubs of the shoots cut back in June and shorten the strong stem. If this has made a growth of four feet or more and is as thick as a lead pencil or thicker, cut it back to from 30 to 36 inches; if three feet, cut off a foot or fifteen inches; if two feet or less, cut it back to three buds and repeat the process described above for newly planted vines. This will develop a sturdy stem. Fasten the strong vines to the trellis wire which will be put up when spring opens.

Next to neglect the most objectionable way to support grapevines is upon an arbor; for an arbor is the most costly to erect and keep in repair; vines trained over it demand more labor, effort, time and risk to prune; the fruit produced is generally less abundant and of poorer quality than that grown on trellises and the probability of neglecting the vines is greatest.

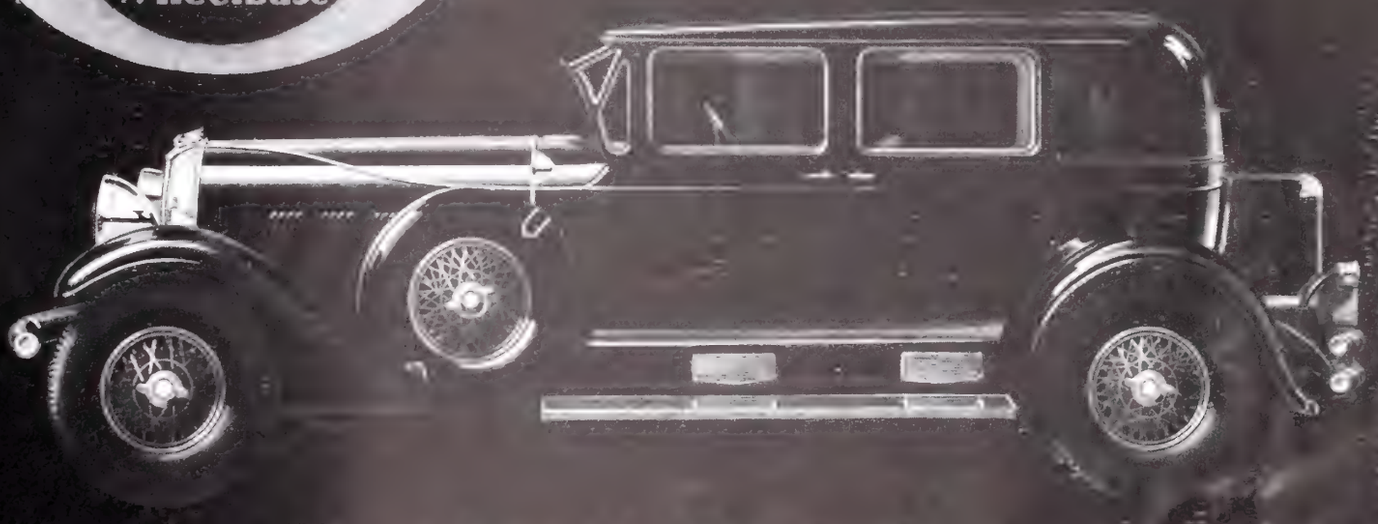
(*Continued on page* 122)

NEW SERIES Model 120

STRAIGHT EIGHT 130" Wheelbase

$1795

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Another Startling Auburn Announcement

AUBURN electrified the industry when it announced the longest, strongest, largest Six Cylinder closed car in the world under $1000!

Following this, Auburn exploded another bomb for competition in the announcement of a big, fine Straight Eight closed car for $1395 which is *less* than the price of *most* better Sixes.

Now, completing the Auburn line, is this announcement of a New series 130-inch wheelbase and 125 horsepower Auburn closed car for $1795.

This series of sensational announcements shows what can be done when a manufacturer operates upon Auburn's fixed policy of putting the fruits of its success back into the merchandise itself, and passing the benefits on to the people who made it possible, namely, to the public!

No wonder you hear Auburn talked about so favorably everywhere. For, we make the following claim without reservation: "This New series Model 120 Straight Eight Auburn, Powered-by-Lycoming, for $1795 offers more value in every way for less commensurate cost than any other of the bigger, finer cars on the market." We only ask you to compare this car to cars costing from $3000 to $5000 in order to fully appreciate its value, quality, refinements, performance and endurance.

And, if after such comparison, this car does not sell itself you will not be asked to buy.

Auburn Automobile Co., Auburn, Indiana

Prices f. o. b. Auburn or Connersville, Indiana. Freight and Equipment Extra

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Varied in design . . alike in distinction

FOR stately Georgian homes . . For colorful houses in the Spanish tradition. . . For quaint Old English Cottages. . . For prim New England Colonial types. . .

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Whatever the architecture of your home, there is the correct Corbin design—often several designs—to fill your hardware needs.

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NEW BRITAIN, CONNECTICUT
The American Hardware Corp., Successor
New York Chicago Philadelphia

GRAPES FOR HOME GROUNDS

(*Continued from page* 120)

The individual post method—a post to each vine—is good but costly, especially where cross pieces are used to support the branches. Trellises are the most satisfactory because least expensive, vines on them are easiest to manage, and the fruit is generally superior.

The most popular trellis is made with eight foot cedar, locust, chestnut or other long lasting posts, set with their bases below the frost line to avoid heaving. The distance between them varies with the distance between vines. For small growing kinds such as Delaware and Jessica the posts may be set 18 feet apart with three vines between each two posts, or 24 feet with four vines between. When this latter distance is chosen three vines of the moderate growing kinds such as Concord and Niagara may be planted eight feet apart. But when the very rampant growing kinds such as Agawam and Salem are grown the posts should be 30 feet apart with three vines between, though it is probably better to plant these extra strong varieties 12 feet apart with only three vines between each pair of posts. In all cases the vines should be between, not at, the posts. Half their distance apart is the usual plan.

VINE SUPPORTS

The best wire to use is "hard number nine galvanized." Lighter sizes do not support the vines as well nor last so long. At one end fasten the wire tightly to the post so it will not slip. At the other place a tightening device. On intermediate posts drive the staples but not so tightly that the wire will not slip through when being tightened. A device for tightening is a necessity because wires stretch with the heat of summer and contract in cold weather. When loose the vines are often badly whipped by the wind; and when tight the wires pull the posts out of plumb or even out of the ground. They must therefore be loosened in late autumn and tightened in spring. For the summer they need only be snug.

To facilitate cultivation and harvesting place the lowest wire 30 inches from the ground and the second about 30 inches above that. If eight foot posts are sunk three feet in the ground these distances will bring the upper wire at the tops of the posts.

After the trellis has been built and the wires tightened, fasten the stems of the vines at right angles to the lower wire. During the second season allow all shoots that develop from the buds to grow. Some of these may bear fruit. Vines of strong growing varieties such as Concord often yield as much as six pounds of grapes to the vine the second year—seventeen months after planting the two year vine. Only a year later 20 to 30 pounds is often borne.

The grape is the easiest plant to prune and make bear abundant, good fruit, but the pruning must be properly done. Correct pruning is based on the following points, all of which apply no matter what method of training is followed —individual stakes, trellises or arbors.

(1) Fruit is always borne on green shoots, never on older woods. No leafless trunk or branch as seen when the vines are dormant will itself carry a cluster of grapes. But the buds on the younger of these dormant parts will develop shoots, some of which will bear fruit.

(2) The shoots most likely to bear fruit develop from buds formed the previous season on stems about as thick as a lead pencil (somewhat smaller in small growing varieties such as Delaware and Jessica; rather larger in rampant kinds like Agawam and Salem).

(3) Puny shoots and long burly stems (bull canes) rarely bear fruit. They must be ruthlessly cut off.

(4) In nature and under neglect, vines annually develop fruiting shoots farther and farther away from the roots, bear less and less, and poorer and poorer fruit and carry more and more dead wood. Pruning such neglected vines, therefore, demands first cutting off this worthless wood and encouraging the development of new shoots nearer the roots.

Suppose we have already pruned the vines and tied them to the trellis in the spring of the second year. Each vine now consists of a single stem, the largest of them 30 to 36 inches long. These stems will be the main trunks of the vines. As spring advances the buds on them develop into shoots and some of these shoots may carry from one to three or four clusters of grapes. We will allow the three uppermost shoots on these strongest vines to develop without any pruning. Two of them are to form arms to extend along the lower wire the following year; the third is to prolong the main trunk to the upper wire. We will shorten all shoots below these three so as to leave only three or four joints beyond the outermost fruit clusters on each. We may also shorten the fruitless shoots to a couple of joints. This pruning tends to strengthen the main stem and the other shoots.

THIRD YEAR

In the spring of the third year, before growth starts, we will shorten the two arms just discussed leaving only five or six joints on each, or if very sturdy a maximum of eight joints. When thus cut we will tie them horizontally to the lower wire. The third shoot will be fastened at right-angles to the upper wire and cut off just above this wire. Then we will cut off all other shoots entirely. The buds on these three canes will develop fruit-bearing shoots but no fruit will be borne on the older wood—the trunk. During this third season the two uppermost shoots will be allowed to develop to form arms for the upper wire and each shoot below these on the erect stem shortened to only three or four joints beyond the outermost clusters. The shoots on

(*Continued on page* 140)



Accorded the enthusiastic praise of owners everywhere....

A NEW CONCEPTION *of how dependable an oil burner can be*

To hear an Electrol owner express his satisfaction is to realize that the engineers who designed Electrol have produced the dependable automatic oil heat which you have been wanting for your own home.

You are impressed by his praise of the service it gives...operating without attention ...keeping his home at the temperature he likes best, regardless of the weather or sudden changes.

The advanced engineering principles of Electrol have been recognized by prominent engineers and business men who have selected it for their homes. Numbered among them are Mr. Robert S. Baldwin, Vice-Pres. General Electric Company, Mr. E. D. Nims, Pres. Southwestern Bell Telephone Co., J. C. Chadwick, Mgr. Packard Motor Co. of New York, Mr. C. W. Peelle, Pres. Peelle Co., and Mr. David R. Jones, Geometric Stamping Company.

Electrol is All-Electric and Entirely Automatic. It employs positive electric ignition —eliminating the need for a gas pilot light. Produces a surprising volume of heat without waste of fuel. And is regulated in every phase of its quiet operation by *The Master Control* which stands guard like a living hand always at the furnace door.

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Wherever Electrol is sold, you will find complete oil heating service backed by a sound, large and growing manufacturing organization. Electrol is made in sizes for every type and size of building. Can be purchased on an attractive budget payment plan if desired.



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171 Dorcas Street St. Louis, U. S. A.

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The OIL BURNER *with The Master Control*

LISTED AS STANDARD BY THE UNDERWRITERS' LABORATORIES, AND BEARS THEIR LABEL.

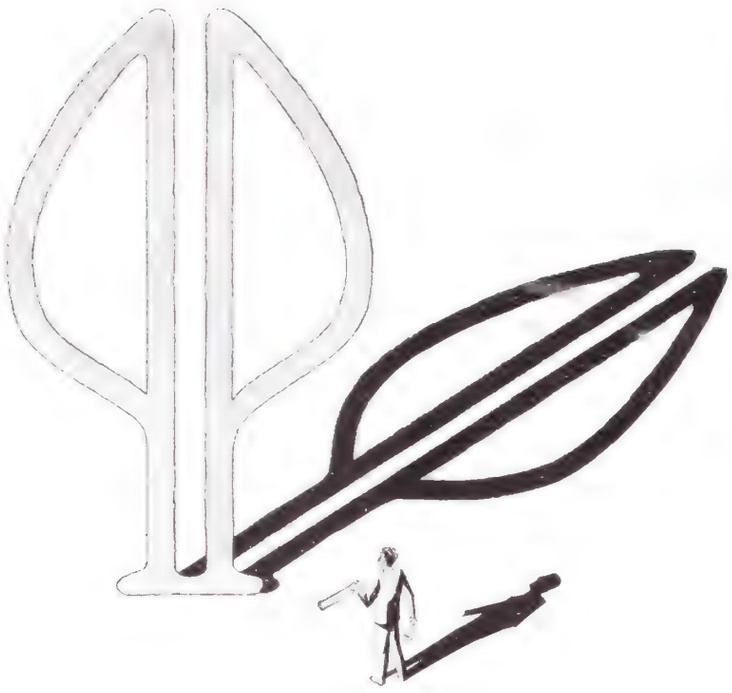
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If you know this pine tree it is easy to be certain of good lumber for your home



Pondosa is an excellent wood for hallways, stairways, railings, balustrades, and trim. It has also found unusual acceptance for built-in features



The foremost millwork men know that doors and sash made of Pondosa will remain snug and true; that Pondosa takes the most delicate carving; that the finish stays fresh

UNTIL as recently as "day before yesterday," pine, one of the most important materials used in building, was just pine. Generally it had no distinguishing mark, no endorsement by the manufacturer.

The home owner, together with the architect and the builder, could select well-known plumbing fixtures, hardware with a name, electric fixtures made by a concern with a national reputation, a heating plant that could be ordered with the eyes shut—but pine was just pine.

Now, to be sure of having durable, well-seasoned, accurately graded pine in a house, all you, or your architect, or your builder need know is that it carries the imprinted trade-mark of the Pondosa pine tree.

For now a machine has been perfected by which this well-known lumber is trade-marked at the mill where it is made. It means that fifty of the foremost mills of the great Northwest are proud to send a product to market which can be purchased with utter confidence.

Wherever a light, easy-to-work, soft wood is needed, for sheathing, siding, inside or outside trim, for paneling or built-in features, Pondosa Pine is the ideal wood. Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine

The Pick o' the Pines



Large size, rich color and unusual form in the flowers, and a good habit of growth mark Wau-Bun as the most pleasing seedling of its particular lineage

DAYLILIES FOR THE GARDEN

(Continued from page 89)

inches in spread. The individual blossom lasts throughout the entire day, retaining color and form well even during very hot days.

The foliage of a plant of the Mikado Daylily is light green, medium robust for a Daylily, ascending, gracefully bending and reaching a height of about twenty inches. The flower stems rise about ten inches higher. Old and well-established plants, especially in rich soil and in shaded locations, will probably be somewhat taller than these figures. The habit of growth and general appearance are good. The flower stems usually stand rather well above the leaves but not too much above for a pleasing relation.

Of the older Daylilies that come to our gardens as wild species, only the Fulvous has a zone or band in each petal darker than the rest of the flower. Of the named varieties Dr. Regal may be mentioned as having a faint zone in the flower coloring. Mikado far surpasses all the older types and named varieties in the intensity of the zone and in the boldness of its color contrast.

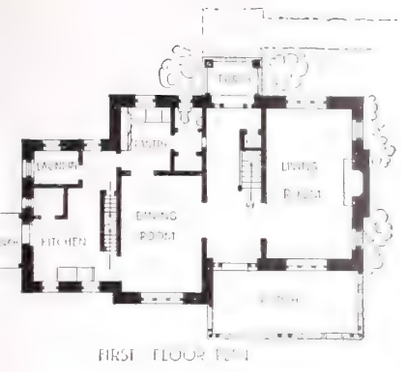
Banded or zoned patterns in coloration are seen in the flowers of many of the seedlings reared at The New York Botanical Garden, not only when *H. fulva* is a parent but also when *H. aurantiaca* was used in the breeding. In the latter case the band is usually faint and often it is only a delicate ring or halo about the mid-section of the inner surface of the petals. Thus far in the breeding work the darkest of the banded patterns have appeared only in seedlings that have had both *H. fulva* and *H. aurantiaca* in the ancestry, and of these Mikado is the climax.

The pedigree of Mikado is as fol-

(Continued on page 126)



Among the lower-growing varieties there is a great deal to be said in favor of Vesta. Its foliage is dark green and at its best grows to about twenty inches high



FIRST FLOOR PLAN





SECOND FLOOR PLAN

Carl A. Zeigler, A.I.A.
Architect

FOR THE $20,000 COLONIAL HOUSE

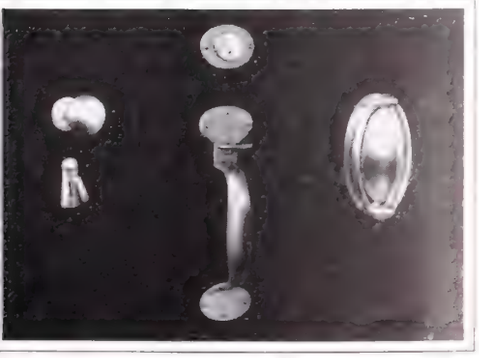
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A PICKET fence around a Tudor mansion? Never. A mission bedstead in a Louis XV bedroom—heavy wrought iron on a delicate Georgian doorway? Unbelievable. Certain liberties are permissible, but appropriateness is essential *always*—in hardware just as much as in furnishings.

Sargent designs are authentic. Each piece is faithful to the spirit of the particular period — French, English, Early American—or whatever your architectural preferences are.

When it comes to the hardware for your new home you must have *the best*, not only



Door Knob No. 1606, Key Plate No. 817, Door Handle No. 4061, Door Knocker No. 8

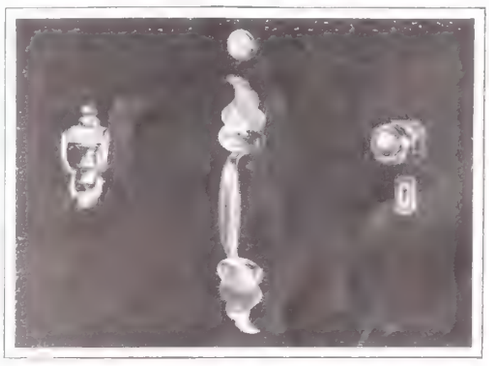


Door Knocker No. 7, Door Handle No. 2561, Door Knob No. 1912 KA, with Rose No. 164 KA, Key Plate No. 870 KA

in design but in quality. Only a few dollars marks the difference between sagging hinges, non-latching latches, knobs that rust and wear — and, on the other hand, hardware throughout that completely satisfies all demands for the life of the building. The Sargent Hardware here illustrated is machined precisely of solid brass or bronze. Each piece is dependable, permanent and perfect in its smooth and certain operation.

The best hardware — Sargent Hardware—will add not only to the beauty but to the comfort of your new home. And, fortunately, the cost of the best is most reasonable. The complete finish hardware equipment of this Colonial residence costs only about 2% of the total building cost, no matter which of the designs shown you may choose. Estimates on hardware equipment, however, vary necessarily from one locality to another.

Before selecting hardware with your architect send for our free illustrated booklet, "Hardware for Utility and Ornamentation." It will help you and prove interesting. Sargent & Company, 31 Water Street, New Haven, Connecticut.



Door Knocker No. 6, Door Handle No. 2261, Door Knob No. 1822 SE, Key Plate No. 870 SE

SARGENT
LOCKS AND HARDWARE



Entrance to old Bristol House, New Haven, Connecticut now in the Metropolitan Museum

The old
BRISTOL HOUSE
was famous for its Colonial architecture

Designed in the true Colonial spirit by David Hoadley . . . and built in the early 19th century at New Haven, Connecticut . . . the Bristol House is said to have frequently entertained as its guests Washington, Jefferson and other noted men of early American history.

Especially has the entrance to the Bristol House achieved lasting fame. Original in conception, gracefully free in execution, refined in detail and proportion, satisfying in type, and unusually consistent in scale, it is today being preserved in the Metropolitan Museum.



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PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT

DAYLILIES FOR THE GARDEN

(*Continued from page* 124)

lows. First the Lemon Daylily (*H. flava*) was crossed with *H. aurantiaca*, which gave hybrids of good but not outstanding qualities. Some have flowers with faint zones of darker coloring. One of these was crossed with *H. fulva*. The offspring all have flowers with considerable red and fulvous coloring, and for one plant the colors are darker red especially in the eye spots but the segments are rather narrow and the flower does not possess a satisfactory fullness. This plant was crossed with the pure-yellow and full-flowered variety Luteola and a progeny of more than a hundred seedlings obtained. As may be expected from such a group of diverse ancestors the seedlings of this breeding are very different. No two are alike. The limits of coloring in the flowers range from lemon yellow through many shades of yellow, orange and fulvous red. For several of the seedlings there is a banded pattern in the colors of the flowers and for two plants the pattern is strongly developed. The better of these two was named Mikado.

MIKADO AND WAU-BUN

All persons who have seen the Mikado Daylily in bloom readily agree that its flowers have unusual quality and a commanding and enduring charm. In its flowers the zoned pattern of coloring is greatly intensified and exaggerated beyond that seen in any of the known species or named varieties, in any of its sister seedlings, or in any plant of other breeding. In respect to the boldness and the intensity of contrasts in coloration Mikado at the present time stands alone among Daylilies.

The Daylily Wau-Bun has large flowers of a rich coloring and a rather unusual form. The color is very uniformly yellow of the tint called light cadmium, somewhat faintly overcast in the outer half of the open flower with a delicate sprinkling of fulvous red of the shade technically known as raw sienna. There is also the glistening as of flecks of gold in sunlight that is rather characteristic of many Daylilies. The color is of itself attractive and pleasing. But the individual and outstanding charm of Wau-Bun is in the form of the flowers. The sepals are rather large, broad, and smoothly and stiffly recurving. The petals are large and broad, spreading rather than recurving, and in the outer half strongly folded backward along the midrib and also somewhat twisted. The folding and twisting increases the contours of the flower in lines that are freely curving. The effect in the form of flower is unusual among Daylilies.

The foliage of Wau-Bun verges toward dark green. It is compact and rather strongly ascending but bends at a level of about thirty inches. The flower stems rise to a height of about three feet. In the group of Daylilies of all types the plant is found to be one of the medium sized group.

The seedling which is to be propagated vegetatively as the variety Wau-Bun is one of a progeny obtained by crossing a hybrid between the two species *H. flava* and *H. aurantiaca* with the variety Luteola. The complete pedigree would be expressed thus: (*H. flava* x *aurantiaca*) x *H.* var. Luteola. More than fifty seedlings of this breeding were grown to blooming age. They exhibited much variation in the form and the color of flowers, and several had a form of flowers similar to that of Wau-Bun. But of them all, Wau-Bun possessed in the most pleasing combination a large size, a rich coloring and an unusual form of flowers, with a good habit of growth as well.

The Winnebago Indian name "Wau-Bun", signifying the early morn with the rising sun in its gorgeous splendor, has been chosen as befitting this plant.

In habit of growth the new variety Vesta is to be classed among Daylilies as a semi-dwarf. The foliage is somewhat dark green, medium coarse, stiffly but strongly arching and reaching, in its best growth to the present time, a height of about twenty inches. The flower stems stand about eight inches above the general level of the foliage. In the flowers the petals and sepals are broad and strongly overlapping to form a full but widely spreading flower. The open blossom has a spread of about four and one-half inches, and in proportion to the size of the plant is rather large and conspicuous. The color is a deep orange, uniform for the entire flower, with faint traces of brownish red (burnt sienna) in the mid-zone, and there is an abundance of gold-glistening in sunlight. A rich coloring and a good size and form of flower are combined with a pleasing habit of growth to give a most attractive garden plant.

Vesta is a sister seedling of Wau-Bun but is so decidedly different in many qualities that the relationship could be known only from the records of the pedigree.

Vesta, the Latin name for the virgin goddess and keeper of the perpetual fire, seems especially appropriate for this Daylily whose fine orange colored flowers are somewhat suggestive of glowing embers.

A NEW RACE

A race of pink-flowered and red-flowered Daylilies that is entirely new among cultivated varieties has been obtained which promises to yield at least several charming sorts that will be very welcome additions to the flower garden.

Among the living plants obtained in the wild directly from the Orient there were several collected on Purple Mountain near Nanking, China, by Dr. A. N. Steward of Nanking University. Two of these plants have flowers of rare beauty. For one plant the flowers are a peach red in color with a throat of primuline yellow. The general color is a pale pink with a greenish-yellow throat. For the other plant the flowers are chiefly a coral red with an arching zone of garnet red in the mid-section of each petal. In this the coloring is a sprightly red with a strongly contrasted zone

(*Continued on page* 134)

"Doctor, doctor, Can you tell... What will make Our boiler well?"



"NO," tersely replied the eminent pathologist, "no boiler running an excessively high flue temperature such as this patient totes, can hope to survive, especially as he has been a defective from birth. He was born congenitally wrong. His Fire Surface is mostly missing, so he loses all his heat up the chimney.

"You can nurse him along if you want to, but I warn you it will be at terrible expense.

"Take my advice. Though it sounds harsh, it's the only way. Give him decent burial and get a new boiler in his place, one born right, with plenty of Fire Surface in his insides.

"Then your home will always be warm and comfortable, and every year you will make a saving in your cost of heating—a saving that in a few years will pay for the cost of the new boiler."

Send for Free Copies of Our Two Books

If you have a sick boiler in your house (a boiler that runs an excessive flue temperature is a sick boiler) or if you are going to build and want to avoid installing a sick boiler, send for our two books, "Guaranteed Heating Satisfaction at Minimum Cost," and, "Does It Pay To Install an Oil Burner?"

They contain a more complete and more serious discussion of the above. To anyone interested we will gladly mail a copy of each book free. They make a definite contribution to the subject of heating comfort, and to the subject of heating costs and how to reduce them. Simply use the coupon below, sending it today to The H. B. Smith Co., Dept. K-20, Westfield, Mass.

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THE H. B. SMITH COMPANY, *Dept. K-20,* Westfield, Mass.

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Announcing a New Window by Crittall

STANWIN CASEMENTS

STEEL casement windows are being used more and more in modern residence construction. They add so immeasurably to the comfort, beauty and convenience of the home that they have fast become an indispensable necessity instead of a longed for luxury.

If you are thinking of building a home you will be interested in Stanwin Casements. This new window by Crittall is remarkably economical, weather-tight and distinctive.

Stanwin Casements will help give your home that air of quiet dignity and atmosphere of gracious living that you so desire it to express. Their small sparkling panes add both interest and variety to its exterior appearance.

The interior decorating scheme is more simple because these windows form an artistic part of your home. They are easy to drape and to screen, easy to open and close—never stick or rattle. Weather-tight in Winter's storms, they open wide to Summer's alluring breezes.

Our catalog is yours for the asking.

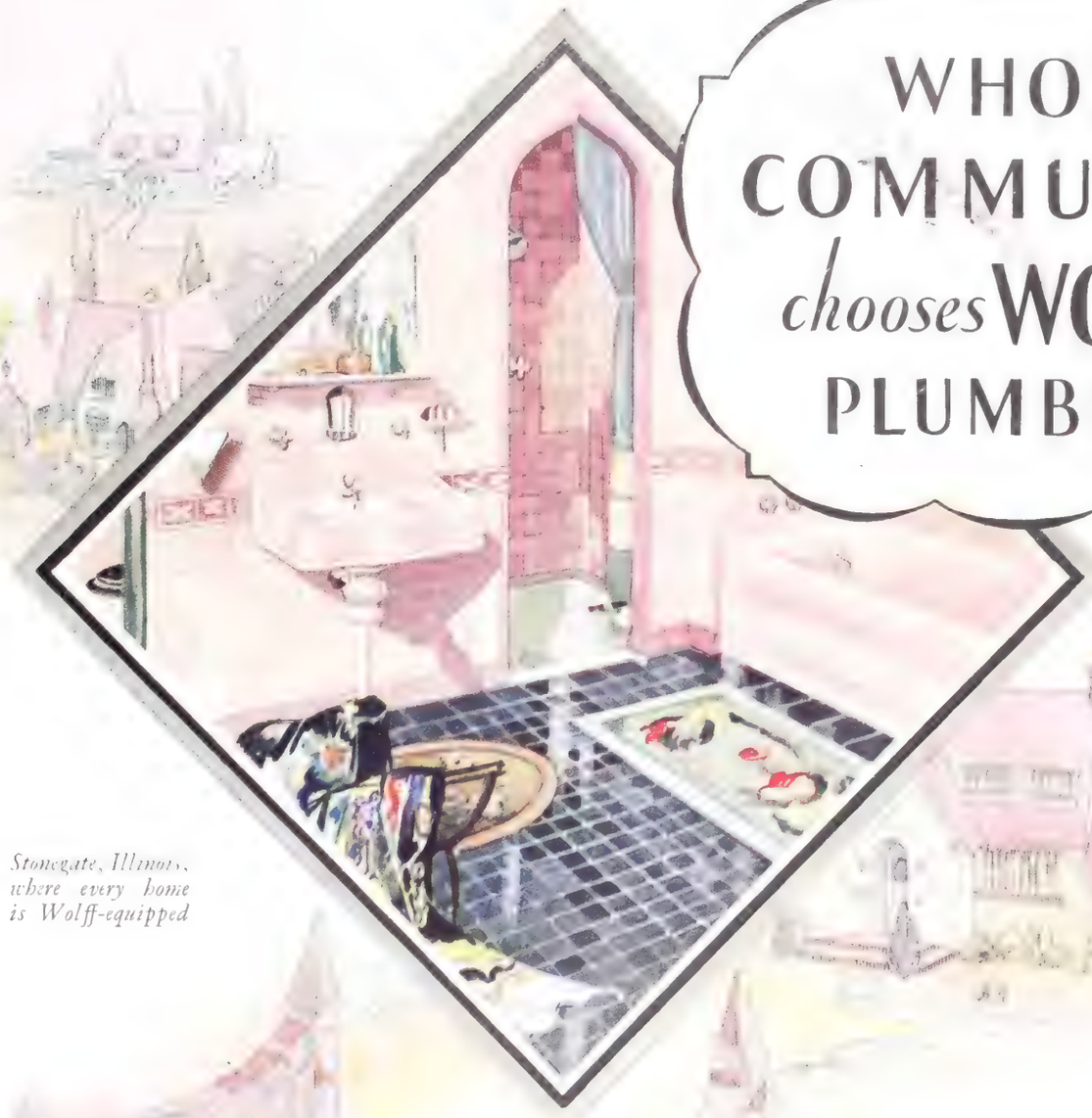
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CASEMENT WINDOW CO
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Stonegate, Illinois, where every home is Wolff-equipped



IT does not take many months for the permanent character of Wolff "DURO" enameled plumbing fixtures to become known outside the home where they have been installed.

Even the rare beauty of the soft, lustrous tints draws comment from visiting neighbors. And soon experience shows how consistently the smooth, hard surfaces resist friction and remain unscarred.

The outcome is natural. As new houses are planned in the neighborhood, other home builders require the same type of fixtures. Stonegate, Illinois, is an example of an "All-Wolff" community. In many other districts, the name of Wolff has been accorded similar recognition.

The *thoroughness* maintained in all manufacturing processes became a tradition of the house of Wolff three quarters of a century ago. The rich color-tones are literally fused to the surface at an enormous temperature, making a finish as hard as marble, and proof against scratches and abrasions throughout its lifetime.

These beautiful tints are faultlessly matched in the vitreous ware of each installation, and all Wolff "DURO" brass fixtures, both exposed and invisible parts, measure up to the unexcelled quality-standard of the enameled ware. This avoids the frequent error of permitting inferior brass fittings to impair the general effect.

All of the better plumbers will be glad to show you examples of the latest Wolff color combinations.

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THE TANGERINE

ushers in winter cheer!

AS SOON as you see shining pyramids of brightly gay tangerines in fruiterers' windows, you get your first feel of the zest and good spirits of winter weather. This lordly fruit is fitted by inner temperament to be a symbol of joyous winter days. Its spanking colorfulness fits right in with glowing spirits. The handsome coat is thin and free of the fruit, and inside, the sections are plump, juicy and piquantly delicate in flavor. The tangerine, like other members of the citrus family, thrives best in Florida, and is bought most wisely by specifying "Florida Tangerines".

FLORIDA CITRUS GROWERS' CLEARING HOUSE ASS'N, WINTER HAVEN, FLORIDA

Florida  *Tangerines*



COLD "shall not pass" through Masonite

THE age-old battle with winter is on. In millions of homes as many heating plants are attempting to meet the challenge of blustering, chilly outdoors. Too often winter wins, taking its toll of health and happiness; giving in return drafty, uncomfortable rooms that never get warm.

But fortunate indeed, are those home-owners who have discovered that Masonite Structural Insulation, and its companion product Masonite Insulating Lath, stop cold surely and effectively . . . keep heat inside where it belongs . . . reduce fuel bills beyond expectation.

No matter how cold it is Masonite homes are cozily warm all winter long. Temperatures are healthfully constant . . . and rooms hold their warmth throughout the night. Remember, too, that Masonite keeps your home delightfully cool in summer . . . and always delightfully quiet.

Masonite comes in strong, broad boards of uniform thickness that are literally honey-combed with dead-air cells. It is an all-wood product that is built into and becomes a permanent part of the building. It is an ideal plaster base, sound-deadener, makes excellent sheathing. Owners of old homes, as well as new, can enjoy Masonite's many outstanding advantages.

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DESTINED for the tables of a discriminating clientele, these selected delicacies uphold the traditions of Louis Sherry, connoisseur of rare foods.

Grapefruit pickles	$2.25 jar
Brandied peaches	5.00 "
Spiced figs	1.50 "
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ARE YOU A GOOD HOSTESS?

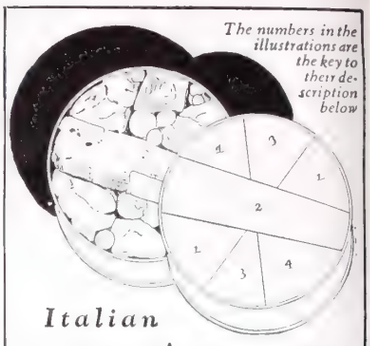
SO MANY hostesses are correct but uninspired, so many amusing but inefficient. Because ruts are so easy to get into and little changes in procedure are so often overlooked. Because the latest appliances are not always known and servants leave because their work has not been intelligently simplified. . . . Because of all these things, there is a new book that you simply mustn't fail to order.

It covers the whole subject—menus and service—table setting, with illustrations—the servant problem, smartly solved—the budget, charts and marketing—equipment and the larder. A glittering little galaxy of recipes from well-known hostesses, epicures, and chefs has been rigorously censored to contain none but those that are truly unusual, and practical as well.

"FOR THE HOSTESS"

72 pp. 25c postpaid

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The numbers in the illustrations are the key to their description below

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IN PROFUSE VARIETY

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The choicest catch from Mediterranean waters and tender vegetables, permeated with spicy herbs and virgin olive oil. There are cubes of clear tunny (1), here and there, coiled filet of anchovy (4), between stuffed olives (3), petit pois (3), and mushrooms (3), and of course the all-essential sardines (2). All for 60c; 3 tins for $1.50. Just mail your check to House & Garden. Shipped postpaid.

French Mushrooms

Just the right size for grilling, marvelous when diced in sauce; creamed on toast, they tempt the most adamant.

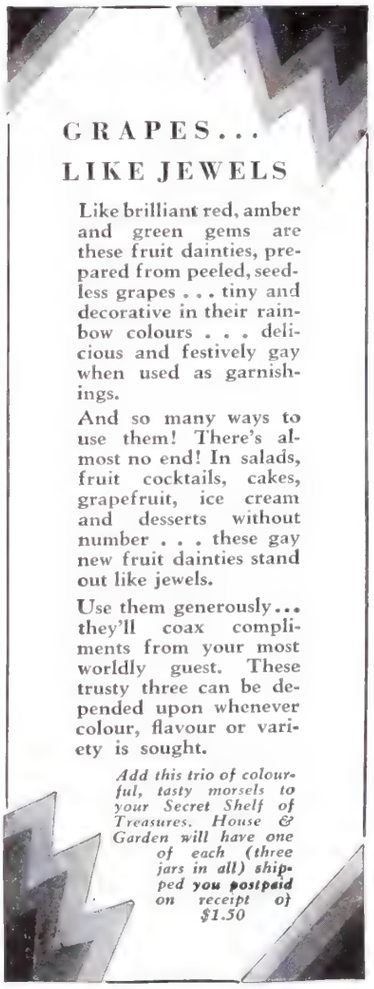
43 to 44 mushrooms in count, each a trifle or so smaller, all smaller around than a quarter coin, with stalks cut close to the parasol.

Clear cream in colour, tender and tasty in texture, and tremendously convenient in quantity. These cans of extra small, cooked mushrooms hold an equivalent of 15 ounces of fresh mushrooms. The liquid is pure mushroom juice, fine for soup or sauce flavouring.

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Like brilliant red, amber and green gems are these fruit dainties, prepared from peeled, seedless grapes . . . tiny and decorative in their rainbow colours . . . delicious and festively gay when used as garnishings.

And so many ways to use them! There's almost no end! In salads, fruit cocktails, cakes, grapefruit, ice cream and desserts without number . . . these gay new fruit dainties stand out like jewels.

Use them generously... they'll coax compliments from your most worldly guest. These trusty three can be depended upon whenever colour, flavour or variety is sought.

Add this trio of colourful, tasty morsels to your Secret Shelf of Treasures. House & Garden will have one of each (three jars in all) shipped you postpaid on receipt of $1.50

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FORMOSA
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THE NECTAR OF ORANGE BLOSSOMS

Honeys . . . like wines . . . vary in flavour. The diet of the bees is the deciding factor. Plebeian fare, such as clover, cowslips, and thistles, results in just honey . . . nice honey to be sure. But certain blue-blooded bees instinctively spurn everything excepting orange blossoms . . . and their honey is nectar for the epicure.

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Orange Blossom honey makes a charming gift, even to yourself. Its bright container adds a gay note to the breakfast table and its flavour marks the beginning of a perfect day. Let House & Garden ship one to you, express collect, $1.00 per lb.

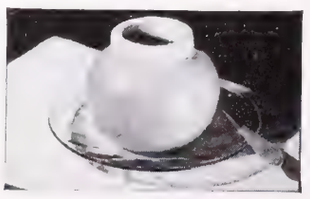


Table Delicacies for House & Garden Readers

Good News



AND it was a real surprise to the Smart Hostess who discovered that Bar-le-duc, which she knew so well in its red and white currant form, was made also of red and white strawberries, gooseberries, red raspberries, red cherries and mirabelles.

Yet, after all, why should French experts in fruit preserving and packing confine their art to currants alone? Other berries made by the Lord are as good or better.

But because these are not generally available, we shall be glad to have some sent to you. Which will you have—or all? All kinds are priced at 35c a jar (3½ oz.). 8 jars (one of each fruit) $2.50.

Mail your check to House & Garden and your order will be carefully packed and shipped express collect.





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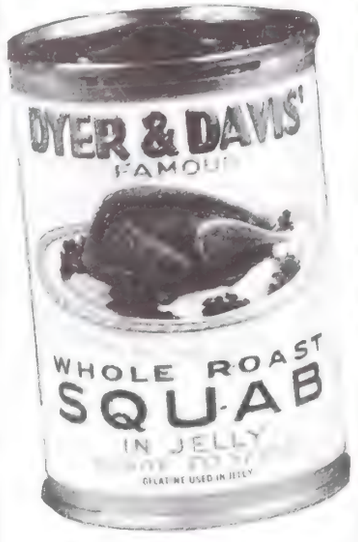
[illegible] a wide assortment of tempting foods of a corrective nature. Bran has been [illegible] in dainty biscuits, fig flakes, delicious cereals, appetizing porridge. Mineral oil has been reduced to creamy caramel form that you eat. For changing the intestinal flora, a remarkable new food [illegible].

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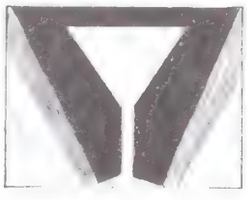
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A cocktail made of the natural juice of ripe tomatoes—nicely spiced, is a welcome deviation from the fruit cup . . and a marvelous appetizer.

TOMATO JUICE COCKTAILS

As you know, the tomato combines nearly all of the worth-while vitamins, even to the exclusive "E". It is the one food whose nutritive value dietitians agree upon.

And now the life of these precious vitamins is preserved by a new process of canning . . in glass . . a cold-pack method which brings them to you in all of their original vigour.

House & Garden will be pleased to have this healthful, appetizing beverage sent to you express collect. Simply send us your check. 26 oz. jars, 50c . . enough for eight generous portions. Five jars for $2.00.

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"FOR THE HOSTESS"

a handbook for entertaining

IT's just off the press in time to start you successfully on a new season—the sort of book you've always wanted—the only kind a smart woman could be persuaded to buy—a summary of the whole art of entertaining!

Training the servants—planning the menus—setting the table—everything is covered thoroughly but without a wasted word. Things as practical as the budget, and marketing. Things as unusual as the favourite recipes of well-known hostesses, epicures and chefs . . . and what does it cost? This is the part you can't believe—*a quarter!*

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GOOD cheese, that zestful climax to every well-served meal, cannot come to the table in too many varieties.

Skilful hostesses offer their guests a wide choice of interesting foreign flavors, together with our own domestic versions.

The highly salted, red cannonball EDAM, or its fellow Hollander GOUDA, look as fine as they taste. English STILTON and CHEDDAR are infallibly pleasing in their delicacy and mildness, and as for Italian BEL PAESE, a full-cream loaf, and the familiar PINEAPPLE cheese . . . their reputations are well known.

Because these delicacies cannot always readily be found, House & Garden offers to have fresh importations of each shipped to you postpaid, posthaste. Send House & Garden your check for whichever strikes your fancy: all six, if you please, for $8.50.

Edam	4 lb. loaf	$2.25
Gouda	16 oz. loaf	.85
Stilton	10 oz. jar	1.35
Cheddar	3 lb. loaf	2.35
Bel Paese	22 oz. loaf	1.25
Pineapple	18 oz. loaf	1.25



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CREATIVE inspiration fired the genius of the artists originating the distinctive designs. Fidelity enthused the master artisans in their perfection of workmanship. Permanency, coupled with utility, is the guiding star of the complete ensemble. You can neither ask nor receive more than is inherent with

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YALE MARKED IS YALE MADE



A prostrate form of Genista pilosa spreads flower-decked branches with lax abandon. Like many of the other Brooms, it is hardy at least as far north as Massachusetts

GEMS AMONG THE BROOMS

(Continued from page 95)

a foot across. In June it is lost beneath the airy burden of its yellow blooms, and is quite the prettiest thing in the garden, even at this richly endowed season. This small species, though it loves sunshine, thrives quite well in partial shade if the drainage be sharp and free. The smallest among rock gardens has space for growing these two little Brooms and their quality as rock plants is of the highest.

Genista prostrata (Cytisus procumbens) is a more spreading plant than either of the foregoing, sending out stiff branches to cover an area of several feet, but it may be kept within bounds by pruning after flowering is past. It grows only a few inches tall and the branches press close to the rock surface in a delightful way, making a very gay effect when covered with the large golden blossoms in May. It frequently gives a second lesser blossoming in the autumn. I have seen *Genista prostrata* used effectively in a dry wall, and indeed many of these shrubs are suited for growing in sunny walls where there is a good body of soil behind.

Genista sagittalis is a frequent plant in alpine pastures of Europe. To be seen at its best in the rock garden it should be grown upon a little stony slope in full sunshine rather than on the level. This Winged Broom, so called from the curiously winged stems, spreads rather widely in time, but lies low and close, its myriad racemes of bright yellow flowers rising no more than five or six inches high. It blooms in June. A rather starved diet suits it best; a little extra food and it seems not to be quite so hardy as we should like. At least that has always been my own experience, but Mr. Ernest H. Wilson in his splendid *More Aristocrats of The Garden* makes mention of it as "both hardy and accommodating."

Cytisus kewensis and *C. beani* are uncommonly fine little shrubs. They have a common parent in the diminutive *C. ardoinei* but both are of somewhat more circumference. The first has as its other parent the lovely white-flowered Spanish Broom and inherits charming sprays of ivory-colored blossoms. It is low-growing but the

(*Continued on page* 134)



Reginald A. Malby

The little Dalmatian Broom makes furzy masses among the stones. It grows only four or five inches high and should find a place in even the smallest of rock gardens

Waterproof Color Effects

Not Possible with Paints



House at Pine Lake Heights, New York. Architect, Frederick James Baum. Cabot's Collopakes used on exterior woodwork.

HERE are new colors that make possible a whole new range of effects on stucco, concrete, wood, brick, stone, any building material.

Cabot's Semi-Flat Waterproof Collopakes, made with *penetrating* colloidal pigment, waterproof all surfaces, leave no "painty" film and preserve the original texture of the material covered.

Concrete decorations may be colored *after* casting, weathered and antiqued effects produced on walls and roofs.

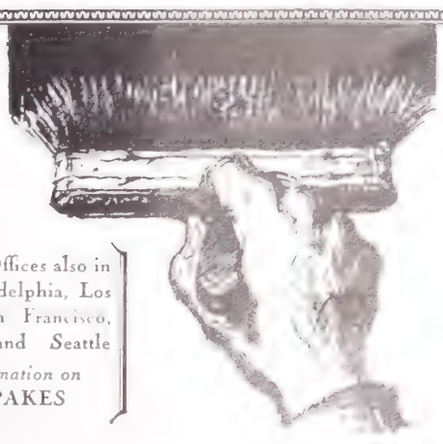
Cabot's Collopakes are also made as Gloss Exterior Finishes, including *lasting* Greens for Blinds and trim.

New and valuable uses are continually being found for Cabot's Collopakes.

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Cabot's Collopakes

Include Cabot's Old Virginia White and DOUBLE-WHITE—made by the makers of Cabot's Creosote Shingle Stains and Cabot's Insulating Quilt.



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Please send me full information on CABOT'S COLLOPAKES

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Beautiful Exteriors



No wonder they are admired!



All edge grain. 24 inches long. ½ to 1 inch butts. Undersides and tops smooth to lay snugly tight on roof and sidewalls.

If this home were a painting, the greatest of living artists could not create anything more distinctly beautiful than these Fitite Shakes on roof and sidewalls. Note the soft pencilled lines of the exposed shake . . . the deep shadows made by the overlapping butts . . . the tapestry-like texture.

Fitite Shakes possess all the beauty and good qualities of the old hand-split shake, plus a snug-tight fit—smooth on the under side and top—*the Fitite feature.* Fitite Shakes cost less than other standard roofing and sidewall materials, yet their insulating value is from 10% to 47% greater.

Made of red cedar, they will last a century or more. Your architect or builder can secure them from the leading stained shingle companies—from lumber dealers.

Fitite Shakes

Better than hand-split shingles

FITITE SHAKE CO., 4421 White Building, Seattle, Washington.
Please send me your booklet, "*Beautiful Exteriors.*"

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NEW! In colors and color combinations. In design. In surface textures.

Never have you seen anything like Sani Onyx, the astonishing wall material *made from melted rock.*

Just imagine how wonderful it would be to have a bath room or kitchen that does not crack, chip, check or discolor, even after *years* of service. Sani Onyx really outlasts the building itself. And once installed there's never a penny to pay for repairs or re-decorating. Yet the cost is surprisingly moderate.

MARIETTA MFG. COMPANY
133 Brookside, Indianapolis

Send for Your Copy

A beautiful portfolio, picturing Sani Onyx installations in full color is yours for the asking. May we have the privilege of mailing you a copy? Write us today.



Beautiful SANI ONYX A VITREOUS MARBLE

GEMS AMONG THE BROOMS

(*Continued from page* 132)

trailing branches of old plants cover quite a wide surface. It makes a delightful drapery for a rocky declivity or a wall-face where its flower-set whips are well displayed. Taller, and with somewhat more the habit of *C. ardoinei*, is *C. beani*, whose other parent is *C. purgans*. Upright to perhaps the height of a little more than a foot, its slender branches have not quite lost the impulse to trail or at least to droop, and they are alight in late spring with brilliant yellow flowers. This is one of the best and most floriferous of all the Brooms and it appears to be extremely hardy.

All the kinds so far mentioned are low-growing or trailing, and Eden Phillpotts *(My Shrubs)* speaks of *Genista humifusa* as a pretty little prostrate Broom with bright yellow blossoms for the choice rockery. But I have most disappointingly not yet been able to come upon seeds or plants of this species. *Genista pilosa*, called the Hairy Greenweed, is low and dense and wide-spreading, and its profusely borne blossoms are rather fleeting. But because of its interesting character and habit this little shrub is prepossessing in and out of bloom, and it is one of the best for a sunny wall-face where it spreads compactly into wide cushiony masses. Mr. Farrar describes it as "an invaluable densely close trailer making a cascade of gold over the rocks."

Among the taller more upright species it is difficult to single out a few for special mention. *Genista germanica* grows from eighteen inches to two feet tall and is gay with yellow blossoms in summer. *G. radicata* is about as tall, with spiny branches and yellow flowers at the same season. The Spanish Gorse, *Genista hispanica*, is a delightful little shrub with crowded racemes of bright yellow flowers finishing the tips of its branches in May. It is a more compact and refined plant than *G. germanica*, and its habit is so symmetrical and dense that it has been said to look like an old-fashioned straw bee-skep. There is a dwarf form of it that is particularly desirable for use in the rock garden.

Less choice than the foregoing, but useful for roughish places, are *Cytisus capitatus* and *Genista anglica*, called the Needle Furze. This is almost as prickly as the honey-scented Gorse, and it grows nearly prostrate. Its flowers are pale and small.

A purple-flowered broom is a newcomer to my garden. This is *Cytisus purpureus*, said to grow not more than eighteen inches tall and to bloom with prodigality. *C. nigricans* is also a newcomer, but the two awkward little plants do not yet show their character. This species is too tall for my rock garden and must be relegated to its environs. It will grow ultimately to a height of five feet.

Photographs of *Genista horrida* whet one's desire to possess it. It is a Spanish species, and appears compact and cushion-like and to have flowers rather larger than common. The white-flowered *Cytisus leucanthus* (see its portrait in Mr. Wilson's *More Aristocrats*) also appears to have charm. And there are many more. I have just had out the seed list of a Swiss nurseryman and find therein twenty kinds of Cytisus and twenty-eight Genistas, besides several kinds of Gorse *(Ulex)*. A most interesting season's work it would be to try all these kinds. There is a dwarf variety of the common Gorse, *Ulex europeus nanus*, which I do not find anywhere listed, but which would be very delightful to possess.

Once established, the Brooms grow sturdily. Occasionally a bitter winter may prune them back a little but no real harm is likely to be done. If the young plants seem too straggly in appearance, they may be cut lightly to induce a better form, but later pruning is not usually necessary.

"Sweet is the Broom flower" sang Spencer, and many of the kinds have fragrant flowers. This is another good reason why we should be happy to bring them into our gardens.

DAYLILIES FOR THE GARDEN

(*Continued from page* 126)

of darker red in effective combination.

These two plants were used as parents in breeding and some of the progeny have flowers of still more brilliant and intense red coloring. In the very best ones of these, the flowers have a throat of cadmium color, a mid section of brick red, and an outer area of coral red with darker colored delicate veins. The coloring is the most brilliant red yet to be seen in Daylilies.

It should perhaps be reported that flowers of dark and dull shades of red have been obtained in certain of the seedlings which have *H. fulva* as a parent. These together with the plants just mentioned provide a rather wide range of colors that are classed as red or as dominated by red.

The best of these seedlings are being used in further breeding with the aim of developing the most satisfactory combinations of attractive pink and red with large full flowers and pleasing habits of growth.

Several of the plants with red or with pink flowers are fully worthy of general cultivation solely on the merit of the coloring of the flowers, and if better and more desirable plants with the same shades of coloring do not appear these plants already at hand will be named and made available to growth in flower gardens.

The New York Botanical Garden can not undertake the propagation of these new Daylilies for general distribution or sale. It happens that for several years preceding his death, Mr. Bertrand H. Farr exhibited keen interest in this breeding work with Daylilies and assisted it by obtaining and contributing plants of several species and varieties. The firm which succeeded to his business has continued this helpful coöperation.



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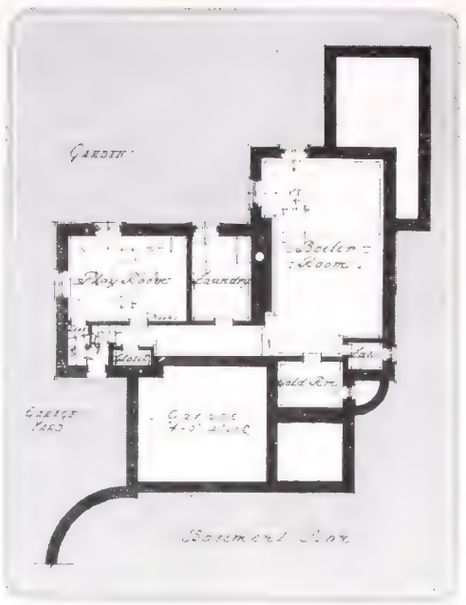
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The playroom in the basement of Mr. Gregory's house may be reached from an entrance located in the garage yard. The lavatory is situated at the end of a passage

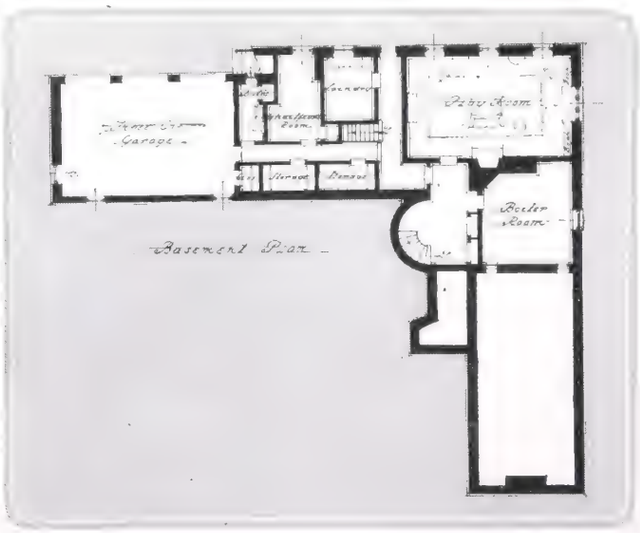
THE CELLAR BECOMES LIVABLE

(Continued from page 79)

often call for a tap room, sometimes a billiard room, or group of rooms designed distinctly for entertainment.

Now that the dank, smoky cellar is a thing of the past there is certainly no good reason why any prejudice should exist against the basement's use for any purpose that it can logically be put to. While this section of the house is perhaps not so well lighted as the actual living floors, it can quite easily be well lighted. We all know that the basement is the coolest place in summer and as it is within easy access to the furnace, there is no difficulty in the way of its being comfortably heated during the winter. If the cellar plan is carefully worked out the playroom or recreation room may have a fireplace, as is the case in the cellar playroom which is shown in plan below.

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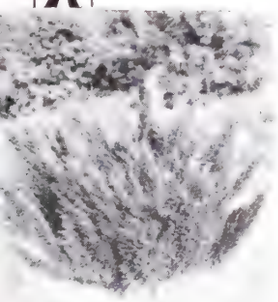
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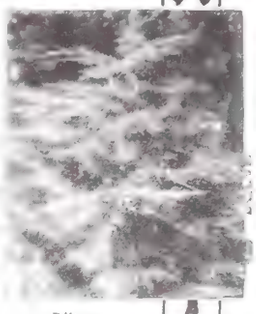
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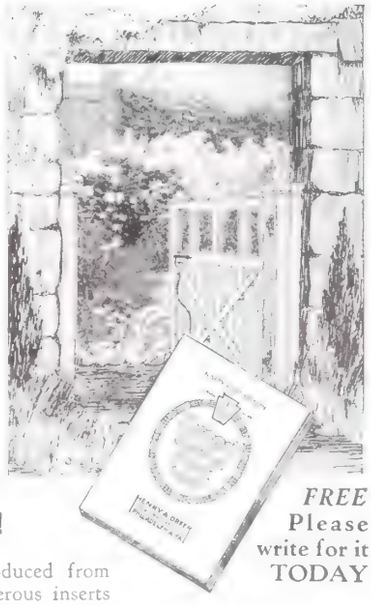
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ON NATURALIZING NARCISSUS

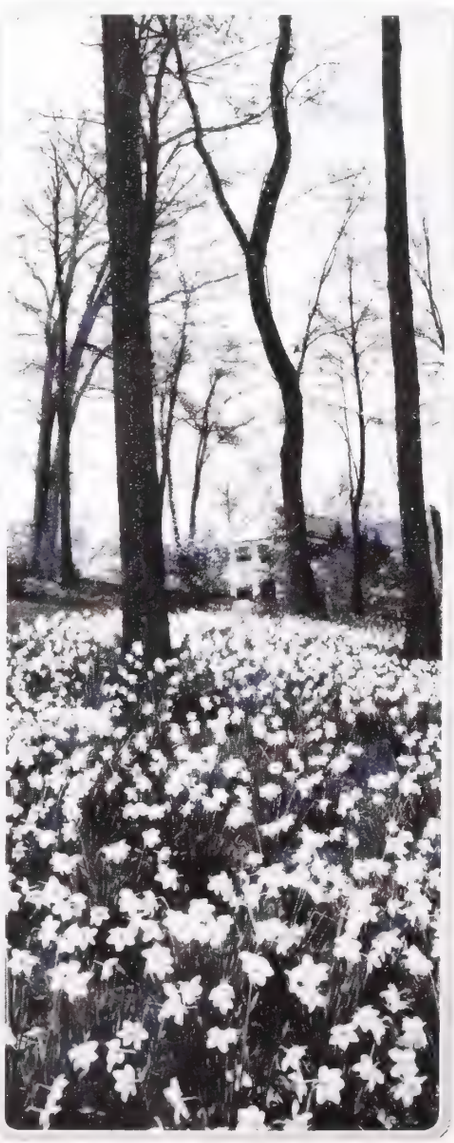
THE further we progress in gardening experience the more possibilities do we see in so-called naturalized planting. Clearly defined beds and balanced, formal designs for them have their indispensable places, but they are quite unsuited to those carefree, unsophisticated areas which are so frequently found on properties of fair or large size. To give such nooks the suggestion of artificiality would destroy much of their inherent charm; the problem, therefore, becomes one of beautification without obvious evidence of effort—in other words, of naturalized planting.

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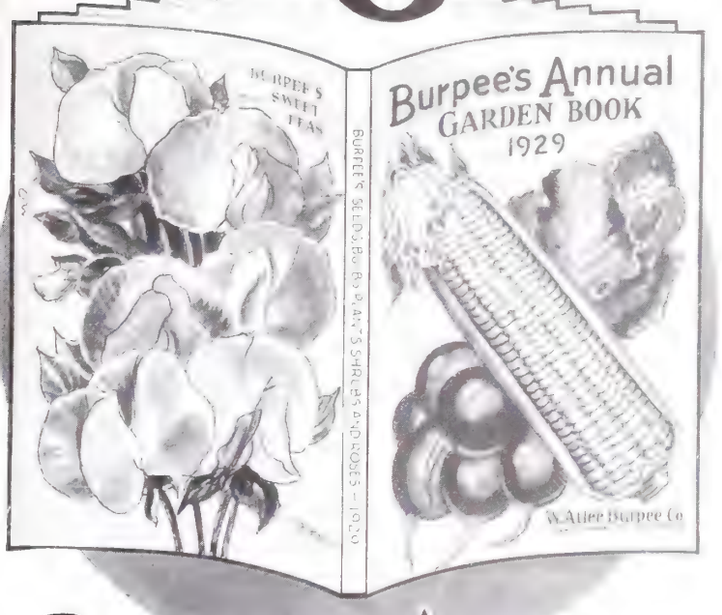
Narcissi do well in the shade of high-branched trees, for at their season of growth and flowering the tree leaves are still small enough to admit plenty of sunshine. Orchards, too, offer many opportunities for effective naturalizing with these bulbs, for there is no lovelier flower combination than the pink and white of Apple blossoms overhead and winding ribbons and drifts of yellow Daffodils under foot. In such a place the grass can be left uncut until the Narcissus leaves have ripened in early summer—a necessary condition.

Whatever the exact nature of their location, Narcissi should be given a moderately rich, loamy soil, well drained and plentifully supplied with humus. Should the soil be deficient in plant food, ground bone will prove a good material to supply the needed nourishment. Dig it in when the ground is first being spaded over to a depth of ten inches or so, and see that it is fairly evenly distributed. There is no danger of its injuring the bulbs.

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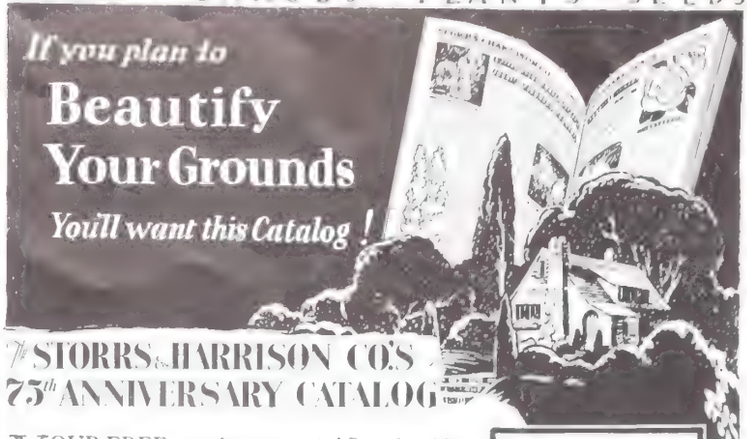
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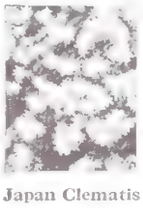
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2 Sheriff Swedish Juniper 2½ ft.
2 Pfitzer Juniper 1½ to 2 ft.

$25 Value. $22.50

By Freight or Express Collect

If you prefer shrubs

Collection 3

2 Ibota Privet, 3 to 4 ft.
2 Spirea Thunbergi 18-24 in.
2 Red Barberry 2 yr.

$5.90 Value. By Express Collect $5.25

Perennials

Collection 4

Identification Samples

1 Artemisia Silver King
1 Dicentra Eximea.
1 Euphorbia Corollata.
1 Geum Mrs. Bradshaw.
1 Heleopsis Golden Sun.
1 Rudbeckia Purpurea.

By Mail—All for $1.45

Mail this Coupon Now!

The STORRS & HARRISON CO.

Box 7-A, Painesville, Ohio

Gentlemen: Please send me, FREE, your 75th Anniversary Catalog.

Name .....

Address .....



Beds of Sutton's Antirrhinums. Seed packets, 60 cents

This is your chance to secure a collection of FIFTY VARIETIES *of Sutton's Seeds for Ten Dollars*

THIS year you can have a flower garden that will rival in beauty and variety the famous gardens of old England. You can plant the same strains of seeds that are used on the large estates throughout Great Britain and the continent. Sutton's Seeds are known as "England's Best" and justly so, for they are the result of more than a hundred years' experience in selecting the choicest seeds and breeding plants that are true-to-type.

This collection of Sutton's Seeds offered to the flower lovers of America, is identical with that offered last year and which proved so popular. Among the fifty varieties — each consisting of a full-sized packet—are some of the finest strains of the most wanted flowers, and many that are equally as beautiful but less well known. This collection, if ordered by the packet at catalog prices, would cost almost twice the amount asked for it. You will make no mistake in ordering a collection for yourself at once. Then, when planting time comes, you will be ready to start the seeds and have the finest flower garden you have ever planted. Read the list of varieties in the collection—then order.

50 *Varieties of Sutton's Seeds—Collection*, $10

Aster, Pink Pearl; Aster, Ruby Beauty; Anchusa, Italica; Antirrhinum, Bright Pink; Antirrhinum, Orange King; Antirrhinum, White; Antirrhinum, Yellow; Antirrhinum, Tall, Mixed; Aquilegia, Long-spurred; Aster (Perennial), Sub-cœruleus; Campanula, Sutton's Hybrids; Campanula, Carpatica, Mixed; Canterbury Bells, Mixed; Chrysanthemum, Annual, Double and Single; Chrysanthemum, Perennial, Shasta Daisy Westralia; Clarkia Elegans, Mixed; Coreopsis; Cornflower, Blue; Cosmea, Early Single, Mixed; Daisy, Giant Double, Mixed; Delphinium, Belladonna; Delphinium, Hybridum, Mixed; Dimorphotheca Aurantiaca Hybrids; Erigeron Speciosus; Eschscholtzia, Special Mixture; Eschscholtzia, Ruby King; Gaillardia, Large-flowered, Single; Geum, Double, Mrs. Bradshaw; Godetia, Double Rose; Hollyhock, Double, Prize Mixed; Larkspur, Stock-flowered, Mixed; Lavatera, Loveliness; Lupinus, Polyphyllus, Hybrids; Marigold, Double African Tall Mixed; Marigold, French Miniature Mixed; Mignonette, Giant; Myosotis, Royal Blue; Œnothera, Afterglow; Pentstemon, Large-flowering Mixed; Phlox Drummondii, Large-flowered Mixed; Poppy, Mrs. Perry; Poppy, Bracteatum; Poppy, Orientale; Pyrethrum, Single, Mixed; Scabious, Pink; Scabious, Mauve; Stock, Salmon Beauty; Sweet William, Pink Beauty; Verbena, Giant Pink; Zinnia, Giant Double Mixed.



Sutton's Improved Delphinium hybridum. 35 cents and 25 cents per packet.

This remarkable collection will be carefully packed and shipped postpaid to any address in the United States, together with a copy of Sutton's Catalog and Guide to Horticulture. Send International Money Order. Address

SUTTON & SONS, Dept. 7, Reading, England

Sutton's Seeds

England's Best

GRAPES FOR HOME GROUNDS

(*Continued from page* 122)

the lower wire need not be shortened. All of the shoots may be expected to bear from one to four or even five clusters of fruit this third season, though in vines so young few will attain this maximum and some will be barren.

In the spring of the fourth year we will prune the vines as follows: Shorten each of the two arms developed last year at the upper wire, leaving from six to ten joints, depending upon the strength of the vine. Select and shorten a strong shoot as close to the main trunk as possible on each of the lower arms and cut off all other growths, thus leaving only one year canes to be fastened to the wire, one on each side of the trunk. Then we will cut off all other branches. Thus, in the spring of the fourth year the pruned vine will consist of the original roots and stub, a trunk three years old up to the lower wire, two years old between the lower and the upper wire, and four branches each only one season old. These four young green shoots that will bear the fruit of the fourth year.

Each year after the fourth every cane except the four best and nearest to the trunk (two for each wire) are to be cut off entirely and the remaining four to be cut back to six to twelve buds. By this method of pruning and by judicious feeding and cultivation the clusters of fruit will average larger and of higher quality than by a hit or miss plan.

Clean cultivation and liberal feeding with phosphatic and potash fertilizers greatly help in grape production. Intelligent spraying or dusting at proper times control all grape diseases and insects. So, as already declared, any one can have better grapes than he can buy provided he will choose varieties and care for them as outlined.

Though commercial cold storage is unquestionably the most satisfactory method of storing perishable products it is not necessary to place grapes in such storage because they may be successfully wintered by anyone who will apply the following principles:

(1) For storage choose only those varieties that naturally are long keeping. Prominent among these are Lindley, Massasoit, Barry, Gaertner, Herbert, Agawam, Wilder, Salem, Vergennes, Iona, Diana, Isabella, Goethe, Dutchess, Catawba, Urbana, Canandaigua, and Mills.

(2) Be sure that the fruit is fully ripe but not "dead ripe" when gathered for storing.

(3) Handle grapes with care at all times, especially if gathered on a sunny day. Keep the fruit in the shade until it can be removed.

(4) Place clusters only one layer deep in trays or shallow boxes and have these small enough to be easily handled without jarring.

(5) If the night following the gathering promises to be cool leave the fruit out-of-doors till early morning. Then take it to a cool room or a cellar before the air warms. The same effect may be secured by gathering the fruit in the early morning and taking it at once to the storage room. It will thus be as cold as if gathered the evening before and kept over night out-of-doors.

(6) Be sure that the storage place may be readily kept cold without drafts. It should be such that the temperature may be kept below fifty degrees, preferably between forty and forty-five.

(7) Be sure that the storage room is neither very dry nor very moist because the former shrivels and impairs the flavor of the fruit and the latter induces mold.

(8) During autumn nights so long as there is no danger of freezing open the doors and windows to let in the cold, night air and close them in the morning to keep out the warmer air of day.

(9) Be on the lookout for shriveling. Should it be noticed hang up curtains of wet burlap to moisten the air. The fruit will then tend to "plump up".

(10) Also watch for mold. To check it, fumigate with sulphur candles, using the same number for a given cubic content of room as in ordinary fumigation.

As some varieties naturally keep longer and better than others, make weekly examination of the fruit to determine which kinds are keeping best and which poorest. The removal of fruit for use will, of course, be based on the way it is behaving—that which is keeping poorest will naturally be selected for early use, and that which shows no signs of deterioration will be kept until the last.

HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 106)

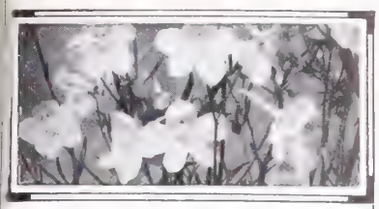
imitation of an old "touch". For it is easy to make a punch from the genuine impression and it is equally easy to make an imprint on the modern reproduction. Pewter is a soft metal and is quickly made to appear sufficiently "old" to deceive the uninitiated—and there is at present no law to prevent this nefarious practice.

In fact from the title of Major Markham's work came the question, will the word "New" prove to be the shadow of a coming event? For it is by no means improbable that some of the denizens of the purlieus mentioned, will be eager to refer to this volume for "New" marks.

While, therefore, in compiling this exhaustive list of pewterers and including such excellent facsimiles of the Touch Plates, the author has given us a much needed and valuable reference, it cannot be conceded that a pewter article impressed with one of these marks, is necessarily authentic.

One section of the book deals briefly —too briefly—with the composition.

(*Continued on page* 146)



Harris' New Butterfly Delphinium

For Banquet and Border

The gracefully spreading branches are covered with attractive blue and white flowers all summer. This beautiful hardy plant of medium height blooms the first summer from seed sown out-of-doors and continues to thrive and bloom for years. Gardens are more effective and bouquets much more pleasing when Harris New Butterfly Delphinium is used in them.

Special Offer—For 20c in stamps we will send a large packet of Harris' Special Blue and White Mixture together with a coupon good for 20c on any subscription order sent us amounting to $1.00 or more.

Be sure to ask for our Seed Book today. It's different

It shows the unusual varieties that will make your garden distinctive and tells you what, when and how to plant your flowers for the best all-season results. It also tells about our special service for helping you plan your own garden. A few dollars' worth of our seed with the helpful information in our free catalog will give you a complete spring-to-frost garden.

Ask for our free catalog today
It is worth while

JOSEPH HARRIS CO.
R. F. D. 3, Coldwater, N. Y.
Delphinium blooming first year from seed

Harris Seeds

THE GARDENER'S SCRAP BOOK

LAUREL BRANCHES INDOORS

THOSE who have a plentiful supply of our native Laurel (*Kalmia latifolia*) on their own property have ready at hand some notably attractive material for winter house decoration. Small branches of this broad-leaf evergreen shrub will remain green and fresh for weeks if kept indoors in vases with plenty of clean water, and sometimes actually send out fresh growth. Their period of decorative usefulness will be still more prolonged if the leaves are sprinkled with water a couple of times a week and the jars set outdoors on damp, warmish days.

It will be noted that we specify the personal ownership of the bushes from which such branches are cut. Laurel is one of those shrubs which have suffered intensely from the depredations of plant vandals and in many regions it has been entirely exterminated. Plants in the wild should never be disturbed, for they need all the protection that can be given them. But those which are nursery grown, or otherwise under cultivation, may be judiciously pruned without qualms or conscience.

WARDIAN CASE FOR HOUSE PLANTS

THE modern steam-heated city apartment (and many a suburban private residence as well) is not exactly the place one would select for an indoor winter garden if one's range of choice were unlimited. It may be warm enough and even sufficiently sunny, but its ability to provide continuously the moist air which virtually all house plants require is something less than zero.

To flower lovers who face this discouraging fact every winter the idea of the Wardian case comes as a good deal of a benefaction. It cannot be applied to large or many potted plants without considerable expense, but it is ideal for keeping a few small ones in



and now a
Pink Grootendoorst

The Everblooming Rugosa Rose. For mass and hedge planting (not for the rose garden). Clusters of beautiful bright pink flowers resembling bunches of pink carnations. Beautiful deep green, healthy foliage. Blooms from early Summer until frost. $1.25 each.

Two New Oriental Shrubs. Beauty Bush—grows 6 to 8 ft. tall has clusters of small tubular pink flowers of the honeysuckle type, borne in such profusion that the bush is one cloud of delicate pink—$2.00 each.

Korean Spirea—a 4 to 6 ft. dome shaped bush with large rounded clusters of snowy flowers—blooms two weeks later than ordinary Spirea—$1.50 each.

The Great Rose Talisman. The most vividly colored everblooming Rose ever introduced (yellow and orange). Awarded four gold medals, exceptionally easy to grow—$2.50 each.

Dame Edith Helen Rose. New! the most striking Pink Rose of recent years. Enormous, very double, continuous blooms—$2.00 each.

The Most Popular Dozen. We have the 12 Roses so voted in the 1927 Referendum of the American Rose Society, all for $9.50.

Send for the beautiful Hall catalog and find out about our Rhododendrons, both native and Hybrid, our Japan Bloodleaf Maples, Azaleas, Flowering Cherries and the many other new and interesting things illustrated in color—also our assortment of Fruit, and Ornamental Trees, Evergreens, Shrubs, Roses, Berry Plants, and landscape service.

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491 Cutler Bldg., Rochester, N. Y.



How nice it is, just when it rains, that you haven't one of these delightful joy-giving conservatories, opening right off your dining or living room.

It surely can't be a matter of cost, as we now have one for around Twelve to Fifteen Hundred dollars, completely erected and equipped.

It's not as big as this, but large enough to grow a surprising amount of flowers.

Send for our book called "Greenhouses as We Know Them". You'll find it tells you just what you are now wanting to know.

No obligation.

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This tag says you will have ROSES this summer

On every Star Rose there is a star-shaped celluloid tag. This tag carries the name of the rose and is our positive and unqualified guarantee that that particular rose will grow and bloom *this* summer—or you get your money back.

The Season's Novelties

Our "Star Guide to Good Roses" lists many novelties and they are fully described and some of them pictured in color in the "Guide". Necessarily, stocks of these roses are limited. You will do well to order early. By using the coupon below—*today*—you will be assured of first choice of these two novelties:

MME. GREGOIRE STAECHELIN—a magnificent, hardy climber of a new type—gorgeous carmine markings outside and pearl pink inside. No other rose is like it. Price $5.00, delivered; bloom in 1930.

MRS. E. P. THOM—a pure sunflower yellow, hybrid tea. Beautiful, long buds and free bloomer. $2.00, delivered in U. S. A.

Send 25c today

With your request for the "Star Guide" and your order for novelty roses, send 25c extra and get "Success with Roses", a 32-page book that tells what to do and when to do it—how to make your roses grow more profusely, how to take better care of them so that they will live long and give you greater profusion and more glorious blooms. *Send today!*

Star Rose Growers

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Robert Pyle, Pres.

USE THIS COUPON NOW

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☐ Please reserve
Mme. Gregoire Staechelin at $5.00
Mrs. E. P. Thom at $2.00
I enclose check. Please ship at right time for planting.

☐ I enclose 25c for "Success with Roses".

☐ Send "Star Guide" Free.

Name .....

Address .....

excellent condition for longer than if they were in an open room.

In general appearance the Wardian case is not unlike an inverted aquarium with the plants inside. A frame-work of wood or metal holds in place the glass sides, ends and top, the latter raised about a quarter of an inch all around in order to provide a little ventilation. The base is a deep pan filled with soil in which the plants are set directly or in their pots. Watering is done in the ordinary way after lifting off the top.

These miniature conservatories cannot be excelled by reason of their maintenance of humid air entirely around the plants which they contain. No matter how dry the atmosphere of the room may be, inside the glass inclosure everything is pleasantly damp. The most sensitive of plants can be kept in healthy condition for weeks under such conditions.

TREES TO PLANT IN SPRING

BECAUSE of individual peculiarities in root formation, habit of growth and other determining factors, certain trees should be transplanted only in early spring. Disregarding their preferences by setting them out in some other season may not entirely kill them, but it is quite certain to have such adverse effects that the trees will not recover for a good while to come.

Prominent among the deciduous tree families for which early spring is the best planting time are the Birches—far too little appreciated as ornamental subjects. The landscape value of the White Birch is not half appreciated by most people, and it is rare indeed to see the Black Birch adapted to specimen or background planting. Yet the Black Birch, reclaimed from the woods while fairly small and given a chance to develop in the open, is one of the handsomest and most satisfying of our native trees. Much the same thing can be said of the magnificent Canoe Birch of the



GALLOWAY POTTERY

Gives the essential touch to sun-room, hall and garden

Jars, vases, benches, bird baths, fountains, sun dials, etc., in time-defying, beautifying, high-fired terra cotta.

Catalog illustrating 300 numbers sent upon receipt of 10¢ to cover postage

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Such as Coral, Old Gold, Saffron, Yellow, Salmon and Terra Cotta are obtained by planting Pernitiana Roses, and these roses are only a success when budded upon the certain stock to which they show an affinity to thrive best upon.

We submit therefore that this discretion is a decided advance and most important factor in producing the popular colors so much in demand at the present day and up to the present has not been appreciated by the Rose growing public.

Nowhere Can You Buy Stronger Plants

Our roses are hard grown with well ripened wood which is essential as soft wooded plants invariably die back when planted out.

May we send you our catalog?

It is difficult as we do not pass along the description of the Hybridists as the roses grow in Europe but as they grow in our Nursery, always stating defects as well as merits.

ROBERT EVANS HUGHES
Rose Specialist
Box 27, Williamsville, N. Y.
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Landscape Your Own Grounds this Book tells how!



WITH the help of our book, "How to Landscape the Home Grounds," you can landscape your *own* grounds expertly and at small cost. It will save you the Landscape Architect's fee, and assure you beautiful effects. "How to Landscape the Home Grounds" was compiled by a prominent Landscape Architect. It is written in language that anyone can understand.

Each Step Illustrated

By means of simple charts and drawings, each step from start to finish is illustrated. Plans and cost estimates for every type of home are included. The book tells in detail how to arrange trees, shrubs, vines, etc., to obtain the most artistic effect, and how to choose exactly the right variety for each location. Many other landscape problems made clear.

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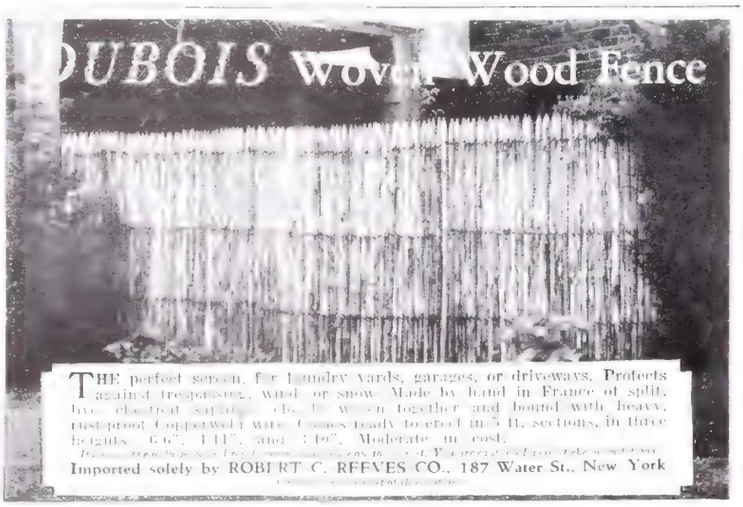
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This beautiful book gives our 78 years' experience for the special benefit of the beginner. If you never raised roses, start now and know new pleasures. Edition limited. Send today.
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THE perfect screen, for laundry yards, garages, or driveways. Protects against trespassers, wind or snow. Made by hand in France of split, live chestnut saplings closely woven together and bound with heavy, rust-proof Copperweld wire. Comes ready to erect in 5 ft. sections, in three heights: 6'6", 5'11", and 5'0". Moderate in cost.

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The designing of your landscape is essentially the work of an artist whose art has been born of knowledge of design and nature.

Let us show you how well our landscape architects can interpret your ideas, adapt them in pleasing harmony to your surroundings and recommend the plants best fitted to your locality and seasons.

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[illegible] the unusual to your garden [illegible] from the Orient. [illegible] delicate pink flowers. Year round beauty in foliage. Grows 6 to 8 feet [illegible] Very hardy.

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[illegible] Hybrid Delphiniums large flowering [illegible] to deep violet.

All the above explained in GREEN'S New 1929 Free CATALOG. It also shows our Shrubs, [illegible] colors. Growing for over 50 years. Satisfaction guaranteed. Cash [illegible]



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5 EVERBLOOMING ROSES $2.95
Separately 4.25 POSTPAID

(1) Great 3-inch blossoms of dazzling crimson scarlet, exquisitely perfumed, grow back almost as fast as you cut them (2) long pointed half-open buds of bridal whiteness, fragrant beautiful in vases; (3) large full blossoms, sometimes pink, sometimes amber, perfectly formed; (4) rich deep pink, almost spiritual in odor; (5) plump with dark red petals, shading to cerise. All field-grown; named Tea Hybrids; will bloom lavishly next June, continuing until frost, improving year by year. Guaranteed to flourish, true to name. Shipped at planting time; order yours reserved now—$2.95, postpaid.

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THE [illegible] BOOK

[illegible]
collected from the wild [illegible] from [illegible] tree species, [illegible] ornamentals, and [illegible]

[illegible] comes out of the ground in spring until the first of May or a trifle later.

ONE of the commonest and least understood of garden problems is the degree of hardiness possessed by practically all of the trees, shrubs and herbaceous plants which, in their native habitats, have never been [illegible] imperfectly understood because not even the experts know just [illegible]

In its generally accepted implication, hardiness means the ability of [illegible] safety, as the case may be?



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DWARF PEAR TREES
DWARF PLUM TREES
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The world's choicest varieties

NOWHERE else can be found so many varieties of Gladioli—so many different kinds, so many types—as in the Kunderd strains. Kunderd is the man who created the Ruffled Gladiolus, and later the Laciniated, and other Kunderd types. Kunderd Gladioli are grown all over the world. Those who know and appreciate the finest in Gladioli buy from Kunderd.

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THE GARDENER'S SCRAP BOOK

Hardiness is probably not a mere matter of temperature, of freezing or not freezing, except in the case of those southern plants which cannot endure even a few degrees of frost; this is proved by the efficacy of even a light mulch, which does not exclude the cold at all. Furthermore, individuals of species which are supposed to be distinctly "tender" often prove their ability to withstand occasional zero temperatures; in our own experience we have often had Holly and Torchlilies come safely through a Connecticut winter without a vestige of protection, and have seen a perfectly normal Fig tree that had been growing for years in a sheltered garden in central New York State.

This much, perhaps, may be safely stated: the bugaboo of hardiness is badly overworked. As horticultural experimentation progresses we find more and more that "tender" plant material can withstand a good deal more cold than is generally believed.

THE QUALITY OF MULCHES

IDEAL mulching material is reasonably porous, light in weight, free from any weed or grass seeds, chemicals or other properties harmful to the plant life beneath it, and capable of retaining its original form without much change during the whole winter. The purpose of it is to provide shade and stabilize soil surface temperatures without forming a soggy, quite impenetrable mat which would cut off all air circulation and encourage standing water and ice. Many herbaceous plants are quite capable of being smothered or drowned if the mulch is too dense and provocative of rotting.

It is for these reasons that salt meadow hay, fallen Oak leaves and evergreen boughs are so well adapted to winter mulching. All of them are free from the risk of undesired seeds which characterizes ordinary hay and from the matting tendencies of grass clippings and soft leaves like those of the Maples.



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The DECECO All-China Wall-Hung Lavatory endows the Bath Room with a new kind of beauty—A Beauty Everlasting.

With its Faucets, Trap and Piping completely housed in China, all shabby tarnished metal is eliminated. Its easily cleaned china finish, immune to all acids and cleaning compounds, is unchanging with use or time.

China Faucets in All White, Brilliant Black, and Lovely Colors, make possible decorative beauty unattainable with metal fittings.

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ALL-CHINA FIXTURES
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It is not too early to make plans for your spring grass cutting. It is time to consider the Moto-Mower, America's most popular power mower. A smart new catalog in colors will tell you far more than we could tell you here. Send for this catalog by mailing the coupon below.

(For those who desire it, a sickle bar for weed clipping can be supplied with the Detroit Model Moto-Mower. It can be attached by removing one nut from the tie rod.)

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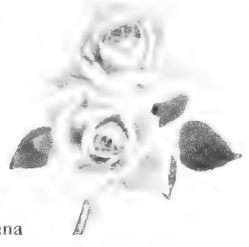
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ARE the sturdiest, easiest growing, freest blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert rose growers and give you the benefit of a lifetime experience. Nearly every desirable rose now known is included in our immense stock; also a complete list of miscellaneous garden plants—and the prices are right.

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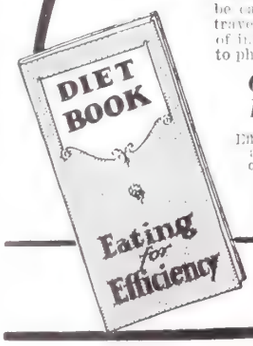
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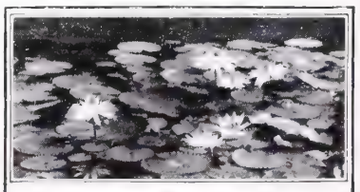
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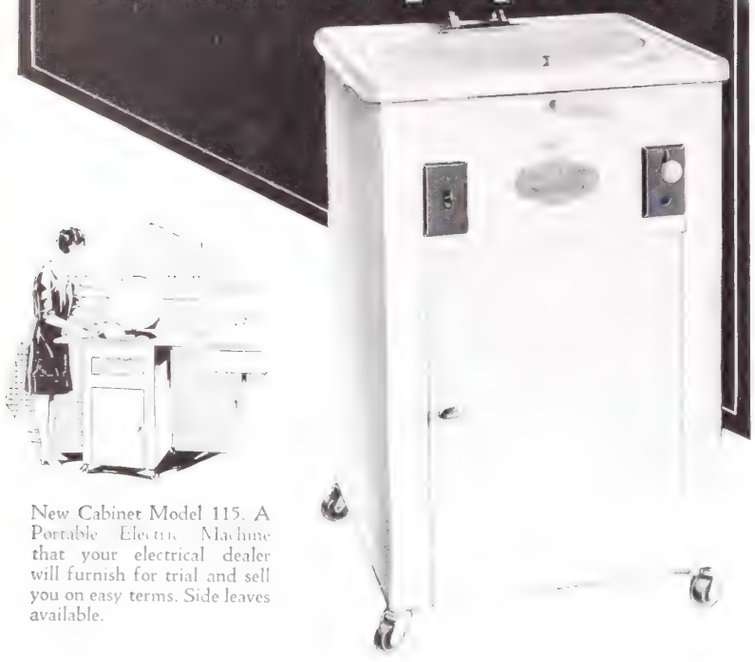
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HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 140)

Incidentally it will probably come as a surprise to many to read that pewter is a composite metal; certainly to such a one as a young clerk who, when showing a German pewter dish recently, explained that the metal came from the mines of Westphalia.

It is to this more technical phase of the old craft that a student should devote his attention. Consequently we could have wished that the author of the book had extended this chapter, at least sufficiently to acquaint us with the different characteristics noticeable from pewter composed of each of the formulæ he quotes.

Those pages treating with the manufacture of the ware leave nothing to be desired; nor do those preceding it for they are fully illustrated with representative examples, upon the selection of which Major Markham is to be congratulated. It is this section that will not only enlighten the reader concerning the scope and importance of the old pewterer's work, but it will also do much to bring attention to the collecting of specimens

Why then are we not told the variations between plate pewter, trifle pewter and ley? In view of the different components that were used in making the several compositions we cannot help thinking that some distinguishing characteristics exist and such would be helpful, combined with the touch marks. All we are told is that certain pewter is soft and another hard. Still the average dealer would resent a customer bending a piece to ascertain its degree of resistance.

Admittedly the author explains in his preface that he does not propose to go deeply into the history of pewter working. Yet with very little more effort he might have added to the important information he gives us by including a somewhat more comprehensive chapter on the means of identifying the superficial differences between the modern "anything" and the pewter produced from correct ingredients. E. W.

MANOR HOUSES AND HISTORIC HOMES OF LONG ISLAND AND STATEN ISLAND. By Harold Donaldson Eberlein. Philadelphia: J. B. Lippincott Company.

THE most entertaining of Eberlein's books! From the sentence opening the "Long Island" chapter: "All Gaul is quartered into three halves," the interest is maintained through to the last page, and, enlivening its historic records, are delightful human items that nudge one's memory or provoke outright laughter. The illustrations are in double tone, and there is a wealth of them, 75 in all, besides the photogravure frontispiece: "The Manor of Shelter Island," set among its 275-year-old boxwoods, a fact which will stir any lover of growing things.

The Manor of Gardiner's Island, in its contact with Captain Kidd and buried treasure, is quite thrilling to persons as young as we are, while the Home Sweet Home House and its associations recall happy memories to persons even as old as ourselves. To New Yorkers who know their Staten Island well, the accounts of the people who owned and lived in the Island's dear old houses are vital records, as are those of the neighboring Long Island. Most of the houses of which Mr. Eberlein writes, are on Long Island. In the account of the De Witt Clinton house is some mention of that eccentric Catherine Livingston Jones, granddaughter of Philip Livingston, who became the second wife of Governor De Witt Clinton.

The Shelter Island house, which gave refuge and comfort to the members of the persecuted Society of Friends, and that of John Bowne where they met at Flushing, Long Island, reminds us of how "the world do move," when we think on our own Herbert Hoover, brought up in the teachings of these same "Quakers." Bowne was sent to prison and to exile in Holland for holding meetings of Friends in this house. We are glad to be set at ease by the fact that the Amsterdam Chamber of the West India Company finally set Bowne at liberty and sent its ultimatum to Peter Stuyvesant on the subject of religious persecution: Said the Chamber:

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Historic facts and valuable geographical data fill the book. The following houses on Long and Staten Islands are made mention of:

Long Island: Manor of Gardiner's Island; Mulford House, Easthampton; Home Sweet Home House, Easthampton; Manor of Shelter Island; Manor of Fisher's Island; Manor of Plum Island; Mayhew Manor of Tisbury, Martha's Vineyard; Manor of Saint George; House of William Floyd, Mastic Neck; House of General Nathaniel Woodhull, Mastic Neck; Manor of Queen's Village; Manor of Eaton; Sagtikos Manor; Old Brick House: Tryon Hall; Raynham Hall, Oyster Bay; Carpenter's Tavern, Jamaica; King Park, Jamaica; Bowne House, Flushing; Prince House, Flushing; House of De Witt Clinton, Maspeth; Moore House, Newton; Lefferts House, Flatbush; Jan Ditmars House, Flatlands; Bergen House, Flatlands; House of Nicasius De Sille, New Utrecht; Cortelyou House, New Utrecht; Van Brunt House, New Utrecht; Old Stone House, Gowanus; Voorhees House, Gravesend; Van Pelt House, New Utrecht; Bensonhurst, New Utrecht; House of Lady Deborah Moody, Gravesend; Schenck House, Mill Island.

Staten Island: Melyn Patroonship of Staten Island; Vanderbilt House, Port Richmond; Dongan Manor of Cassiltown; Austen House, Clifton; Perine House, Dongan Hills; Kruzer-Pelton House, West New Brighton; Christopher House, Willow Brook; Manor of Bentley.

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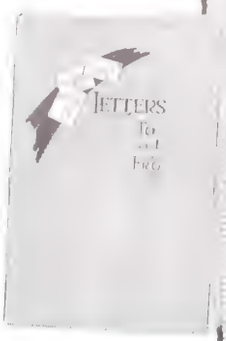
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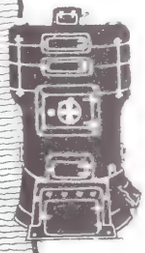
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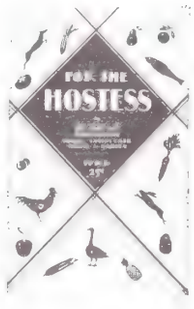
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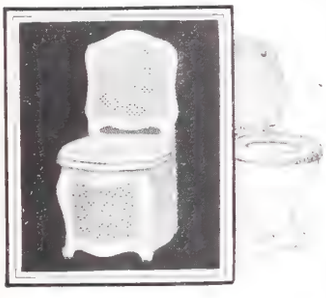
THE DECORATIVE ARTS OF TODAY IN WORDS AND PICTURES



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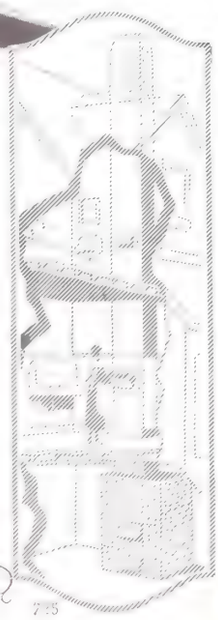
Off your driveway with the loitering grime-wagon — with its following of mongrels! Off your lawn with the refuse strewn by cats and dogs! Out of your basement with the space-stealing pail — and of course from your kitchen too! Off your list of daily chores, those tiresome trips to the garbage can that always seems filled to overflowing!

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NEW YORK



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HOUSE & GARDEN
[illegible] 1929

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Vol. No. 55, No. 2



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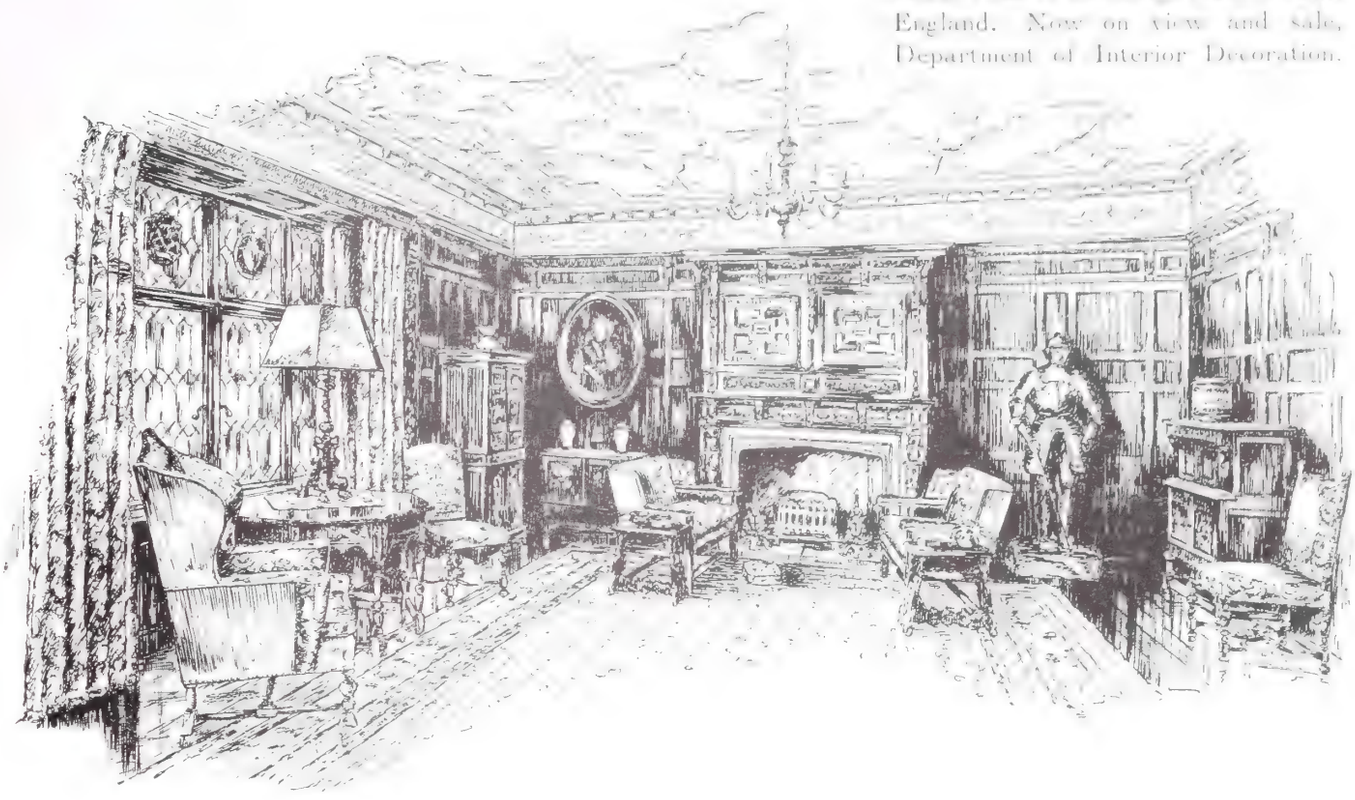
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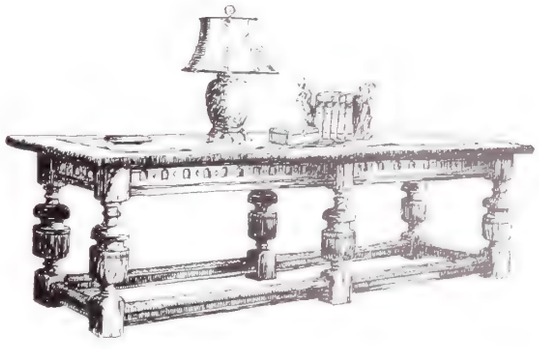
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An original Elizabethan Oak Room removed from Woodbridge Hall, Suffolk, England. Now on view and sale, Department of Interior Decoration.

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Lenthéric. *Paris*

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Anyone who loves old furniture will appreciate the beauty and amazing fidelity to detail in these unusual copies. The wood is most interestingly worked —all corners are sanded-down, the dove-tailing is done by hand, every piece is hand-rubbed, the moldings, pegs and catches are carefully modeled to achieve that simple loveliness which distinguished Colonial furniture. No latter-day improvement of design has been attempted. *Illustrated:* the trestle table, $79.50, the maple and ash ladder-back chair, $17.89, the wing chair, covered in an old coverlet, $98.50, the dresser, $149.00, the little settle, $49.75.





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FACE & HAND TOWELS
impressively correct

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Lord & Taylor

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• • •

IN smoky cities bits of glass are quickly cut to become, in an hour, tawdry imitations of an inimitable gem; while crushed in the depths of an African wilderness a miracle of chemistry is slowly—oh, so very slowly—creating a masterpiece that man will some day proclaim...a diamond. True, the method is slower—but, the result is so much finer...

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Hampton Shops

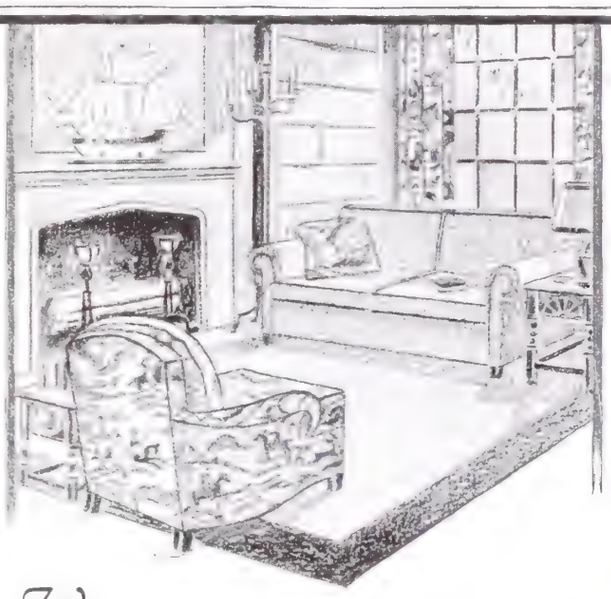
Like some ancient minster, monumental and serene, stands the Hampton Shops Building. Its Gothic tracery harks back to some medieval original; yet consummate artistry has adapted it to the tempo of modern life in its smart Fifth Avenue milieu . . . How fitting that it should house the activities of the Hampton Decorators, for it suggests not alone the correctness of every architectural background and each considered detail that they develop for their clients, but, as well, the richness of the furnishings that are displayed within.

18 EAST 50TH STREET - - NEW YORK

For the Room of Masculine Mood

A Pickwickian Stag Hunt in Full Cry Courses Across This Amusing Cretonne







WHAT could be more effective for a man's room—at home, college, or club,—than this unique design with hard riding squires and their ladies following baying hounds across a typical English countryside? The scenes are done in Toile de Jouy effect, full of life, color, movement, *character.*

It at once establishes the mood of a room as distinctly masculine—a place where good fellows get together.

Not only is it an ideal choice for a man's personal apartment, his den or chambers,—it is an effective way of creating atmosphere for a tea-room or grill room, when used for draperies, chairback covers, and a decorative frieze.

This distinctive design is one of a wide selection of Waverly fabrics—so varied in their nature that every taste can be satisfied. Firm in texture and long-wearing. Inexpensive, too. Ask for them in the drapery department of dry goods, department and furniture stores. They are priced from fifty cents to a dollar and a half a yard.

Send 10*c to Dept.* 21 *for samples of this and other Waverly fabrics.*

Waverly Fabrics

A SCHUMACHER UNIT

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Something new to welcome Spring!

Perhaps, several rooms completely done over — our decorators will gladly assist you. Perhaps one of the items listed below!

Modern in its lines and in its covering, this Chair fits companionably into a room that makes no other claim to modernism.

A very delightful drawer Table of oak in the Tudor style has a rich antique finish. Convenient for after-dinner coffee.

The colorful Pomegranate design decorates this Moorcroft Tea Set. Mountings of Tudric Pewter. From Liberty's.

Art Moderne Drapery Fabric with tones of rose, gold, blue, jade, copper, natural or wine color predominating. Very smart for rooms furnished in the modern manner.

Normandie Lace Panel in a rich ochre shade has a flounce at the bottom.

Hand-loom Tapestry Hanging to bring color to some wall. Excellent for decorating the space over the mantel. 48 x 60 inches

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.

DEPT. NO. 44, NEW YORK

Reg. U.S. Pat. Off

All of these charming articles may be seen on the

FOURTH FLOOR



(This suite includes a china and server not shown)

This suite for a dining room offers an authentic modernity coupled with a charming conservatism that makes for lasting beauty and good taste.

Mahogany with beautifully-matched walnut veneers is used . . . each bit of wood jewel-polished and warm with the tawny wood colors. The triple panels on the chairs echo the architectural outlines of our day . . . the table, proportioned like a thoroughbred, has a slim elegance . . . and the massive character of the generous sideboard brings dignity into your room : : : : Shown by the outstanding stores throughout the United States and Canada.

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DYNAMIQUE CREATIONS

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



17th CENTURY ENGLISH OAK FURNITURE, by KENSINGTON

The Livable Quality of 17th Century English Oak Furniture and its Appropriateness in the American Home

ENGLISH furniture of the 17th Century expresses the character of a great home-loving people. In fact, much of its fascination lies in its livable quality—the sense it imparts of homely service. It is this wholesome atmosphere of simple living that makes it seem so especially suitable for the American home of today. The soundness of its frank construction and the sturdy character of the oak assure supreme endurance, while the draw-top refectory table and ample cupboards are designed to meet the exigencies of an informal and generous hospitality.

Traditional interest, also, gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. As the illustration indicates, plain wall surfaces and the simplest kind of decorative treatment set off as effectively as the richest panelling its delightfully picturesque character.

Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality that are the charm of old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

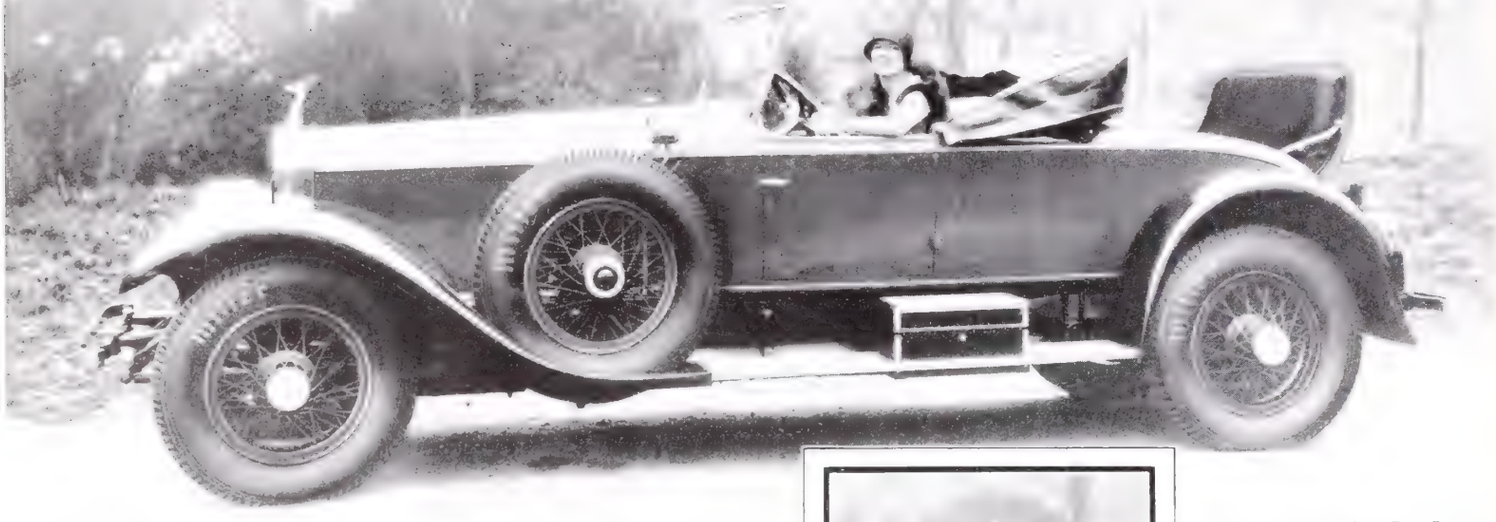
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MANUFACTURERS
NEW YORK

Write for illustrated Booklet H and pamphlet "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

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Marilyn Miller

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.

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To millions of women who drive, Millers have brought a new confidence—a new trust—in motoring by themselves.

And, in order to bring an entirely new significance to the words *"freedom from worry,"* Miller has created and perfected a new type tire—the De Luxe Balloon. It is built for those who want the best balloon tire money can buy, and who realize that the best is always cheapest in the end. It is for those who want thousands of extra miles with total freedom from road delays on long drives. It is for those want a surpassing degree of safety and non-skid protection. And for all who want a tire in which the puncture hazard is practically eliminated.

The Miller De Luxe Balloon does not supersede Miller's fine standard product—the Geared-to-the-Road Balloon. It adds a super-tire of giant strength—and necessarily of higher first cost—for those who drive fast and show their tires no mercy. It will give you a measure of economy and *freedom from worry* such as you have never experienced—in fact, was created by Miller to last as long as most people keep their cars.



THE MILLER RUBBER COMPANY of N. Y. AKRON, OHIO, U. S. A.

Miller REG. PAT.

TIRES • TUBES AND ACCESSORIES • DRUG SUNDRIES • BATHING WEAR
SHUGLOVS • RUBBER BALLS AND TOYS • MOLDED RUBBER GOODS

All the machinery is on top

-you never see it.. never oil it..barely hear it!



ALL the machinery is on top . . . do you realize the importance of this simple statement? Do you know that this radically different design was chosen only after fifteen years of painstaking research in the laboratories of General Electric to determine the simplest, the most efficient, the most worry-proof arrangement?

The General Electric Refrigerator is one of the outstanding engineering achievements of recent years. All its mechanism is contained in an hermetically sealed steel casing, mounted on top of the refrigerator. There it is safe from dust and difficulties. It never needs oiling. It operates so quietly that you can scarcely hear it.

As for its installation—that is a matter of minutes. There is no soldering, plumbing or wiring. You simply attach the cord—just as you would with an electric iron—to any outlet, and turn on the switch.

Automatically, economically, this machinery which you never see gives you the perfect refrigeration that safeguards health. It keeps your food always within the safety zone—well below the fifty degree danger point. It makes plenty of ice cubes for you . . . and uses surprisingly little current. You will want complete specifications of all the models. You can get them by merely dropping us a card asking for a descriptive Booklet N-2.

GENERAL ELECTRIC

Refrigerator

ELECTRIC REFRIGERATION DEPARTMENT OF GENERAL ELECTRIC COMPANY HANNA BUILDING CLEVELAND, OHIO

The Most Startling Improvement ever made in stained shingles



Creo-Dipt home of Mr. F. F. Rowe, Rockford, Illinois, Architect, Jesse A. Barloga, Rockford

STAINED Shingles have always been stained by *dipping*—a clumsy, primitive method at best. Now Creo-Dipt has perfected a startling improvement.

Creo-Dipts are *stained under pressure*—submerged in heated, agitated stain, while compressed air forces preserving oils and colors into the shingles.

Other stained shingles are still *dipped*—just as they were five years—ten years—ago. Creo-Dipts are pressure-stained—protected like railroad ties that are creosoted under pressure to resist weather.

Creo-Dipt Shingles are selected, long-lifed cedar, preserved and colored by the patented Creo-Dipt Pressure Process. They actually save their entire cost in upkeep in the first 10 years.

How can you be sure you are getting these new Creo-Dipts? First, ask your architect, builder or lumber dealer; for 20 years leading building authorities have recommended Creo-Dipts and endorsed them.

Second, insist upon seeing the name *Creo-Dipt* on each shingle bundle—*and take no substitutes.*

If you plan to build, or if you own a home now, we would like to send you interesting photographs of new Creo-Dipt houses—and of old homes that have been made new, with Creo-Dipts right over the old side-walls and roof. Won't you mail us the coupon now?

Creo-Dipt Company, Inc., 1430 Oliver St., No. Tonawanda, N.Y. In Canada: Creo-Dipt Company, Ltd., 1610 Royal Bank Bldg., Toronto.

Factories: North Tonawanda, N.Y., Kansas City, Mo., Minneapolis, Minn., Vancouver B.C. Sales offices in principal cities.

CREO-DIPT
Stained Shingles

STAINED UNDER PRESSURE

MAIL THIS COUPON FOR 28 INTERESTING PHOTOGRAPHS

CREO-DIPT COMPANY, INC., 1430 Oliver St., No. Tonawanda, N.Y.
In Canada: Creo-Dipt Company, Ltd., 1610 Royal Bank Building, Toronto.

Enclosed find 25c for portfolio of large-size photographs of new Creo-Dipt homes by leading architects, old homes rebeautified, booklet of color suggestions, and name of local Creo-Dipt dealer, who will recommend a reliable carpenter-contractor. (Outside U. S. or Canada, please send 50c in money order or international stamps.) Check below use that interests you.

☐ Covering old side-walls ☐ Building new ☐ Re-roofing

Name .....

Address .....

© C-D Co., Inc., 1929



Protect Health...Increase Comfort...Save Fuel

WISE home owners nowadays are insisting on insulation as a standard item of building . . . only the indifferent ones are still willing to live in old-fashioned heat-leaking houses.

Celotex makes it easy for *every* family to enjoy the benefits of insulation . . . it brings greater comfort, health and fuel-saving to old homes as well as new.

Celotex shuts out piercing winter cold . . . reduces sickness by guarding your rooms against dampness, chill and draughts.

It lowers fuel bills twenty-five per cent or more by holding furnace warmth where it belongs—*inside* walls and ceilings.

In summer Celotex stops scorching sun heat on the *outside*, making your rooms cool and delightful. At all times of the year it keeps your house temperature at a more even, comfortable degree.

Millions of tiny sealed air cells give Celotex such a high insulating efficiency that it is used in modern refrigerator cars and household refrigerators, as well as in nearly a quarter of a million American homes!

Celotex also has great structural strength. It comes in big, strong cane-fibre boards that *build* as well as insulate—that *replace* other materials. So your insulation costs little or nothing extra.

You can use Celotex Standard Building Board for sheathing; for lining basements, attics, roofs and garages. And for inside walls there is Celotex Lath, a plaster base especially designed to eliminate cracks and lath marks . . . that gives permanently smooth plastered surfaces in addition to insulation.

Celotex Insulation Brings You New Home Enjoyment and Economy Undreamed of by Other Generations

CELOTEX
INSULATING CANE BOARD
INSULATES AND BUILDS STRONGER · QUIETER
COOLER IN SUMMER, WARMER IN WINTER
AND SAVES FUEL
WALFRED J. LUND
BUILDERS MINNEAPOLIS, MINN.

When you buy a house look for this sign . . . it is your assurance of greater home comfort

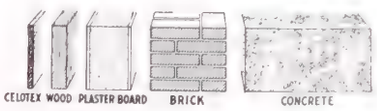
For Old Homes, Too

Use Celotex in your present house for transforming unused attic space into extra bedrooms . . . for converting the basement into living quarters or a reception room . . . for changing open porches into pantry rooms, sleeping porches or sun parlors.

Ask your contractor, architect or lumber dealer for additional information on Celotex. Or write direct to us and ask for the Celotex Book, "Year 'Round Comfort and Fuel Saving for Every Home."

The Celotex Company, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. All reliable dealers can supply Celotex Building Board and Celotex Lath.

These Sections Are of Equal Insulation Value



Relative heat-stopping values

Cross-sections show why Celotex is needed as insulation back of wood, brick, plaster and concrete . . . As a heat stop, Celotex is 3 times as effective as wood; 8 times plasterboard; 12 times brick; 25 times concrete. (Data compiled from tests published by the American Society of Heating and Ventilating Engineers Guide, 1928.)

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Please send me free your illustrated booklet, "Year 'Round Comfort and Fuel Saving for Every Home."

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MANTELS

and Romance —



OVER ONE HUNDRED YEARS OF SERVICE TO THE



A very rare Antique Georgian Period Mantel in statuary marble with exquisite hand-carved decorations. Taken from Sherfield Manor, Basingstoke, England. Price, $4500.

Andirons of the Georgian Period in silver finish and beautifully designed, $540 the pair. Fireset to match, $145.

ESCAPE from this hurried world lies in the restful light of a fireside which casts its glow upon an antique Old World Mantel. Romance stalks among the dancing shadows, for such mantels make it easy to imagine scenes of stirring days when Knights rode forth and Overlords waged war for love and chivalry. These dreams are part of the beautiful antique mantels which the House of Jackson brings to you from France and England. They were carved by hand with lines and sculptured loveliness of a kind that has seemed to perish with the past. Some belonged to Kings—others came from old castles and manor houses of medieval times. It is our experience of over a century that enables us to place before our patrons these rare treasures, the finest Old World Fireplaces to be found. A visit to either of our stores will be a pleasant experience for you. Booklet and photographs of mantels now available will be gladly sent upon request to our New York office, Dept. HG.



WM. H. JACKSON COMPANY

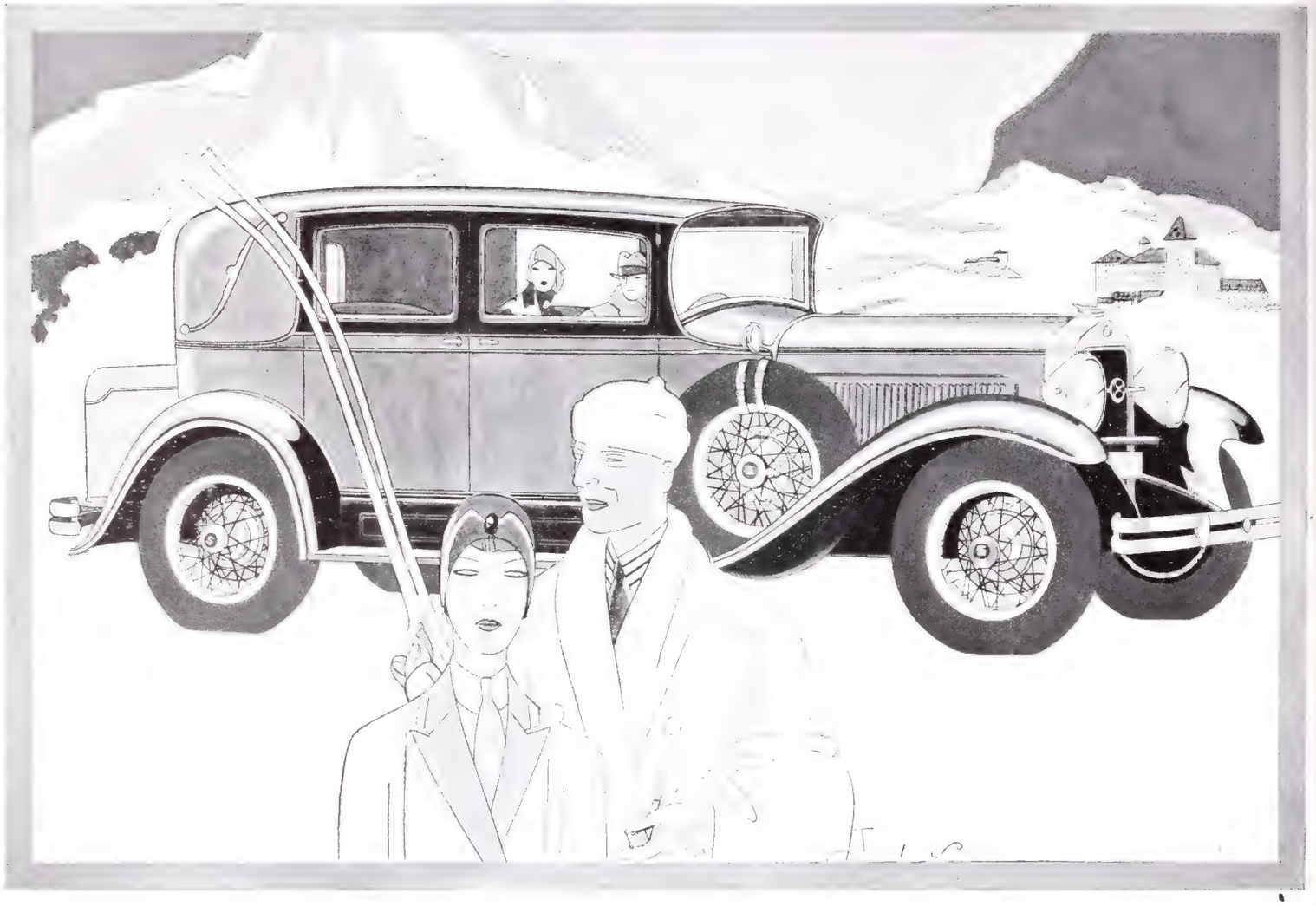
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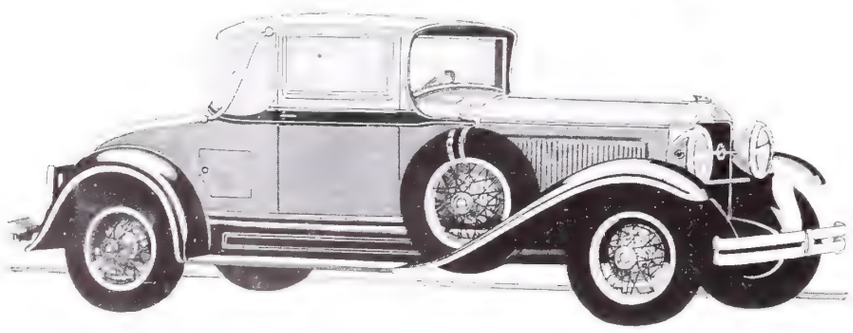
PROMINENT FAMILIES IN THE SOCIAL REGISTER

STYLE HAS BEEN SET TO SWIFTER TEMPO

. . . and none so fleet, so smart, so stalwart as the new Studebakers!



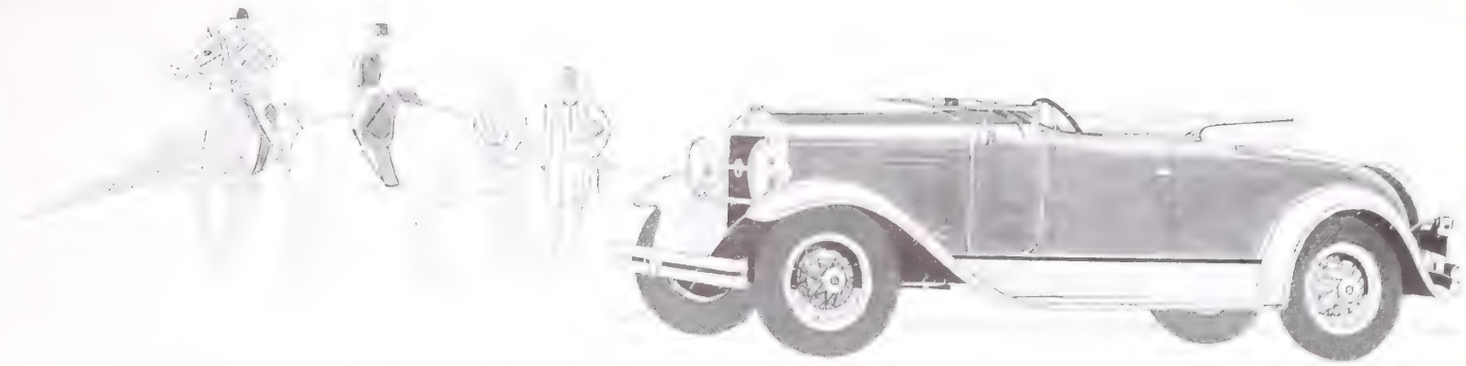
The New President Eight Brougham for Five bespeaks eloquently the velvet road-mastery of its 115-horsepower world-champion chassis. Broadcloth upholstery of French pillow type, with folding center arm rest in rear seat, and adjustable driver's seat. Priced $2350, at the factory. Equipment, other than standard, extra.



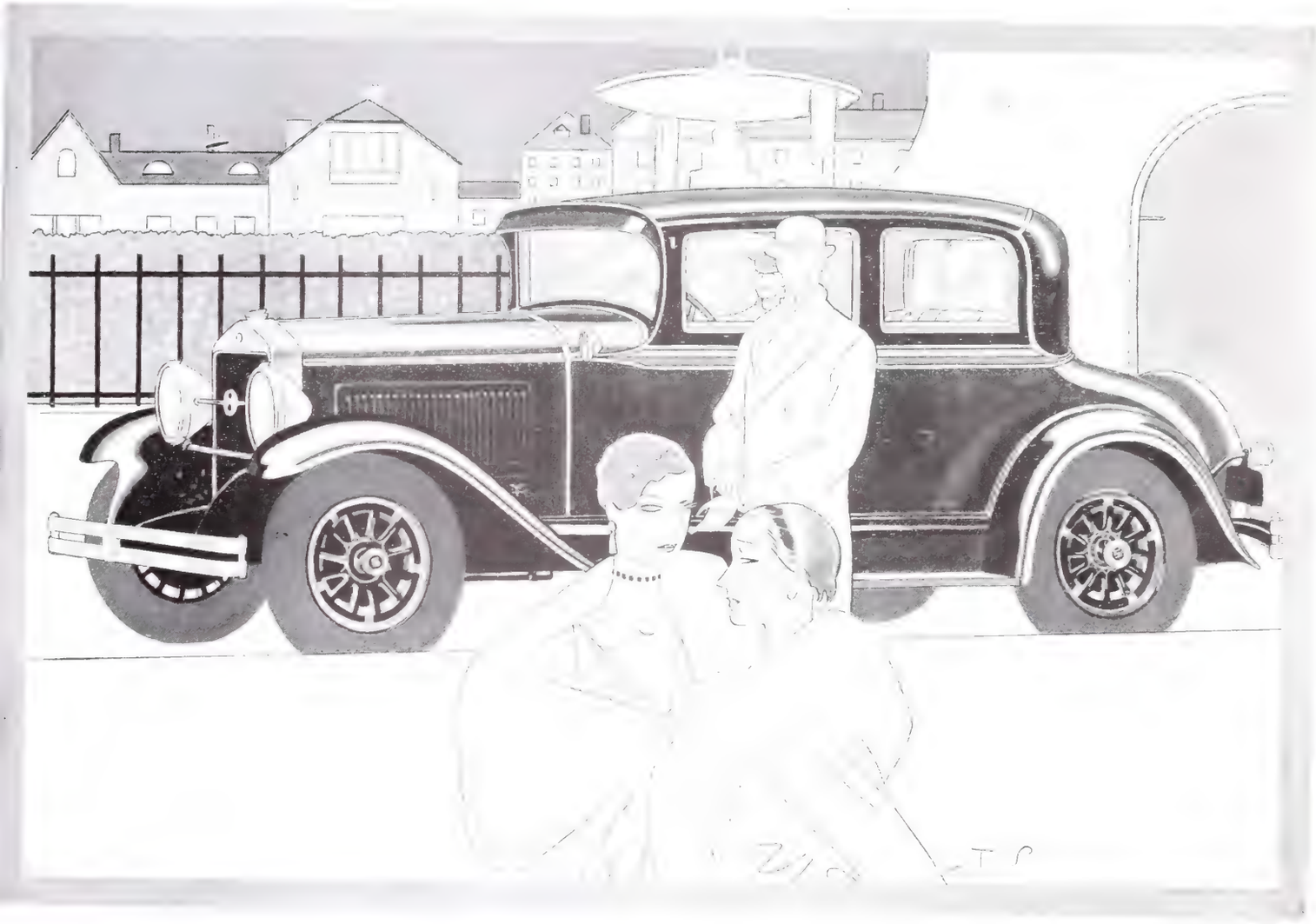
The New President Eight Convertible Cabriolet for Four splendidly interprets the unmatched performance it provides. Folding top permits this smart closed car to be converted into an open roadster. Dual carburetion. Houdaille double-acting hydraulic shock absorbers. Priced $1895, at the factory. Equipment, other than standard, extra.

JUST as a musician weaves the pattern of his theme in rhythmic harmony, so have Studebaker's artists in coachcraft expressed the brilliant spirit of these new champion motor cars.

Fleetness, stamina, and trustworthiness—far beyond what other motor cars have ever proved — are the qualities which enable Studebaker to hold *every* official stock car speed and endurance record. And these are the very attributes interpreted in every virile line and contour of these incomparable new Studebakers!



The New Commander Royal Roadster at Four shows thrilling performance and smart new beauty. Available with six-cylinder or straight eight engine. Ball bearing setting of axles and hydraulic shock absorbers. Priced $1450 or $1595, at the factory. Equipment, other than standard, extra.

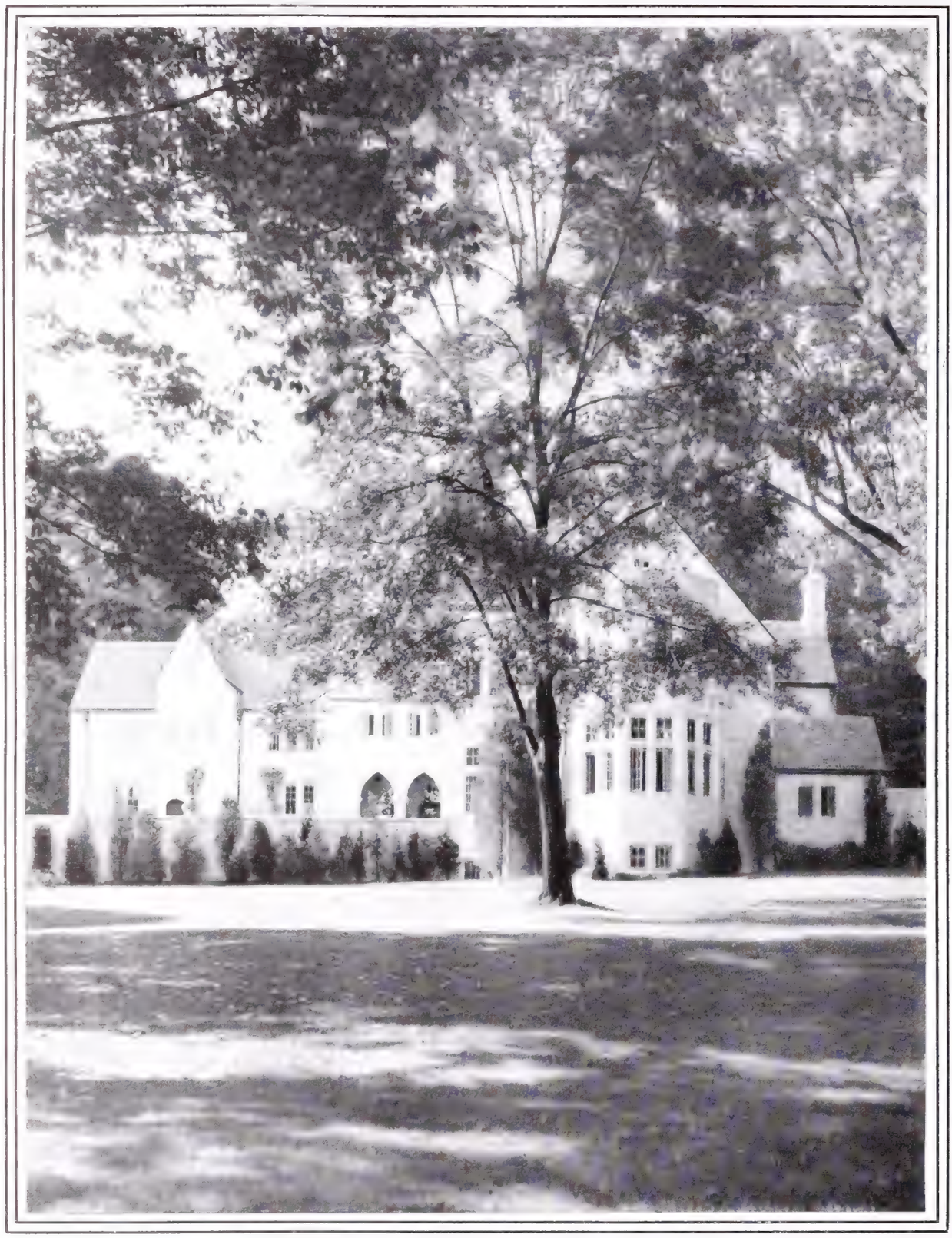


Studebaker's undisputed performance leadership, remarkable riding ease and traditional reliability, are here linked brilliantly with forward styling. Turn to Studebaker for world champion swiftness. Turn to Studebaker for beauty unapproached in Studebaker's four great price ranges. Turn to Studebaker if you would not pay more than you should for less than Studebaker provides.

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STUDEBAKER

Builder of Champions



This mansion is built of cinder concrete masonry units, the exterior thinly washed with cement. Mortar joints are visible. The interior is unplastered its beauty achieved by decoration applied directly to the masonry. The home of Mr. Henderson Gilbert, Bowmansdale, Pa. — Alfred Hopkins, New York City, Architect.

CONCRETE FOR PERMANENCE and Firesafety



Tinted portland cement stucco, applied directly to cinder concrete masonry, gives this small home a beautifully textured finish—and with its concrete tile roof, a high degree of fire safety. The home of Mr. Eugene Olsen, Adrian, Michigan—owner designed.

Homes of Charm and Beauty in Concrete Masonry

For the formal mansion on the country estate—or the modest bungalow—modern concrete masonry construction offers equal and definite advantages.

In large homes or small, concrete permits unique beauties of design and finish both exterior and interior. It provides absolute fire safety. It minimizes upkeep expense. Its cost per cubic foot is moderate, permitting important economies whatever the size of the dwelling.

Householders and architects who are interested in the modern trend in the use of concrete for homes are invited to write for full information. The architectural possibilities of concrete are virtually unlimited. Interesting studies and illustrations await your request.

PORTLAND CEMENT ASSOCIATION ~ Chicago

It's L/O glass that makes the window



Consult your Architect

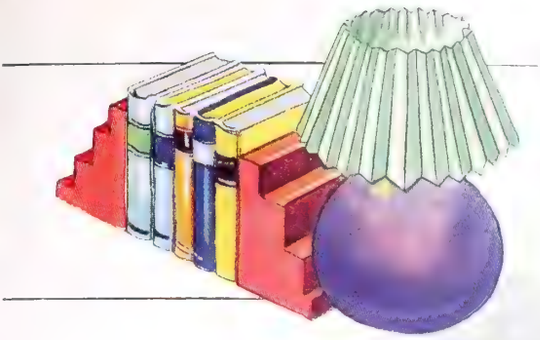
In the beauty of its windows lies much of the charm of a home. It is precisely for this reason that the leading architects are specifying Libbey-Owens "A" quality labeled sheet glass for fine homes everywhere.

The Libbey-Owens Sheet Glass Company, Toledo, O.

LIBBEY-OWENS

FLAT DRAWN CLEAR SHEET GLASS

L/O



Now at the tip of your paintbrush

ARTLAC awakens your originality and your color sense as nothing ever has before. Here is a discovery in paint that delivers a new craft full grown into your hands.

All sorts of entrancing surprises bloom from your brush with startling ease and professional finish.

For *Artlac* spreads as smooth as moonlight. It creates softly glowing surfaces of extraordinary beauty. Its colors, chosen for their smartness by famous decorators, artists, stylists, radiate modernity and good taste.

New color schemes for whole rooms suggest themselves to you when you realize what *Artlac* can do for the furniture you already have. Or when you discover what marvels of charm and economy you can accomplish with just a jar of *Artlac* and inexpensive unpainted furniture.

New touches of color appear in every corner of your home and enliven it miraculously. And your gift giving, your bridge prizes, your party favors bring such delight as never before.

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Artlac is different because

1. It spreads so easily, dries so smoothly
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Unpainted furniture emerges from your hands as smooth and perfect as if from a famous decorator's workshop, with this amazing finish.



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[illegible] Mission [illegible] Scarsdale, N. Y. Andrew J. Thomas, Architect. Roofed with IMPERIAL Mission Tiles.

For unfading color, roof your home with *shale* tiles

Even years of exposure to the elements won't rob them of their rich, warm hues

Nothing is more discouraging to the home builder than to have a once col- [illegible] drab as [illegible]ble with [illegible] are made [illegible]Which re[illegible]: of expo- [illegible]n them!



Our interesting brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed residences. We will forward a copy on receipt of 25c (coin or stamps) or an illustrated color folder will be sent you *free!* Address: Ludowici-Celadon Co., Dept. A-2, 104 South Michigan Avenue, Chicago.

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IMPERIAL
Roofing Tiles





Build for those far-off days

IN every human heart there lies that pleasant dream of calm and quiet ease, of peace and friends about us. We may not voice it much, perhaps, but still it is the urge which prompts us, when we build or buy, to seek for lasting things.

And when we build, and seek for permanence, we ought to build with brick. Nothing else will last as long and cost our purse as little in the end. It is immune to all the ravishings of storm and fire and rot. . . . And it is beautiful, beautiful as autumn leaves are beautiful on wooded hills.

It has no structural, no type, no period limitations. In some treatment or style of laying it will render any house there is to build in utmost faithfulness and charm.

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Beauty—Permanence—Low Upkeep Cost—Fire Protection—Resale Value—Warmth in Winter—Coolness in Summer—Vermin Proofing.

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To be the world's finest automobile, the New Duesenberg must excel every other motor car in every way with finality. It does!

Ready now for your inspection

265 horsepower
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"Light a Lucky and you'll never miss sweets that make you fat"

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Constance Talmadge,
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INSTEAD of eating between meals ... instead of fattening sweets ... beautiful women keep youthful slenderness these days by smoking Luckies.

Lucky Strike is a delightful blend of the world's finest tobaccos. These tobaccos are toasted—a costly extra process which develops and improves the flavor. That's why Luckies are a delightful alternative for fattening sweets. That's why there's real health in Lucky Strike. That's why folks say: "It's good to smoke Luckies."

For years this has been no secret to those men who keep fit and trim. They know that Luckies steady their nerves and do not harm their physical condition. They know that Lucky Strike is the favorite cigarette of many prominent athletes, who must keep in good shape. They respect the opinions of 20,679 physicians who maintain that Luckies are less irritating to the throat than other cigarettes.

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful. So, for moderation's sake we say:—

"REACH FOR A LUCKY INSTEAD OF A SWEET."

Constance Talmadge,
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"It's toasted"

No Throat Irritation—No Cough.

Reach for a Lucky instead of a sweet.

Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

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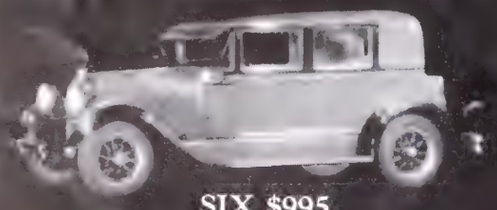


130" wheelbase
125 horsepower
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REPAIR FREE . . . .

for 200 years . . . at $42 extra cost!

MR. D. was building a home in Orange, New Jersey.

He had to order lumber for windows, doors and other exposed surfaces of his house.

But what to use? Durable Tidewater Red Cypress? Or a slightly cheaper—and greatly inferior—wood?

He picked the Wood Eternal. To build this rugged lumber into his $10,000 home cost only $42 extra. For a few more dollars—he had bought freedom from repairs for the rest of his life . . . and for the duration of his great, great grandson's life.

Not a penny has been spent for replacement on hundreds of early American homesteads. The colonists chose Tidewater Red Cypress for its limitless



Cottage on the estate of Mrs. Albert Young, Tokeneke, Darien, Conn.



The General William Washington House at Charleston, S. C. Another example of the fact that America is still too young to know how long cypress can endure.

life, its ease of working, its beautiful grain, and its strong hold on paint.

Today, thousands of architects specify it for these same qualities of beauty and durability. Anything favored by the great body of American architects *must* be a sound purchase.

A Book of Homes—sent to you FREE

"Money Saved for Builders" offers a new way of assisting home-builders. It pictures dozens of attractive new houses and venerable old specimens of the best early American architecture. This is not a book of commonplace printed plans. (To get the home of your dreams, by the way, we advise you to retain an architect—he usually saves you much more than his fee.) This booklet gives amazing proofs of the durability of Tidewater Red Cypress, tells how it is grown along the lower Atlantic and Gulf Coasts, tells how to cut the cost of operating your home, and explains why only "coastal type cypress" can give you its distinctive beauty and durability.

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TIDEWATER RED CYPRESS

The Wood Eternal

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Gentlemen:

"Money Saved for Builders" sounds mighty interesting. Please send it to me.

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CHASE

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CHASE

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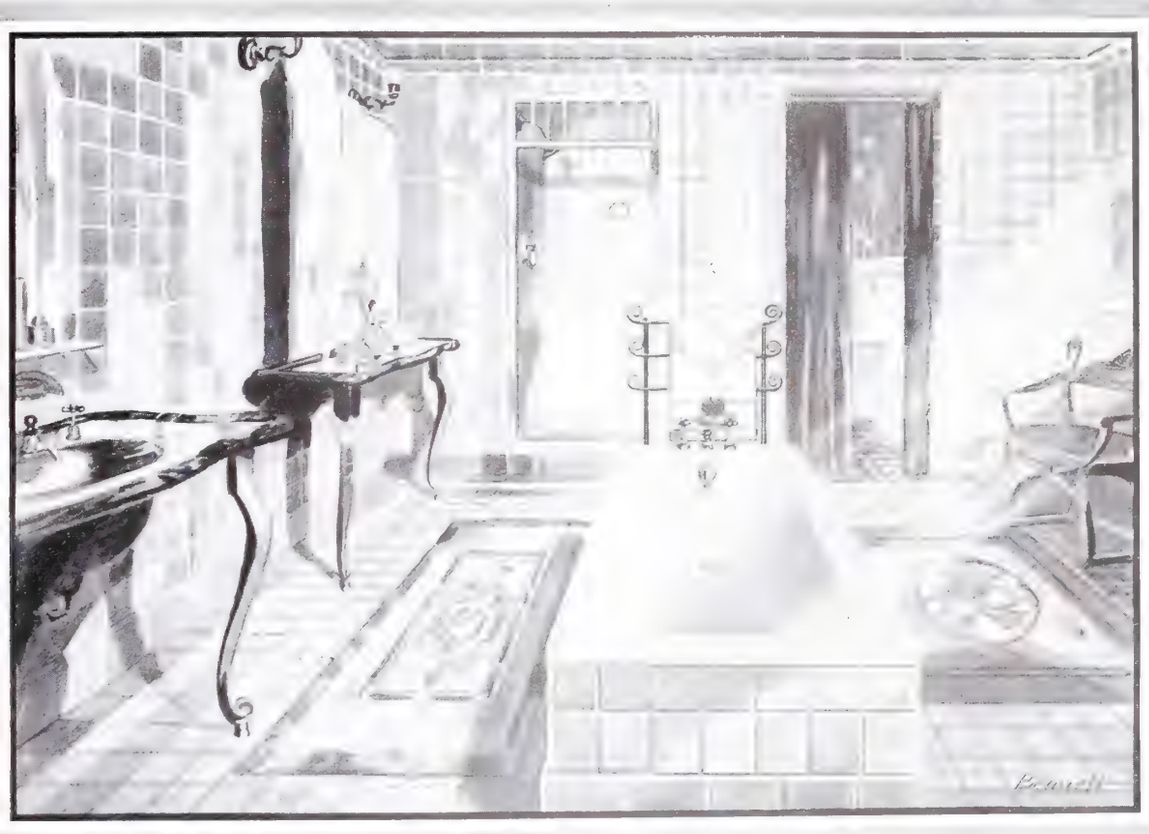
* Brass Pipe, made by Chase is called Alpha. It is made from a special kind of Chase Brass which contains *more* copper. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints that last forever.

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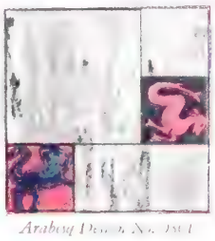
Bring Springtime to your Sun Porch

COLOR WILL HELP YOU DO IT



From an old springtime garden came the inspiration for this sprightly Armstrong Embossed Inlaid Floor, Design No. 5031. The colors go clear through to the burlap back.

Embossed Inlaid Design No. 6018



Arabesq Design No. 5014

RIGHT in your own home, all the colorful sparkle of spring—no matter what the weather, in January as well as May.

Color will capture it for you . . . if you but give color a chance. And you will find your own sun porch respond amazingly—as did the sunny setting pictured above.

This room, like most sun porches, had more than its share of sunshine. But it lacked the zest and character that only color could give it. So color was put to work . . . in walls, in furniture, and especially in that largest single area that greets the eye—the floor.

In fact, Hazel Dell Brown, decorator, in planning the rejuvenating of this room began with the floor—a flagstone effect in Armstrong's Embossed Inlaid Linoleum.

She chose the design because it brought an out-of-doors feeling to the room, was brightly colorful; and, from a practical side, because it was a comfortable floor to walk on, one that will also stand the wear and tear of daily use without losing its sprightliness.

Today, and every day, this Armstrong Floor spreads its springtime cheer. Good cheer, too, for the woman of the home, for it's one of the easiest of floors to keep attractive. The new Accolac Processed surface is the reason. All this surface needs is light waxing and polishing. Even were this floor in a kitchen where frequent washing might be necessary, cleaning care is simplified—just an occasional coating with Armstrong's Linoleum Lacquer restores its full luster. (Do not lacquer over wax.)

Smart, colorful Armstrong Floors such as this are as easy to buy as draperies. They're almost easier to install. Simply stop at some good department, furniture, or linoleum store near you. Select the Armstrong Floor you like. Tell the merchant when you want it installed . . . in less than a day's time your new floor will be in place—permanently cemented over a layer of builders' deadening felt to last for lifetime wear. No bother. No upset. It's in service the same day it's laid.

Helpful hints for home decorators . . . Mrs. Brown, who decorated the sun room illustrated, tells you how to put color to work in your own home. Her latest book, "New Ideas in Home Decoration," shows model interiors in full color, contains "Decorator's Data Sheet," and offer of author's free personal service. For your copy send 10c to cover mailing costs. (Canada, 20c.) Address Armstrong Cork Company, Floor Division, 914 Mulberry St., Lancaster, Pa.

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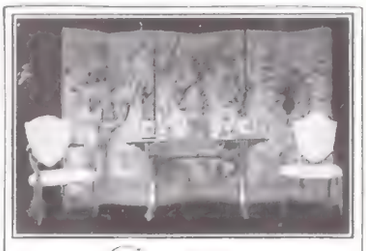


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Old Furniture and
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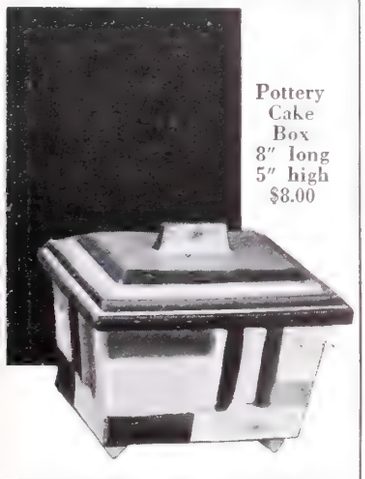
THE wealth of fine pieces one finds on a visit to the better antique shops is a gratification to the collector of rarities as well as to the home decorator who has been overcome by the incoming tide of modernism. Stair & Andrew have a fine collection of English furniture, particularly desks of every size. For a man's room a fine old Georgian desk of mahogany with the true color unspoiled by age is sure to add a luxurious note. One Queen Anne writing-desk of burled walnut is a collector's piece, preserved untouched. There is a bureau bookcase (circa 1710) which was selected by the Committee of the Great Antique Furniture Exhibition that was held recently in London as being the finest example of a walnut bureau bookcase on the market.

ANOTHER shop which specializes in 18th Century English furniture, as well as American, is Ginsburg & Levy. Here rarities abound. One piece which commands attention is a curly maple four-drawer chest with its original fiddleback hardware



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intact. The moldings, the ogee feet, and the trim of the apron are all true to the design of the period. A large Chippendale wing bookcase still boasting its original color has a fine scroll top and gadroon moldings. Another unusual piece is a Sheraton book-rest of rosewood with a bronze gallery. A Sheraton basket letter-file is also notable. Separate compartments for letters, answered and unanswered, are designated by mother-of-pearl markers.

A SHOP which features a collection of English and French antiques is Bartlett. One of the show pieces here is a large double Chippendale bookcase with grilled doors, the interior of its lower compartments being divided into varied sized drawers. Of Chippendale inspiration is a love seat upholstered in a lovely blue green brocade. A graceful English crystal chandelier has a blue urn center. Among the French pieces are a Louis Seize clock, an Empire bedside table with a marble top and three



$15.50. Electric Candlestick Lamp of hand-hammered wrought iron, 12 inches high. Parchment shade 7 inches in diameter. Electric switch on candle. Complete with bulb and 6 feet of cord. $15.50.

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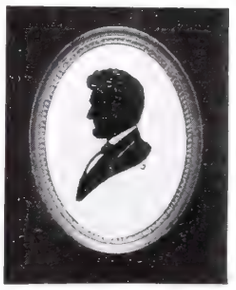


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For the Front Door

The necessarily prominent positions occupied by such accessories as these requires that they be both suitable and attractive.



HEPPLEWHITE SIDE CHAIR

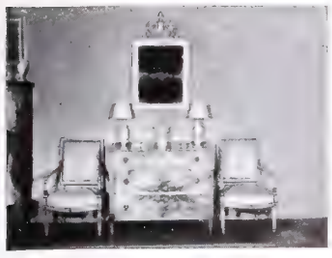
This graceful Richter chair, reproduced from a Hepplewhite piece dating back to about 1790, has a particularly interesting back—variously described as carved interlaced, heart back, or intersecting shield back design. *Richter Reproductions of Antique Furniture for the Modern Home may be purchased through your Architect, Decorator, or Dealer.*



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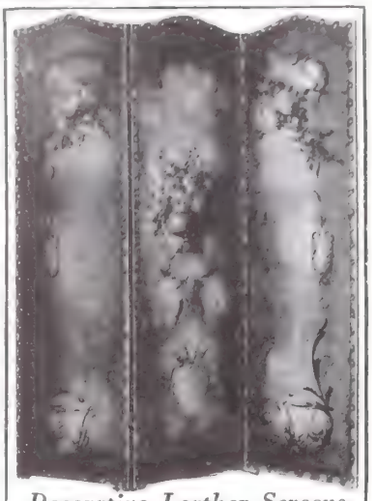
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small drawers, as well as a shelf for books; a Directoire buffet with a four-door cupboard and four small drawers for silver; and a Louis XVI mahogany commode with a marble top. Biedermeyer pieces are also to be found here.

THERE is no reason why a child's room should not be furnished with lovely antique pieces if so desired. Childhood, Inc., has charming miniature pieces of peasant furniture from all countries—desks, cupboards, chairs, chests, benches and stools. There are an Italian desk of walnut, an old Spanish desk with wrought-iron hinges, several Early American drop-leaf tables, as well as a fine old corner cupboard. A practical piece containing a place for everything, including playthings, is one of the shop's own designs. This takes the form of a combination bookcase, cupboard and desk. Toys may be stowed in the lower compartment, books are kept on the open shelves and, when required, a writing leaf is pulled out and rested on two firm supports.



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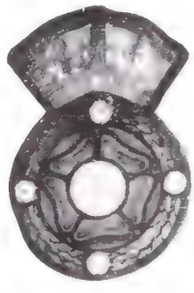
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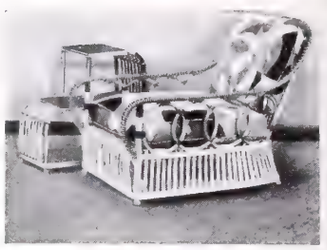
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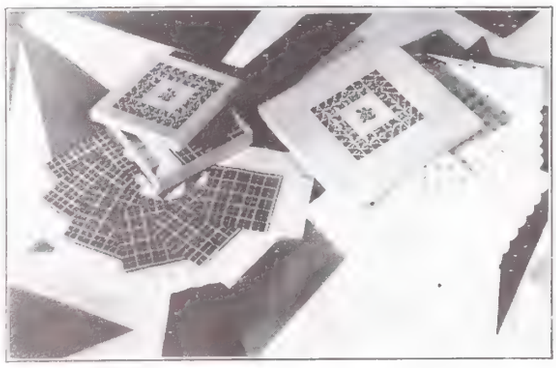
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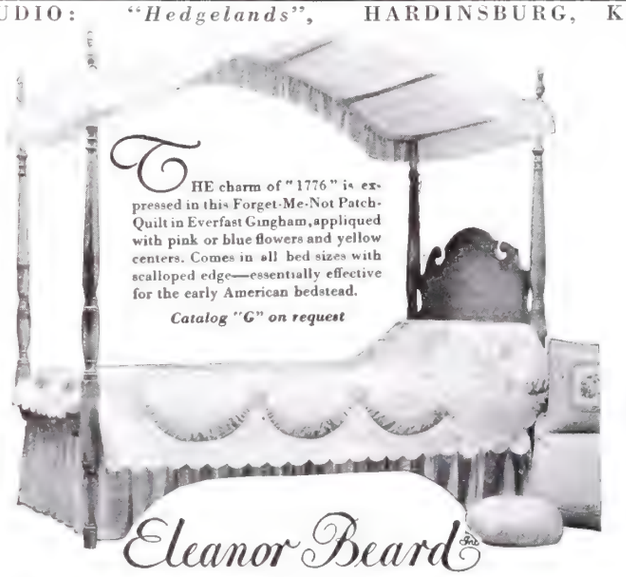
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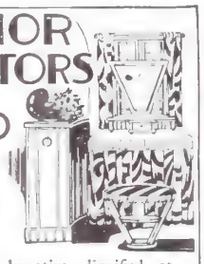
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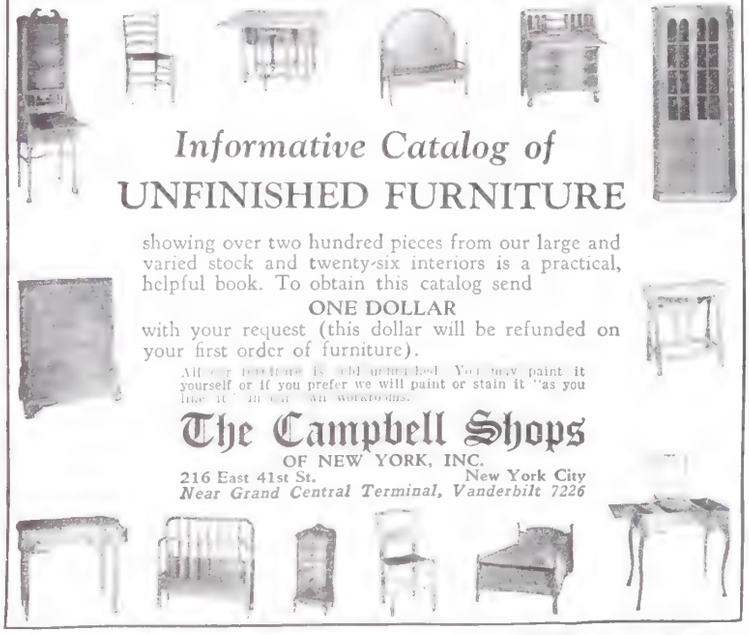
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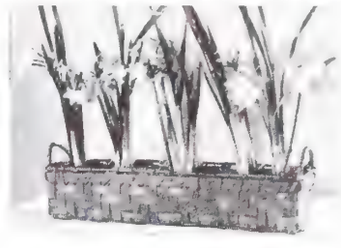


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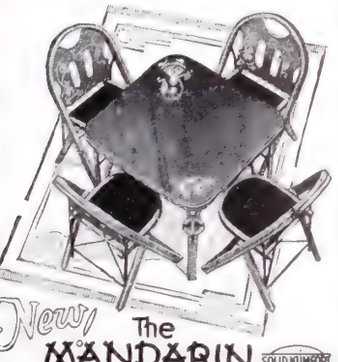
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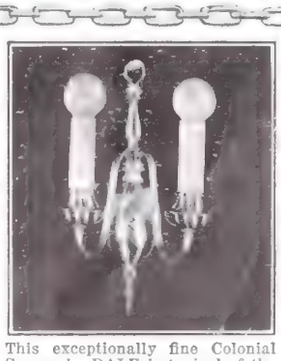


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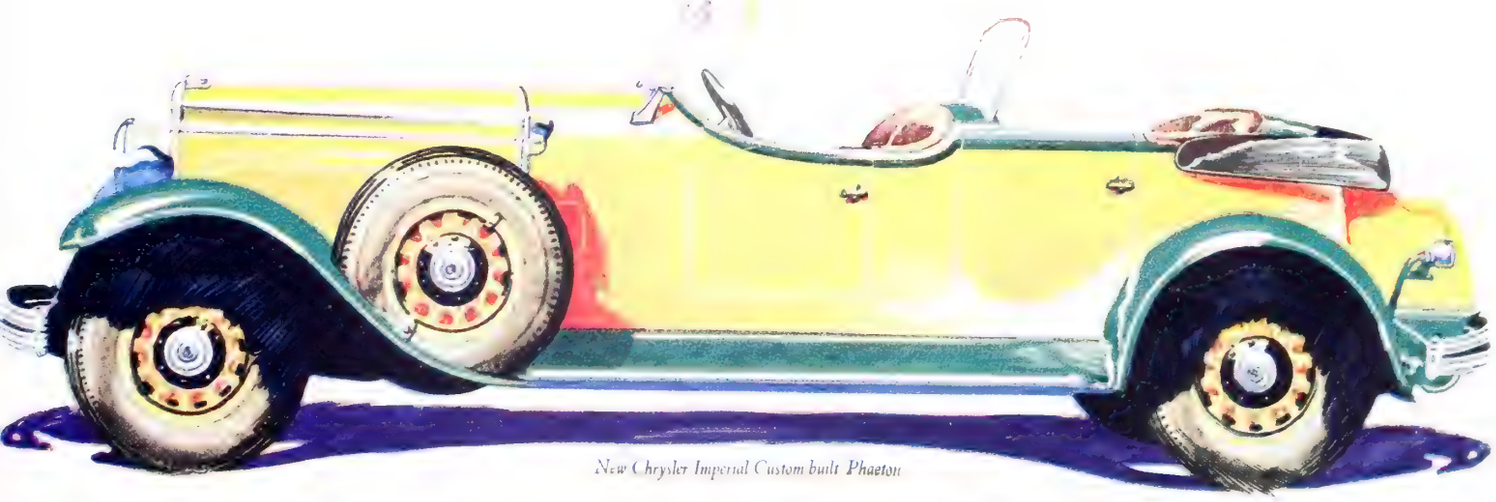
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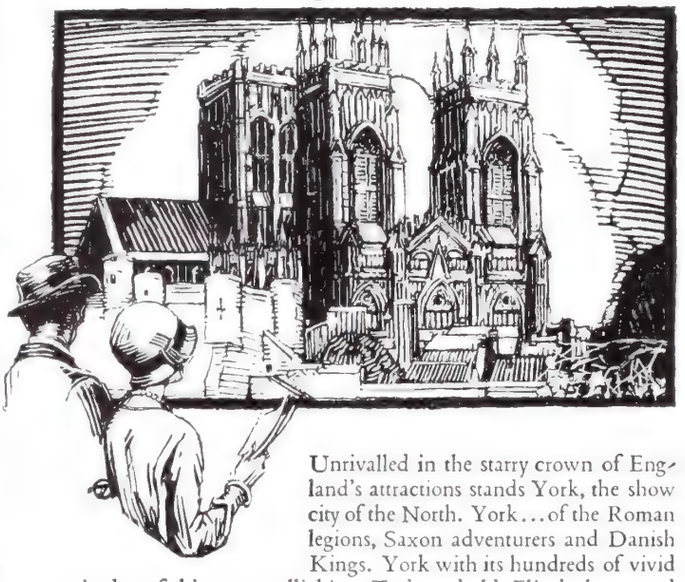
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*HARRY A. FRANCK

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Every week a President Liner sails from Los Angeles and San Francisco for Honolulu, Yokohama, Kobe, Shanghai, Hong Kong and Manila, and fortnightly on to Singapore, Penang, Colombo, Suez, Port Said, Alexandria, Naples, Genoa, Marseilles, New York and Boston.

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Harry A. Franck

World Traveler and Author of
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You will enjoy seeing the historic sights and hearing the century-old legends about the Coast, of which this is typical:

"An Indian princess was wooed by a warrior of lower caste. Her chieftain father refused his consent to their marriage with the remark that never till the oaks grew in rings would his daughter marry this lover." At Biloxi, you'll see a giant oak grown in the form of a perfect ring. History doesn't record whether or not the chief relented.

There are still many weeks of bad weather in the North and East. The Gulf Coast is charming all the year 'round. Write today to R. D. Pusey, General Passenger Agent, Louisville & Nashville Railroad, Room 326-D, Ninth & Broadway, Louisville, Ky., for descriptive booklet and complete information about train schedules, etc.



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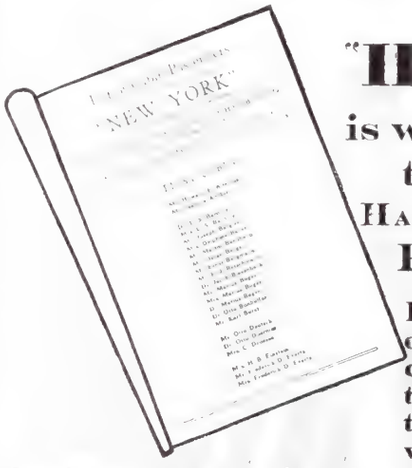
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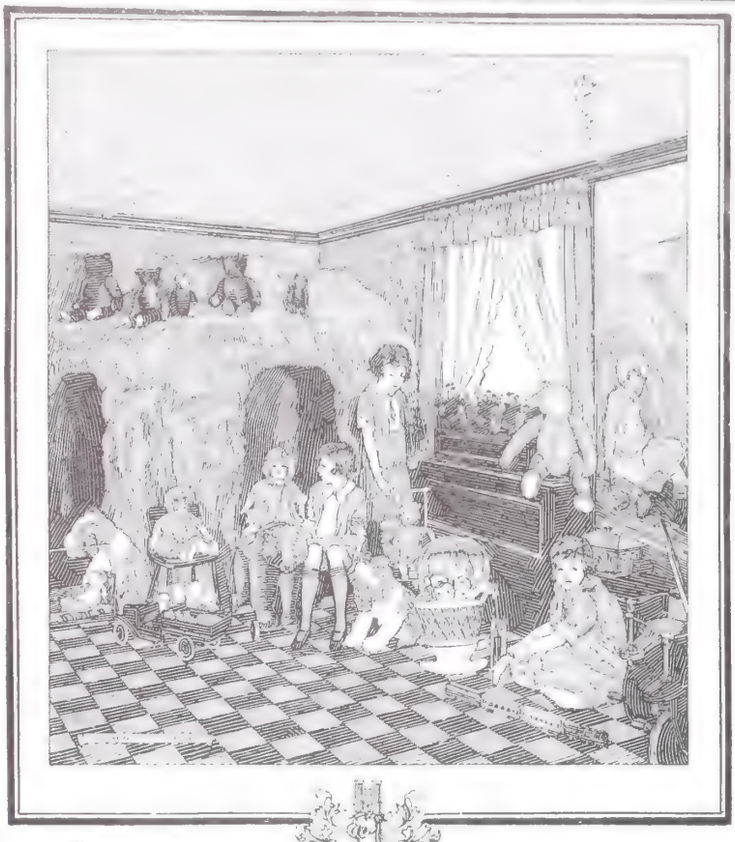
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As in humans, the Personality of a great hotel is difficult to define . . . At The ROOSEVELT *one senses this subtle quality in the character of its surroundings—the spirit of interested attention—the nuances of service—which have won such favor among cultivated people.*

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Bathe in the only natural Nauheim Baths in America



COME this month to the American Nauheim, where the mineral waters rival those of the great European Spa—the only place in America where there are *natural* Nauheim baths. Then—forget care! Drink from the healing springs—take the famous baths—let specialists plan your diet—exercise and rest. The results are beneficial almost beyond belief; a few weeks from today you can be literally a different person!

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Ask your own physician about The Glen Springs. The baths and other treatments are especially suitable for heart, circulatory, kidney, nutritional and nervous disorders, rheumatism, gout and obesity. Booklets by addressing Wm. M. Leffingwell, President, Watkins Glen, New York.

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ALAMEDA County Center of Scenic CALIFORNIA



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Left: Beautiful Lake Tahoe





El Capitan, Yosemite Park



Mount I



A Russian River Resort
Below: Giant Redwoods





SCENIC CALIFORNIA—a glorious wonderland offering the finest handiwork of Nature in greater variety than any like area on the face of the globe—invites you this year. Scenic California offers you desert stretches, ocean beaches, the only active volcano in continental United States, mountains which outstrip Switzerland, river resorts, medicinal springs which shame the famous *spas* of Europe, mountain lakes, tumbling torrents and rivers which have cut their way through solid granite, giant redwoods, the equal of which grow nowhere else; delightfully peaceful valleys, marvelous drives along the ocean shore—such is Scenic California.

To see Scenic California to the best advantage means making your headquarters in any of the cities of Alameda County, on the continental side of San Francisco Bay—the world's largest landlocked harbor. From here, every major attraction of Scenic California is a day's drive or less. The Yosemite Valley is but six hours distant; Lake Tahoe or the Redwood Highway a week-end trip; the Russian River resorts only a three hours' drive. Broad concrete highways make driving a pleasure at all seasons of the year.

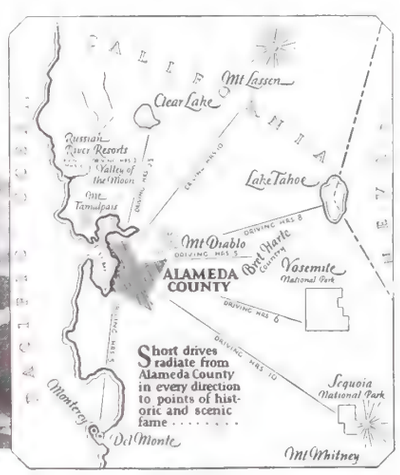
Within Alameda County itself you can spend days of quiet, enjoyable rest and recreation. Here is the University of California at Berkeley, the Alameda beaches, the Oakland Airport from which every successful trans-Pacific flight started—these within a few minutes of your hotel.

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Write the Chamber of Commerce of any of these cities for any information you desire for a stay of any length in the center of Scenic California. Be sure to ask for Booklet 16

Oakland Municipal Airport





And now SOCIETY PLAYS *where Old Hawaiian Kings held gala court*

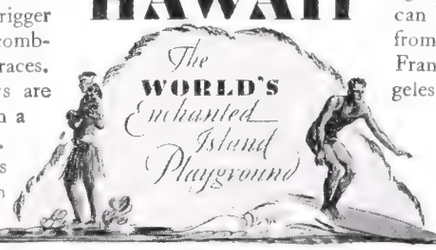
THEY roved from beach to coral beach at the royal whim. Sailed in their outrigger canoes in a pagan pageant from the Island of Gardens to the Island Where the Snow Meets the Sky. A simple palace here, in a coco-nut grove of unimaginable beauty and stillness. Another yonder, where one could lie and watch silver flying fish on a sea as colorful as the cool depths of an opal.

That was yesterday. Today, Hawaii is just as fairy like—the same clouds float in the sky that Stevenson loved, the same flowers scent the evening—and to all this native charm is added the modern luxury of world-famous palatial hotels. Life and color and movement everywhere! Smart motors ply the flowered avenues to Waikiki. Gay groups gather on the broad *lanais*. Surfboards and outrigger canoes ride the combers in thrilling races.

Summer days are cool for golf, on a dozen courses. Yet winter days are warm in Honolulu's almost changeless climate. Within a few hours' voyage are other fascinating islands—Maui, Hawaii and Kauai—where volcanic wonderlands, giant tree-fern jungles, sweeping beaches looking out on the limitless blue Pacific, deep, iridescent canyons and winding motor roads invite one to weeks of roving.

Stay long enough to see it all! Hawaii is only 2,000 miles (four to six days' delightful voyage) from the Pacific Coast; and all-inclusive tours range upward from $400 or $500 including all steamers, hotels and sightseeing, for a month's trip with two or three weeks ashore. De luxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Railroad and travel agents everywhere can book you direct from home via San Francisco, Los Angeles, Seattle or Vancouver. No formalities or passports—Hawaii is U.S.A.



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Sailings every Saturday over the delightful Southern route on Lassco luxury liners and popular cabin cruisers. De luxe accommodations; also economy tours on all-expense tickets. Ask at any authorized travel agency or at Los Angeles Steamship Company offices: 730 So. Broadway, Los Angeles; 505 Fifth Ave., New York; 140 So. Dearborn St., Chicago; 1329 Kirby Building, Dallas; 685 Market St., San Francisco; 119 W. Ocean Ave., Long Beach, Calif.; 217 E. Broadway, San Diego, Calif.

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OAK FLOORS—THE FOUNDATION OF GOOD DECORATIVE STYLE

They can be laid all through the house for less than ordinary carpets cost

Is YOURS one of those houses, attractive in other respects, that miss the perfection of gracious charm because they are not floored with oak? Do you feel the lack of that richly harmonious groundwork when you arrange your rooms? Are you proud of your floors?

Perhaps you don't realize how little it now costs to put in oak floors—whether you are building a new house or remodeling. You can have them laid for less than you would ordinarily pay for carpets or other perishable floor coverings. And this means a finished and polished job. The oak floors can be put down over your present floors. You are only deprived of the use of a single room at a time—and the entire job takes but a few days. Ask your architect, contractor or retail lumber dealer to give you a definite estimate and show you the attractive finishes modern oak will take.

Think of the difference oak floors would make right now in your home! Not only in appearance. But how much easier to keep spick and neat. Dustless, smooth and sanitary. Oak floors, properly laid, will make your home quieter as well as cleaner.

Floors of oak are enduring. Whether you buy or build, they are worth many times their cost in sheer satisfaction because they contribute so much to the comfort and livability of a home. And actually they'll add to the value of your house—should you ever decide to sell or rent it. Oak floors lend themselves to any type of floor covering. Whatever your interior decorative scheme, you can't go wrong if you make oak floors the foundation.

OAK FLOORS
. . . the mark of a well-built house

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Let us send you literature about oak flooring—also advice on any flooring problem. This advertisement is one of a series being published by the OAK FLOORING BUREAU, 1280 Builders' Building, Chicago. A bureau maintained by the oak flooring industry for the benefit of home builders.

Weather will *never* wear them out

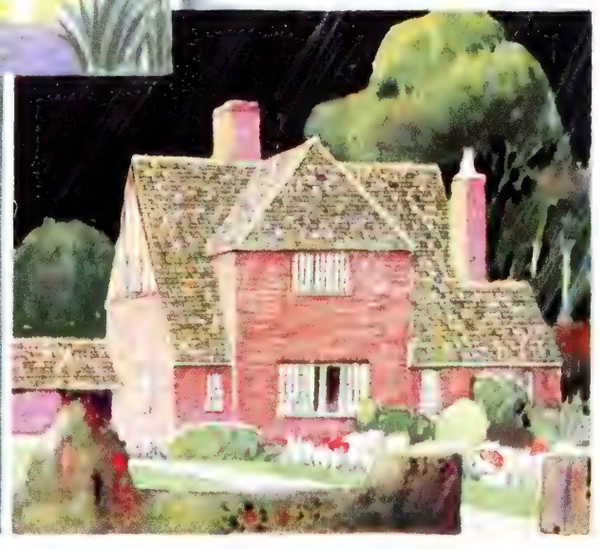
On new houses or old, J-M Asbestos Shingles are everlasting



Ice and snow have no more effect on J-M Asbestos Shingles than on granite. Impervious to weather, unburnable by fire, they make a roof which everlastingly ends roofing expense



The most intense tropical sunlight is merely pleasant warmth to J-M Asbestos Shingles, which are not harmed by white heat of a furnace.



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EVERLASTING is a strong word. Yet you can truthfully call your roof everlasting if it is made of Johns-Manville Asbestos Shingles. To produce this roofing, unburnable asbestos and cement are blended under terrific pressure into monolithic stone shingles. No natural rock can be so free from splitting, so completely impervious to fire. These sturdy Asbestos Shingles have the further advantages of colors to meet every requirement, and absolute uniformity of quality in every shingle.

Consider what these points mean to you in protecting and beautifying your own home.

When you re-roof your present home with Johns-Manville Asbestos Shingles you re-roof for the last time. Or if you cover your new house with J-M Asbestos Shingles you will never have to buy another roof, nor make repairs.

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The process of making J-M Asbestos Shingles is as if rock were produced to meet specifications. These Asbestos Shingles can be raised to white heat, then plunged into cold water, without harm. No other natural or manufactured roofing (except sheet metal) would stand such treatment.

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Beauty plus Utility

Any home, from a tiny cottage to a great house, is improved by a roof of these colorful, rough-textured, sturdy Asbestos Shingles.

When you order a roof of our Shingles you receive from your contractor a certificate which attests to the genuineness of the roof. Ask for this. It protects you from disappointments due to substitution of inferior material. Johns-Manville Asbestos Shingles are everlasting.

The famous J-M trade mark also stands for quality on automobile brake lining as well as on packings, heat insulations, built-up roofings, flooring and numerous other products. By using Johns-Manville Asbestos Shingles your home receives the benefit of this same engineering skill.

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Advice to Aristocrats

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We didn't, because we know as well as you do that many a perfect gentleman manages to scrape along with considerably less. We shall confine ourselves to the question, "Is it *worth while* to scrape along with less?"

The full-size Oshkosh "Chief" wardrobe in the picture serves you on trips of a month or more. It has room for everything, and keeps everything perfectly pressed, protected, and in place.

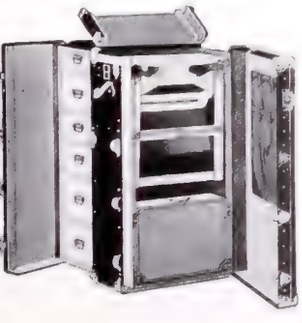
The miniature "Taxi" wardrobe is pretty nearly indispensable for trips lasting a week or a fortnight.

For overnight, the Oshkosh Suitcase is the very newest and most practical thing. The lining is *washable*. Very light, and the soul of smartness.

Not for the sake of your social status, but of your comfort, write us (addressing 478 High Street, Oshkosh, Wisconsin) for a little book that tells more about these and other happy Oshkosh ideas. Or ask your dealer to show Oshkosh luggage to you. As experienced travellers know, it is the very finest made in the world today.

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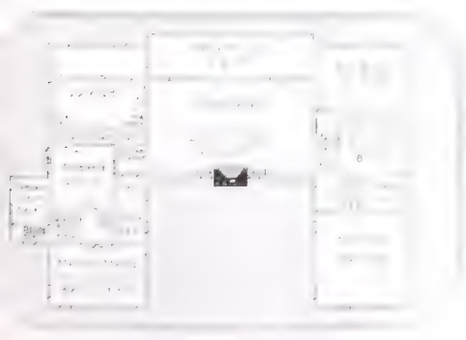
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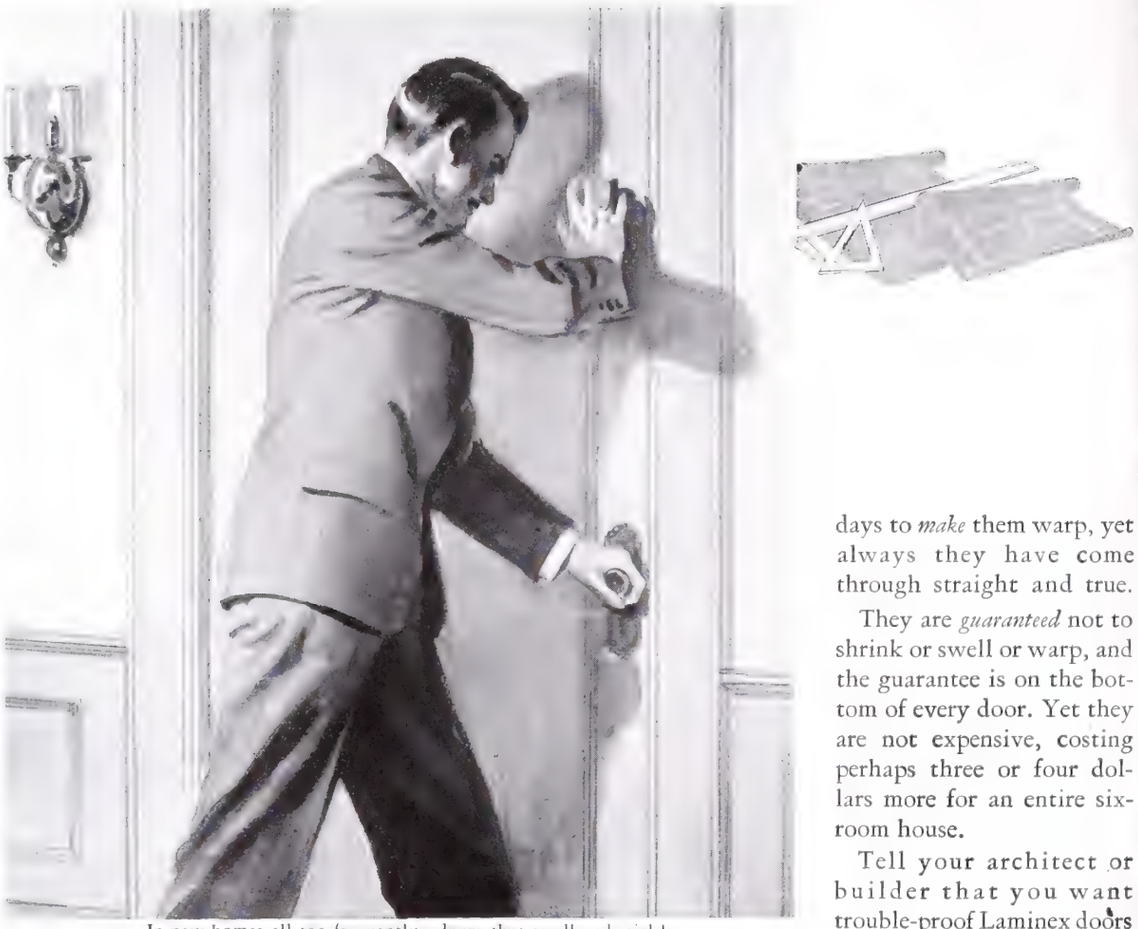
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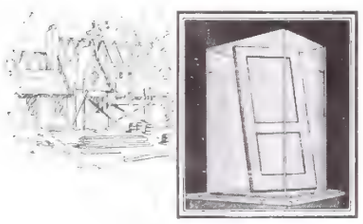
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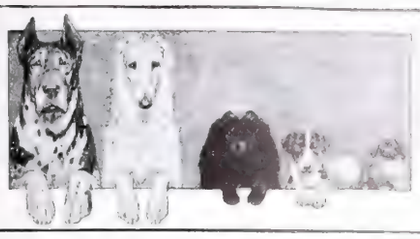
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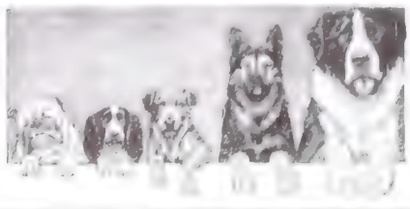
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By ROBERT S. LEMMON

IT is an acknowledged fact that no breed of dog can long survive unless it possesses some established characteristics which a fair percentage of the public likes. Modifying influences may enter the situation, of course, such as sustained "pushing" of a breed by a few individuals, and create a more or less forced and temporary popularity. But for the really long-time pull a breed must have genuine quality.

On this basis of judgment the Old English Sheepdog scores just about one hundred percent. He has been known and loved for more years than any fancier now living can remember—how many more is a matter of some conjecture, because in those far-off days the records in canine and other affairs were often inadequate and conflicting. But the principle holds good: he has lasted because he richly deserves to last.

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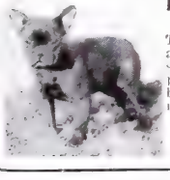
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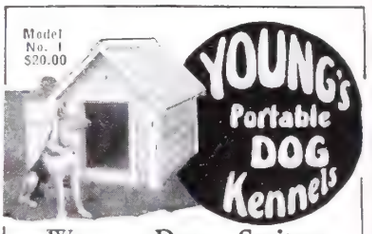
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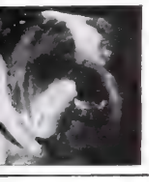
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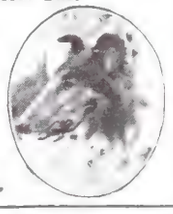


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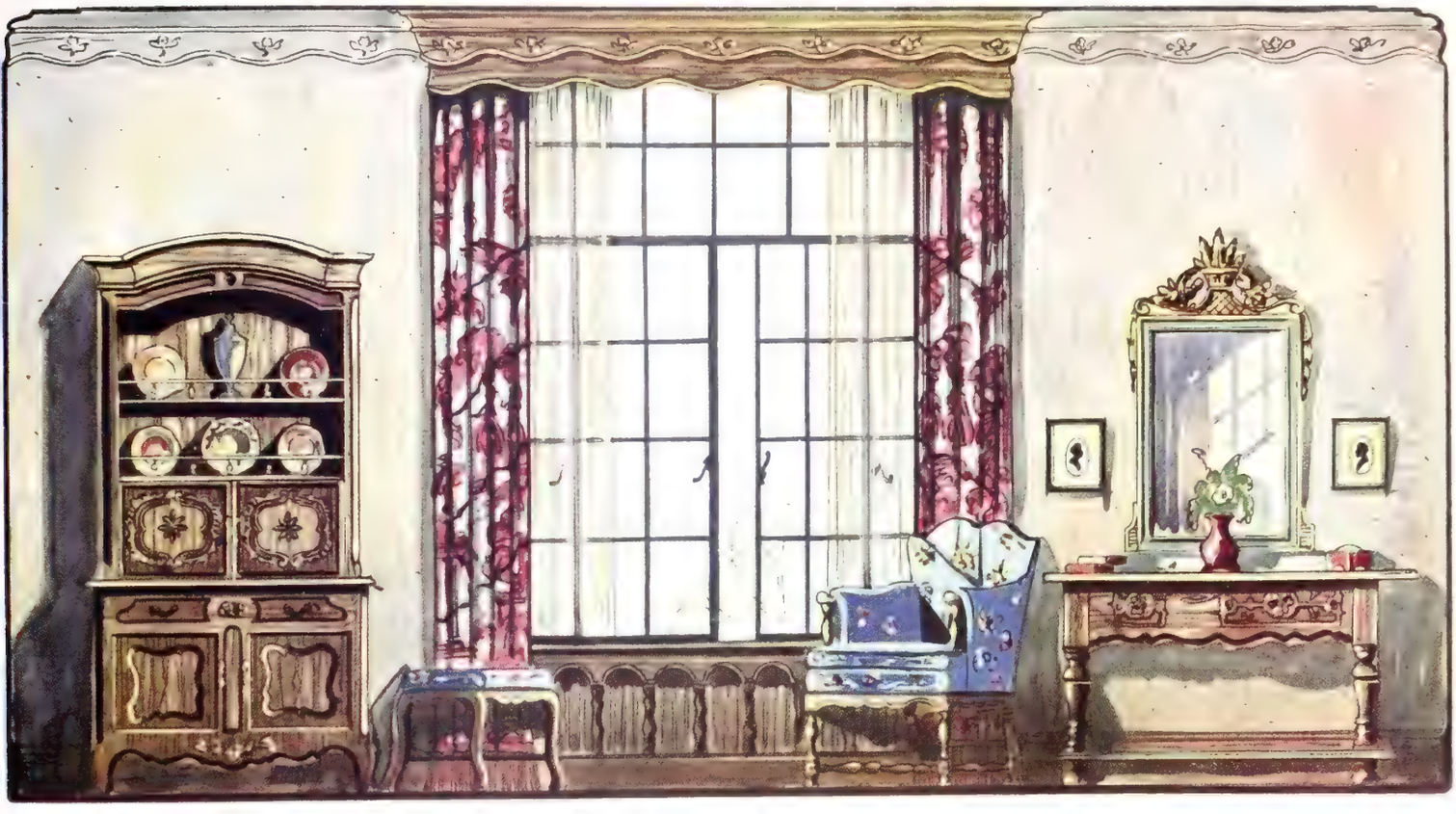
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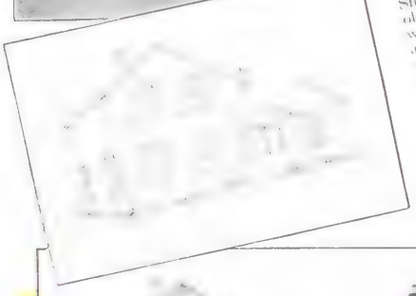
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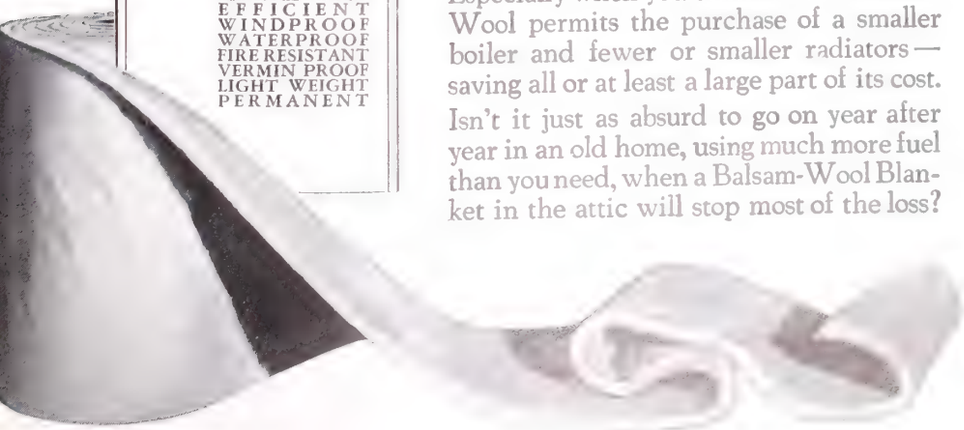
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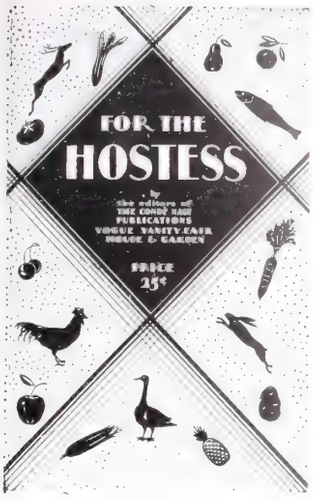
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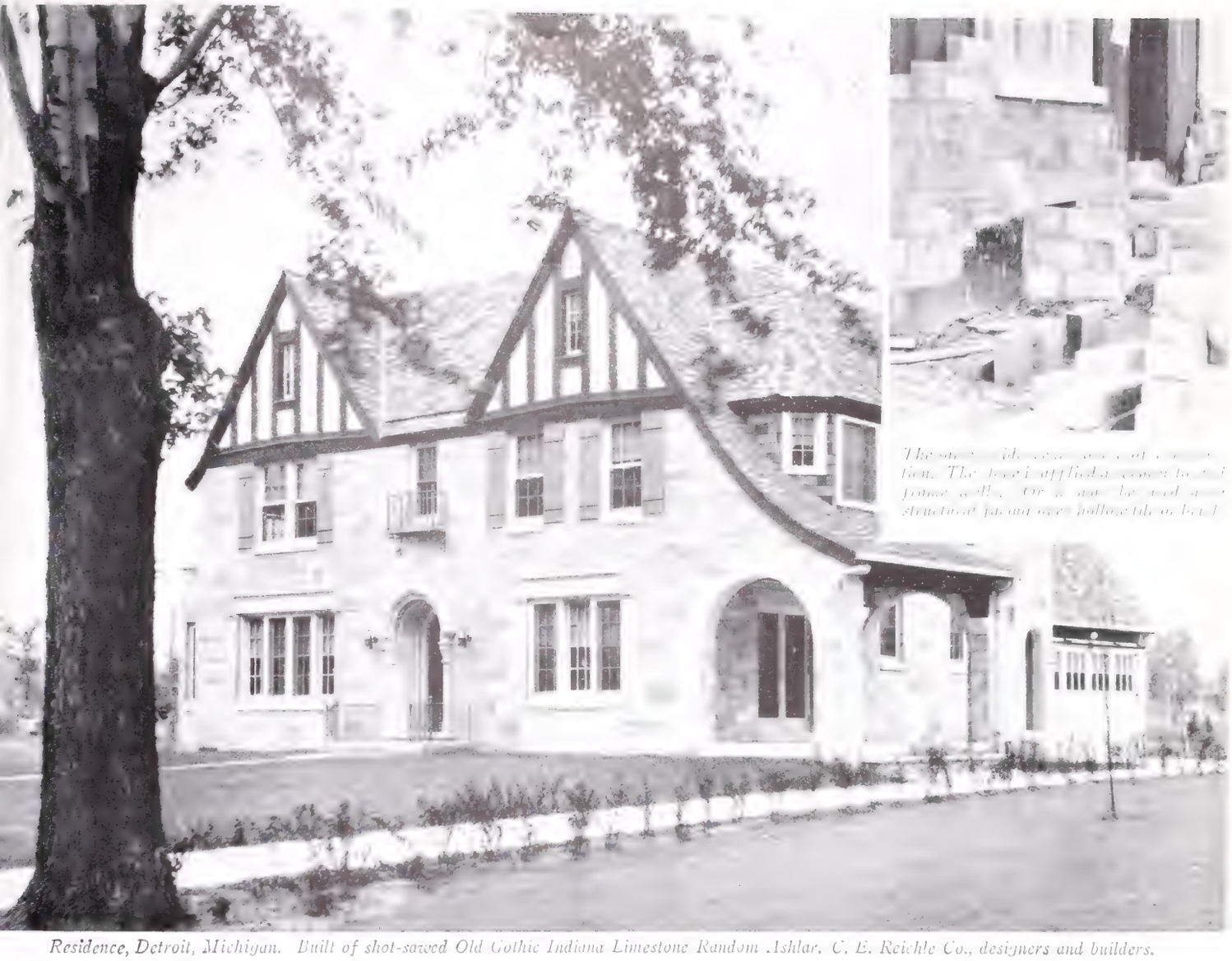
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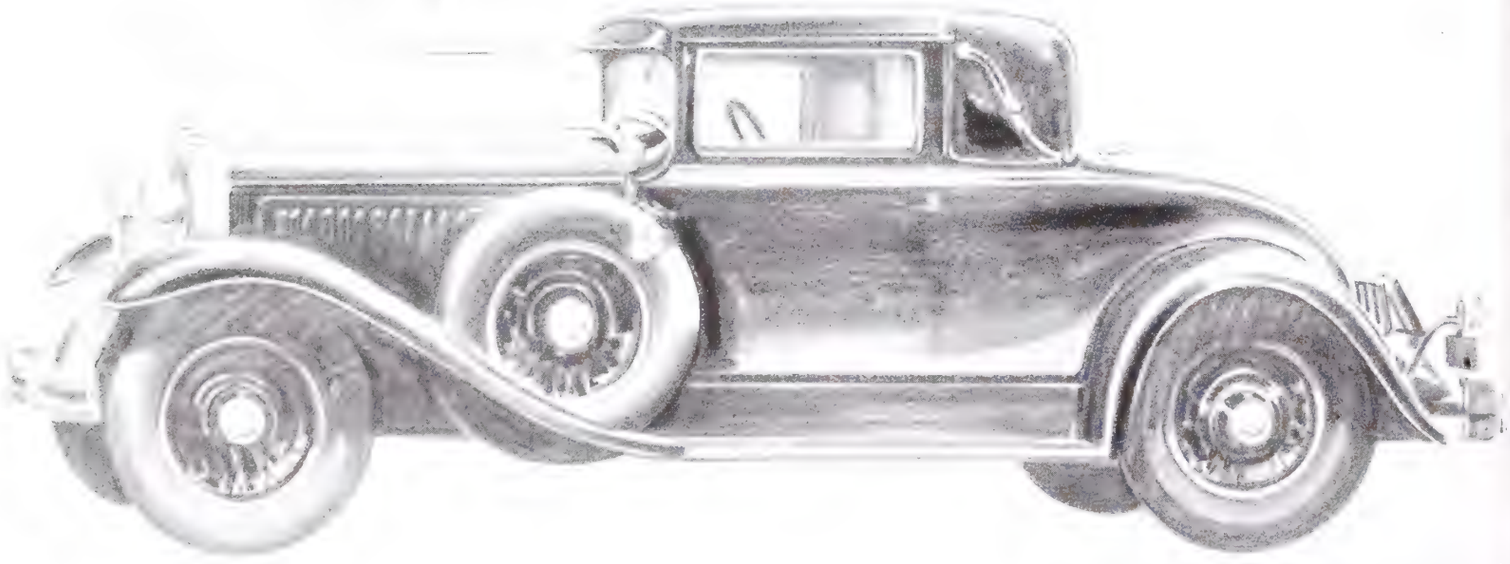
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NEW DODGE SENIOR



HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

IN his *Tales of the Mermaid Tavern* Alfred Noyes describes those fine, salty old merchant-adventurers who left the green fields of England and London's sooty streets to sail the seven seas—uncharted most of them were—in search of land and new raw materials. Valiant men, these, and their deeds wove as noble a tapestry of romance as ever England possessed. They went forth cheerfully and those who returned, returned heroes. In his final line about their world-enriching ventures Noyes writes, "They reached their homes in amazement, simply by keeping on."

That race of merchant-adventurers has gone. Merchants today may be adventurous, but their wanderings lie in other fields. The uncharted seas are few and far between. The uttermost reaches of the earth are no farther away than the nearest radio station. Adventure has been tamed into genteel and comfortable traveling, but the leaving home and the returning to it again has lost none of its tang. We push ahead, confident that by keeping on, we shall reach there.

It may seem a paradox, and yet it is a fact, that the people who undertake most of our traveling would seem to have no reason for it. Steamship lines and trains are filled with people who own perfectly good homes, homes well furnished and equipped, many of them delightfully circumstanced with gardens. We would naturally suppose that they would never want to leave them. It would be natural to think that the gadabouts who most enjoy traveling are people whose only idea of home is a hotel room or an obscure apartment. Nevertheless the opposite is true. The prosperity that has come to America has not only made possible the creation of beautiful homes but has awakened a desire among the owners of those homes every so often to pack up and leave.

To the summer vacation we have added the winter vacation. And vacation has come to have a new meaning. It once meant merely a cessation of one's accustomed work. Today it means a change from one's accustomed environment. The casting off of the hawser, the "all aboard" shout of the conductor marks the end of one environment and the beginning of another. In the pressure of our contemporary life—that pressure and rush which are the prices we pay for our prosperity—we definitely need change. We need change in winter as well as in summer. The harder we work, the more we require rest and recreation.

It once was thought that men bore most of the burdens and the woman, ensconced at home, trod her usual domestic course with equanimity and ease. It was the man who needed rest and change. A fairer adjustment of such matters has taken place. The woman who manages a well-conducted house and family has just as much need for change as the man who conducts a business. Travel, then, has become one of the necessities of American family life.

To set down its benefits would require many pages. But there is one element that none can fail to appreciate: if the joy of leaving the accustomed home environment is pleasant, even more pleasant is it to return again. Invariably we reach our homes in amazement.

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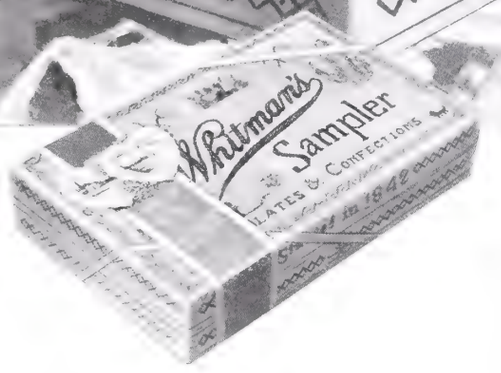
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The Bulletin Board

THAT Barber-Shop Look. There is a certain cult of meticulous housekeepers to whom the mere thought of possessing a piece of furniture that shows signs of use is anathema. Just the other day we chanced upon one of the high priestesses of this strange order, firmly entrenched among her spotless idols, and as we followed her meekly on a tour of inspection from cellar to attic we could not refrain from a mental parody, "It's pretty, but is it home?"

For that chair or sofa or hearthstone bench which is as immaculate as a barber-shop hair part is just a piece of furniture. Only when it acquires evidence of service can it attain full personality and the priceless boon of character.



TURTLE Heads. Among the herbaceous perennials that should be classed as more curious than beautiful is Chelone, Shell Flower, which usually blooms from late August through September. It makes a well-shaped bush in time, and if given a dampish location, deep rich soil and a manure mulch for the surface roots, spikes of flowers come out like the head of a turtle from under its shell. A large clump of Chelone in a turn-around on certain kinds of places is better than the Cannas of a previous generation and it has the advantage of being hardy. *C. Lyoni* bears purplish red flowers: *C. obliqua* is taller and the flowers a deep rose; *C. glabra* is white. These Shell Flowers or Turtle Heads are cousins of the Pentstemons and, of course, American in origin, natives of our Western States and the Southeast.



THE Approach to Gardens. I have a theory (which may or may not be tenable) that gardens should be entered by slow degrees; that one should never be able to burst upon them entire and that the paths to their glories should also both reveal and conceal the garden's hidden secrets. Through a low gate massed with shrubbery or laced with vines, down or up easy steps, by winding ways that give no hint of whither they are leading—by such means should we approach a garden. And there is reason for it. The enjoyment of a garden's design and colorful delights constitutes a spiritual and emotional experience, and such experiences should never be entered at one full swoop, the way a diver goes head-first off the deep end; rather they should be neared slowly, deliberately and with humility of approach . . . Had I a garden of a thousand acres its gate would be narrow and low-set, and those who entered it would pass with expectancy and uncertainty of what lay beyond.

WINTER SPEAKS

Know, timid folk that hug the fire,
My months make no mistake:
Through which God still goes round the year
On hill, in field, and brake!
For I'm the life beneath the snow,
The hidden wealth of wheat,
The future world that takes the sun
With wings and buds and feet;
Yet I am not alone the strength
From which the seasons rise,
The mother of the speaking brook
Rich fields and gracious skies!—
The country knows me as the town
Has long foregone to see,
In waiting larch, in dreaming oak,
In every trusting tree—
For you must come to fields and learn
What glory I can reach,
Without their livery of leaves,
In elm and oak and beech;
And only such as walk abroad
Through field and dale can know
My graceful branches, silver-looped
By draped, fantastic snow!

HARRY KEMP



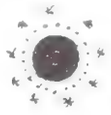
AS the Builder Inclines. In Washington Irving's *Knickerbocker* the master chronicler of Manhattan's history pungently suggests an analogy between the contours of the early Dutch settlers' ships and the wives of their builders. He might well have carried the theory farther and included the broad, comfortable looking houses which the colonists from Holland scattered through adjacent New Jersey. In fact, the principle involved—the similarity between racial characteristics and architecture—finds many expressions here in America. One sees them in the austere puritanism of the old New England houses, in the greater spaciousness and freedom of the early mansions in the South, and, unfortunately, in the nondescript nature of thousands of homes in other sections where the population is equally heterogeneous.



HOUSE-GHOST

The maples still have shadows for the walls,
The low-beamed rooms receive me once again
Into their quietness; the steep-staired halls
Await my coming . . . little ships and men
Are sailing on through paper-pictured foam,
Just as they were a hundred years ago;
The bannisters are wabbly . . . I am home
And very, very glad to have it so!

A Pleasant Slavery. It is good for a man to become slave to some sort of dumb animal—to have a dog to look after and a canary to watch. How strange a house would seem without them! How lonely and untenanted! Imagine starting the day without a bird in its cage singing to you! Imagine going to bed without a wee dog at the foot of it! These things are hard for us to imagine, we who are slaves to our dumb nuisances. Only the next time I build, a dog-door will be placed in my study, such as Sir Walter Scott had in his, and the canine tribe will be taught to use it. Next to being without a dog, I cannot imagine sitting still when one is scratching on the door outside.



THE Catalogs. It has been estimated that there are no less than 3800 different catalogs issued by seedsmen and nurserymen the world over. Three thousand eight hundred beginning with Abies and Abronias and ending up with Zinnias and Violas! From this appalling flood of "literature" most of us are splashed by half a dozen drops. What the total circulation of these may be one can only guess. The money spent on their production must rise to a prodigious sum. So much effort, so much expense, so much thought and study! Indeed, we gardeners are citizens of no mean country.



FASHIONS for Fido. Strange are the uses of advertisement—and of the fertile-minded folk who conceive the objects which the copy-writer extols. We had thought on several occasions that the nadir of needlessness had been achieved by announcements in the daily press, but not so. It has remained for a still more ingenious merchant to offer a line of period designs in dog beds and almost equally intriguing imported porcelain dishes inscribed with touching mottoes in French.

Shades of Bob Son of Battle, Wyndham Kid and other canine heroes of the days when dogs were dogs! Has "man's best friend" so degenerated that his slumbers can be peaceful only in a *sedia Dantesca?* Can it be that he has grown so effete that he refuses to sup save from a bowl of delicate old rose with a Parisian name stamped on its under side and *Semper Fidelis* on the rim? God forbid!—as He doubtless has.

Pondering these matters, we are moved to the suggestion that the sponsors of Be Kind to Animals Week might broaden their activities to include one day a year dedicated to the Elimination of Absurdities Among Human Beings. What a grand festival that would be in the dog world!



SUGGESTING A PLEASANT WELCOME

The inviting appearance of this small hall is due mainly to its striking background of walls and floor. Wall paper of feathery green leaves against a yellow ground brings color, design and a sense of space; the flooring is marbleized linoleum made up in black and cream squares



AN APARTMENT IN BLUES

This Cool Color Can Be Used Successfully in City Rooms Provided Warmer Tones Are Added for Accent

MARGARET McELROY

TO write entrancingly of so intangible a thing as color and by mere words evoke images of some favorite hue is an envied attribute of the poet. In the calm of the countryside he pens convincingly lovely pictures of the shade lying nearest the heart, and there all his responsibility ends. How different the lot of the decorator who has not only to visualize but create. If Keats had had to struggle with a modern house painter in order to produce the exact shade of "the palace of the sun," we have a strong suspicion that he would have devoted the remainder of his life to penning earnest sonnets in praise of blacksmiths.

Blue! 'Tis the life of heaven,—the domain
Of Cynthia,—the wide palace of the sun,—
The tent of Hesperus and all his train,—
The bosomer of clouds, gold, grey and dun.
Blue! 'Tis the life of waters—ocean
And all its vast imaginings, [illegible]
May tell of, and joam, and frets, but never can
Subside if not to dark-blue nativeness.
Blue! gentle cousin of the forest green,
Married to green in all the sweetest flowers
Forget-me-not,—the blue-belt—and that queen
Of secrecy, the violet: what strange powers
Hast thou, as a mere shadow! But how great,
When in an Eye thou art alive with fate!

—KEATS

Blue, the color occupying one point of the triangle of primary colors is frequently avoided in decoration as being cold and difficult to live with. True, blue is one of the cool, retiring tones in the color gamut and should not be resorted to in quantity in rooms with bleak exposures. Also it should not be used alone, not merely from the standpoint of monotony, but because all blue, or blue combined with white only, *is* cold. Given sunlight, however, or a sufficient amount of strong light, blue can be used with great success as the dominating hue in a room provided warmer colors are introduced for relief. A room with blue walls is no less blue when peach color is found in the fabrics; yellow, gold, orange or the copper tones used as accents counteract an appearance of coldness, while one of the most livable combinations in the world old blue, with dull, faded pink. Finally, blue possesses elegance and is a particularly happy choice for the dominant color in a room that aspires to a certain amount of formality in its decorative treatment.

Believing that a group of rooms done mainly in blue could be made charming and interesting provided enough warmer colors were used to provide variety, I carried out the living room, hall and bedroom of the small apartment which illustrates this article in various shades of light and medium blue. The living room is frankly blue, with a plain background in this color; the bedroom, while blue in its main essentials, has the advantages of figured walls and contrasting woodwork. In the entrance hall blue is used for the wood trim only, the size and darkness of this space requiring the use of a light, warm color on the walls.

This hallway, a view of which is shown on page 66 is a small room just large enough to hold comfortably a chair and console table. Owing to the limited opportunities for decorative effects in this tiny space, I determined to use a scenic wall paper in order to bring in some color and design. Fortunately I found an effective paper in a graceful tree and foliage pattern somewhat in the manner of the well-known Zuber



A corner of the room shown more fully on the following pages. The table lamp is pale blue Venetian glass, suggesting a great appropriate

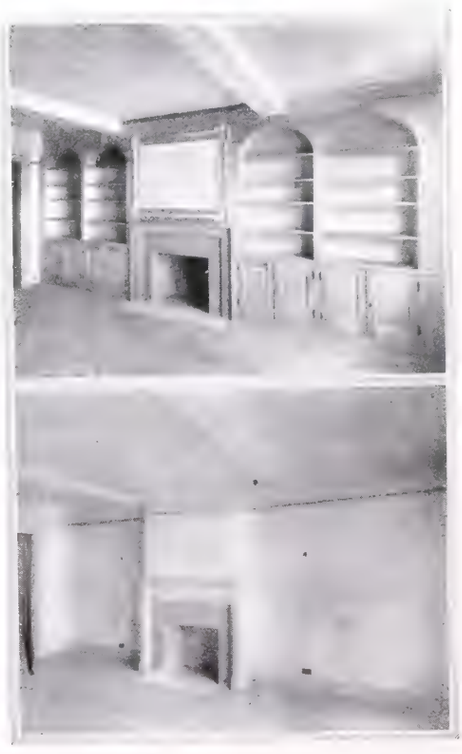




Décor Chinois and far less expensive. This paper, with its feathery trees and suggestion of vistas succeeded in opening out the hall, giving a welcome illusion of space. It also served to lighten this dark entrance as the background is a clear light yellow with leaves in pale apple green, leaf green and greenish blue. At scattered intervals are flowers and birds in henna tones, with here and there a note of orange. This paper was given one coat of bluish green glaze to soften the background and to pull all the various colors together. The wood trim and doors were painted the greenish blue of the leaves and, as a sharp note of contrast, the floor was covered in marbleized linoleum in a pattern of black and cream squares. The furniture here consists of a small Hepplewhite side chair and a mahogany Duncan Phyfe console, the latter one of a pair that when fitted together form a dining table large enough to seat six people.

Before planning the decorations of the combination living and dining room, I found it necessary to do considerable structural work in order to have enough space for books. Luckily the fireplace extended into the room twelve inches, making it possible to build shelves on either side flush with the chimney breast. These occupy one entire side wall reaching to the ceiling and were built so as to become an integral part of the room architecture. To break the long horizontal line and to increase the

Below is the room before and after the structural changes. The mantel was taken out and bookshelves built flush with the chimney breast. At the left are views of the same wall. The overmantel is a decorative undersea painting by Harry L. Hoffman









Walls painted pale Cubanaza blue are neutral and an excellent background for mahogany pieces of the 18th Century. The chairs in peach velon and old rose velvet are in the manner and upholstery pattern





architectural feeling, the shelves were finished at the top with double arched recesses. And because row upon row of colorfully bound volumes in a room of no great size are sufficient decoration in themselves, particularly when separated by an ornamental painting, the mantel was taken out to allow for a more severe treatment consisting of a simple molding framing a colorful overmantel decoration.

This room faces south and is flooded with sunlight all day long, making possible a blue background. The walls and woodwork were painted pale hydrangea blue, which is a soft blue with the faintest suggestion of violet. In mixing this the painter used Cobalt blue, lamp black and white lead. The walls received three coats of paint, the final coat giving a semi-gloss finish. The woodwork was given two coats of oil paint followed by one of semi-gloss varnish. After the varnish had dried, the woodwork was glazed in black. The glaze consisted of a thin black stain which was spread on the wood with a painter's brush and then immediately wiped off with cotton waste, leaving just enough in the grooves of the moldings to soften the crude look of the new paint and give an appearance of mellowness. After this the wood received a single coat of varnish.



The wall paper in the bedroom has a chalky blue ground overrun with blue-green vines dotted with tiny strawberries. The wood trim and rug are blue-green and the ceiling is painted yellow. Bouffant blue organdie drapes the four-poster bed

This blue background is unusually successful, proving a lovely color for old mahogany and not in the least cold owing to a generous use of gold and pinkish yellow in the color scheme. The window hangings are of glazed chintz with a peach ground and well-designed flowers in old white, copper, gold and hydrangea blue, the main color effect being peach and a delightful note against the blue. Under these are Venetian blinds painted the same blue as the wood trim. No glass curtains are used here on account of the interest of the view. High in the air, these magic casements open on modern "faery lands forlorn", on the dramatic kaleidoscope of city roofs and far-flung bridges, on sky-scrapers softening at dusk to enchanted towers, light-flecked against a night sky. Such an outlook makes any form of concealing curtain utterly superfluous. In the narrow panel between the windows is a strip of mirrored glass on which are attached iron brackets to hold trailing plants. This treatment, combined with the mirrored radiator top again reflecting flowers, makes the window end the most interesting and attractive feature of the room's display.

The warm pinkish yellow tone appears again in the chintz on the large sofa and one small overstuffed chair. Antique damask in dull gold color covers the small settee by the fire; brocade with a deep yellow ground is used on the seats of the two straight chairs and additional gold notes are found in the pleated linen lamp shades, the mirror and the pineapple-shaped lighting fixtures of carved and gilded wood. The rug is Eggplant color, an excellent complement to the hydrangea blue and the peach and gold tones.



The furniture in this room, consisting of 18th Century mahogany and modern overstuffed pieces, was arranged for comfort and ease of living. Half of the success of a room depends on the manner in which the furniture is grouped, and in this instance the pieces were placed in their logical positions. In the long wall space at the right of the window is a large sofa with a table at one end for a lamp and a small table in front to hold smoking things and a book or two. Opposite is the main living room table, an excellent reproduction of a Duncan Phyfe model in the Metropolitan Museum of Art. This is the only modern piece in the room and was selected for its size, graceful lines and because it harmonized perfectly with the mahogany English and American antiques. On one side of this table is a French chair of the 18th Century covered in old blue satin, and on the other is the fireplace group consisting of an easy chair opposite a small two-seated sofa. In the wall space at the end of the room stands a fine 18th Century American secretary flanked by two Hepplewhite side chairs and at the left of this, in the remaining wall space, is a small English chest of drawers over which hangs an Italian mirror. Near this has been placed a small overstuffed chair



The radiator beneath the windows was concealed by a dressing table hung in flowered yellow percale. The curtains, with their graceful [illegible] edges, are of casement cloth dyed to match the blue tone of the wall-paper

[illegible] to this end of the room. This arrangement of furniture has proven both effective and livable. The main seating furniture and tables are near the two focal points in a room—the window and fireplace. Where there is less light stand the wall pieces, forming two pleasing groups.

Blue is the main color in the bedroom but here again it is not used alone, accents of contrasting tones giving life and warmth to the room. French wall paper with a pale, chalky blue ground patterned in bluish green vines dotted with tiny yellow and henna red strawberries makes a more interesting background than plain walls, the regularity of the pattern preventing any appearance of restlessness. In order to bring out the green in the paper, and because blue and green is a lovely and distinguished color combination, the doors and wood trim were painted soft, bluish green, and the floor was covered with a rug to match. To offset the effect of these cool colors, the ceiling in place of being the conventional cream tone was finished with a warm yellow tone.

In planning the furnishings of this room, I was faced with the problem of a long radiator directly in front of the two main windows. As this feature occupied valuable space and spoiled what should have been a most attractive side wall, I determined to conceal it with a dressing table. Now this scheme possesses two advantages. In the first place the radiator is out of sight, and no space lost; secondly, when a dressing table is placed at this strategic point, the light falls squarely on the face enabling one to know the worst before

(*Continued on page* 126)

HUSBANDS IN INTERIOR DECORATION

Some Counsels Intended for the Guidance of Those Who Are About to Go Through the Dreary Experience of Furnishing and Decorating a Home

THE words that hereinafter shall be set down are not the idle flashes of a passing moment. They are rich pearls of wisdom distilled in the alembic of long and arduous experience. The purpose of recording them is to give expression to those men who find themselves inarticulate under these trying circumstances. For the male of the species, that male who goes forth to labor and acquire the shekels wherewith the bills are paid, is placed in a strange position so soon as the furnishing and decorating of his house is begun. His voice is the voice of one crying in the wilderness. He is abandoned and in great danger, as a man wandering through the cross-fires of opposing enemy trenches. He learns humility and must school himself in obedience and discipline of the sort that put halos around the heads of cenobites.

IT has become the established legend in America that the choice of furnishings and decorations is the untrespassed province of the wife. Endowed with taste, acquainted with the household's needs, her will and choice are the first law to be observed. Save in rare instances, this fundamental axiom is accepted by all husbands. Nevertheless they are graciously permitted to sit in on the conferences as sort of official observers without portfolio and without vote. The sessions of these conferences run something like this:

"Do you think this *bois de rose* satin will look better for the living-room curtains, or the egg plant velvet?" He really prefers the egg plant velvet and besides, he can't quite pronounce *bois de rose* with the proper accent. So he indicates the egg plant. And instantly he is told, "Well, my dear, I think you are wrong. The *bois de rose* is much more harmonious with the walls and the upholstery." So the husband takes the first count, and the battle moves on to the furniture shop.

Now on furniture he has some ideas. To the average male, comfort is as necessary as bread and beefsteak. Contour, period purity and such nuances of furniture lore may have been neglected in his education, but comfort he knows and comfort he is going to insist on. A bed should be wide enough and long enough. Chairs should both appear as though they could bear the weight of a normal human being, and actually bear it. Couches should be deep and wide and, for ordinary use, not so elegantly upholstered that the average shoe cannot come in contact with it. These things men know and if they have the courage of their convictions will stick to. But it is amazing to find that beauty is so often divorced from utility, and in choosing between the two, beauty wins.

More of these marital skirmishes might be cited at length and in detail. There's the choosing of lamps and shades, no small battle. There's hanging pictures, which is an entire warfare in itself. There's the selection of carpets and rugs, of wall papers—dreary sniping from one trench to the other. Like the Irish, in this siege of decoration, the husband goes forth to battle but he always falls. And the wife? She, poor dear, teeters on the brink of a nervous breakdown and, as soon as the house is finished, must take a long journey to recover her nerves and her usual delightful and charming aplomb.

FOR these various reasons it should be made a rule in every household that, when the idea of furnishing and decorating is broached, either the husband or the wife should acquire the latest steamship catalogs and railway folders and plan a trip somewhere. During the arduous process of selecting furniture, materials and such and battling with paper-hangers, painters, carpet-layers and curtain-drapers, either one or the other should be blissfully at a distance. Either the husband should take the trip and accept without cavil or protest those things his wife selects; or the wife should take the trip and thereafter hold her peace or, in subtle, diplomatic and unseen ways, correct the mistakes her husband made.

Lacking the ability or the desire for such separation, one room should be assigned to the husband as his very own, to furnish and decorate as he pleases. There he may have the enormous chairs that are his idea of comfort. On the walls he may hang the picture of himself in running-trunks when he was in college and the faded photograph of the historic baseball team that, in his collegiate day, trimmed Yale 27 to 0. There he may keep his golf things and his guns and his fishing tackle without respect to color schemes, contours or period perfection. There he may be a bull in a china shop—and an expensive bull he will be, for most men, given a bit of leeway with the things they think they'd like about them, spend money with the prodigality of sailors on shore leave. Perhaps it would be wiser to reserve the furnishings of the husband's room to the last, lest the rest of the house feel the pinch of purse.

WHILE these sentiments may appear uncouth and crudely expressed, their intention is most sincere. No experience can be more nerve-wracking than the selection of the right furniture for a room, the exact tint of wall paper, paint, curtain fabrics, rugs, lamps and shades. To go through with it successfully a woman must have the physical strength of an Amazon, the patience of a saint and the placidity of Mona Lisa. The gods who deal out these virtues rarely combine them all in one person. Men never have them all and women rarely. So the final counsel for the husband in interior decoration is to accept these dreary experiences as part of his schooling in perfection. He must be very patient. And if, perchance, he finally wins a halo, by the time he receives it he will know how to wear it with gallantry and grace.

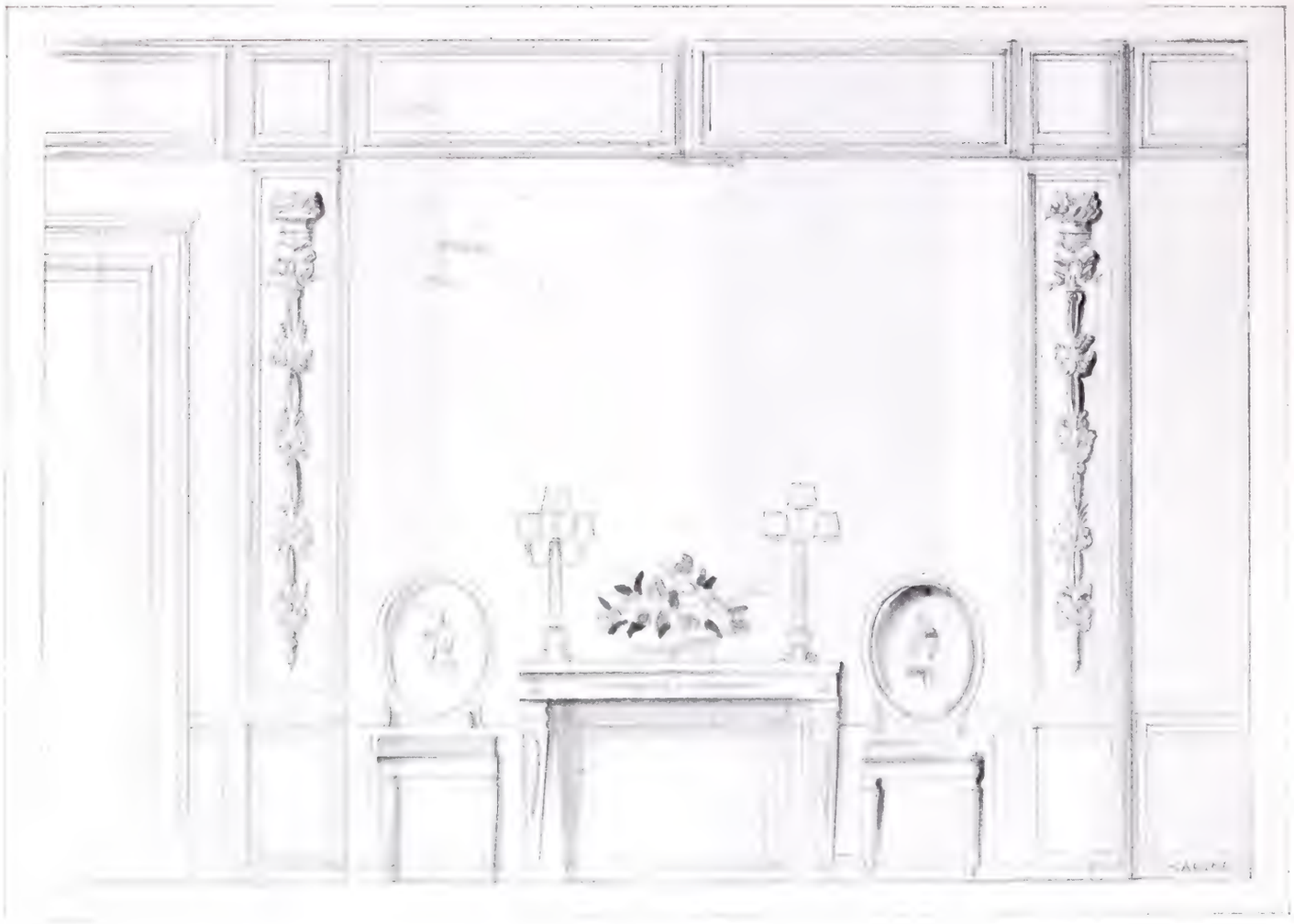
RICHARDSON WRIGHT





THE ZEBRA DOOR

The fanciful quality of Modernism is one of lighting above this door, for example, and the zebra stripes on the door frame and ornamenting the nearby table. It is in a house in Dresden, of which Bruno Paul was the decorator

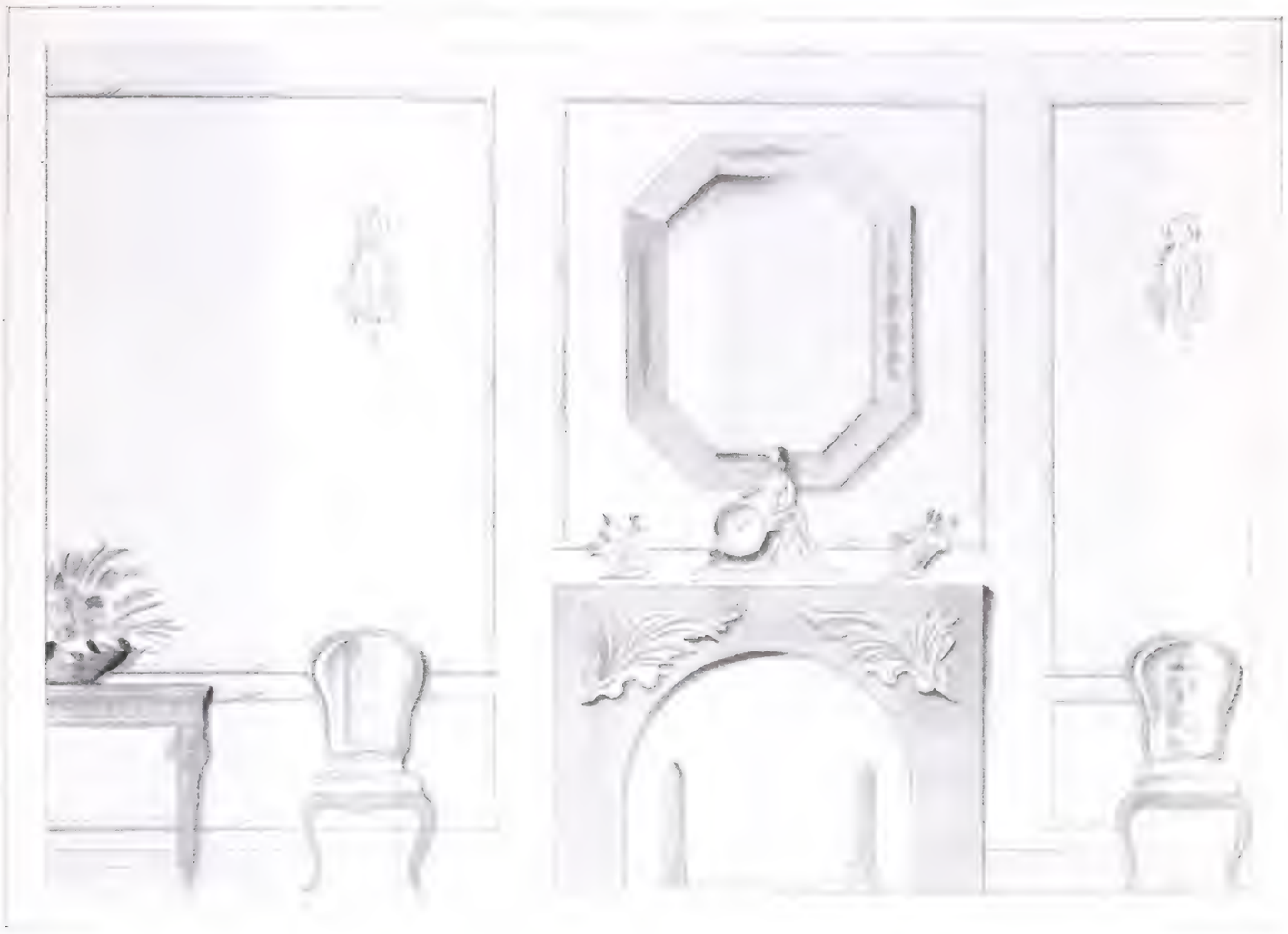


the moldings illustrated above are not of plaster or wood as a first glance might indicate. [illegible] gained by the use of a material [illegible] plastic pulp molded between engraved steel plates. Imported by W. H. S. Lloyd & Company. De[illegible]



The Adam shell motif employed with simple moldings [illegible] giving a chaste effect in strong contrast to the richness of the pilasters and pendants shown in the room above. This material is quite easily hung, will not scale, crack or blister, and may be decorated immediately after hanging is completed

INTERIORS BY THE YARD

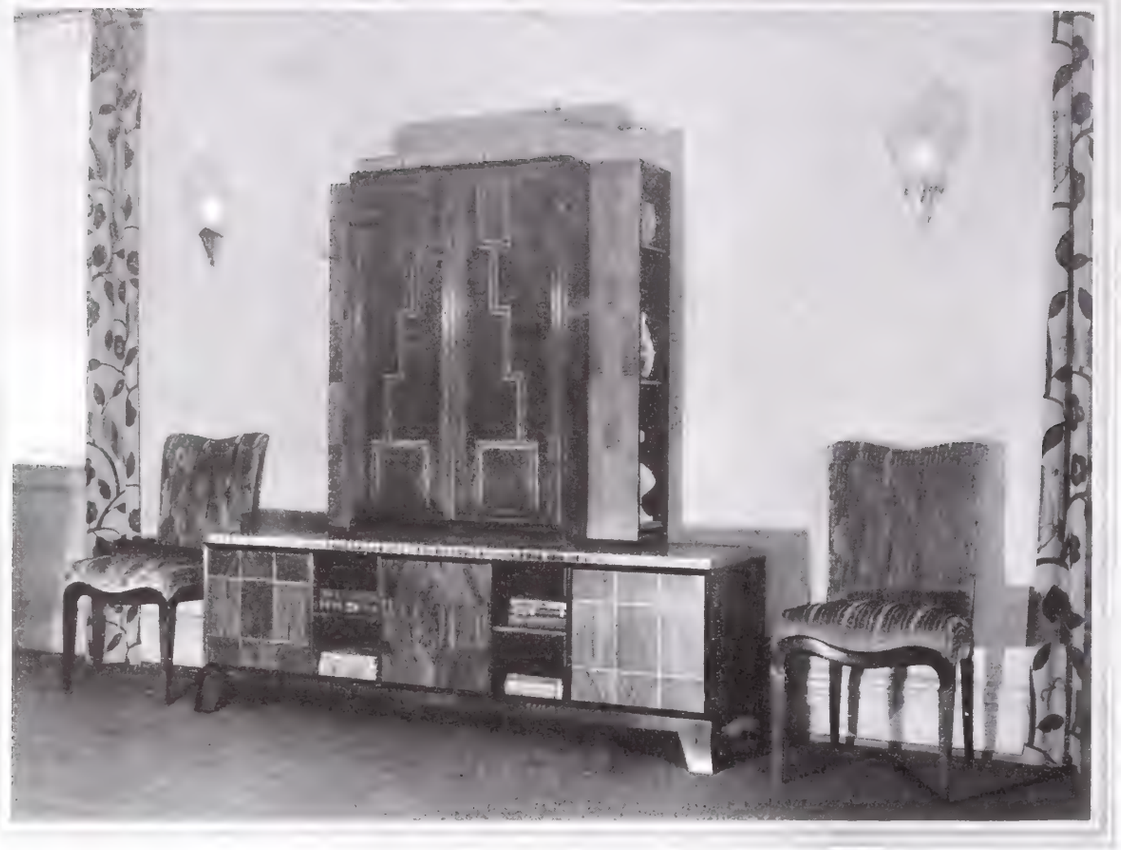


EFFECTS IN PLASTIC PULP



(Above) The charm of this white and gold room is enhanced by the delicate French panel[illegible]—the molding [illegible] of plastic pulp in a small, unobtrusive wheat design. Imposed upon the face of the fireplace are palm ornaments which might very easily be converted to serve as spandrels in a [illegible]

Decorating the arches of this Empire room are spandrils finished in gold. The marbleized walls are relieved intermittently by gold stars and buttons, also in relief. The material shown on these pages [illegible] friezes, plaques, pendants, and moldings, all executed in the various period designs



C. W. Hollis

The furniture on this page was designed and made in America. The work of Wolfgang Hoffmann, a pupil of Josef Hoffmann of Vienna

(Above) This well-designed cabinet is walnut, rosewood and ebony with aluminum inlay. (Right) Walnut table inlaid with lemon and ebony





(Left) Circular walnut table with rosewood inlay. The furniture illustrated, from Pola Hoffmann, Inc., is in the New York home of Mrs. Melville Davidow

RECENT FURNITURE





Console by Robert Locher. Gray maple with henna stripes, mahogany glass top and base, clear glass rods on supports. Courtesy of the American Designers' Gallery

A sideboard in Mrs. Emily Vanderbilt's New York home is black enamel with gray insets and black glass shelves. Margaret Owen, decorator

(Below) This furniture by Herbert Lippmann is suitable for dining or living room. It is walnut inlaid with amaranth and satinwood



CREATED IN AMERICA

A GLOSSARY OF GLASSWARE

The Various Kinds, Processes of Making and Types of Objects Are Herewith Explained in Easy Terms

PAUL HARNESS

GLASS is only less ancient than pottery, and both are ingenious fabrications which by the chemical changes produced by fire, have added much to the comfort of human existence and contributed not a little to its enrichment and its joys. Egypt, Phœnicia, Mesopotamia, China, Syria, Persia, Greece, and Rome knew something if not all there is to know of the making of glass, except that notable achievement of the Italians—*cristallo*—and the later flint glass of England.

The composition—"metal" or paste—is made of sand or flint, which yields silicic acid when combined with an alkali to aid the melting process. In successful combination, glass has an enduring quality which seems indestructible except by breakage, though it is subject to disintegration.

DISINTEGRATION

The less successful glass compositions, when containing too much alkali, are more liable to deterioration, which is known technically as "sickness." But even this disintegration offers certain elements of beauty in the minute crackling of its early stages. The iridescence of ancient glass, which is irresistible to many a collector, and adds a brilliant note to a decorative scheme, results from the action of the soil in which it is often found buried. The peeling of the surface in many thin layers refracts the light with infinite variation and produces rich and lovely colorings.

Glass is white—that is, clear; colored, and opaque. It is shaped into various objects by use of molds (anciently around a core of sand, later molded or pressed) and is also blown. The breath of the glass-blower enlarges the "gathering," or molten mass which he gathers from the furnace on the end of his tube, until it is partially hollow. The "gathering," or *paraison*, he now shapes into a bottle, vase, cup, or jar by the use of a mold, or by twirling and twisting, as the glass hardens at the end of his blowpipe. It is almost as responsive to his whim as a soap-bubble, and happily less fragile, for he can use an iron rod—the pontil—to help shape the mass, without fear of puncturing it. The mark left on the surface, when this rod is withdrawn from the piece, is the pontil mark found on the bottom of bowls, goblets, and other pieces. Color is produced by an oxide in stained or colored glass, which takes the colorings with only less beauty than the precious and semiprecious stones. Copper, cobalt, and manganese yield the greens, blues, and purples, and the reds and yellows are produced by other means. The famous ruby glass is made with gold, while copper produces other tones of red.

The forms of glassware are often suggestive of those familiar in silverware, like the tazza, the goblet, mug, cup, and plate, for glass vessels largely replaced those of silver and even pewter for the table. But aside from these practical forms, and the more ornamental vase and jar forms often common to pottery, porcelain, and silver, glass has individual shapes which are impossible in the less ductile material of the potter and forbidding to the silversmith.

The most simple ornament is formed by embossed knobs or various protuberances, "prunts," shaped by tongs or other tools, and threads of glass applied by "stringing" in primitive patterns or elaborate designs. Such knobs or threads may be of the same material as the body of the piece, or composed of one or more different colors. Cutting is a more sophisticated process and may be carried to any degree of elaboration in any sort of pattern, producing prismatic effects. Engraving, by diamond or wheel, as well as stippling, gives wide scope for artistic decoration. Etching is produced by hydrofluoric acid fumes eating into a design sketched on a temporary wax or varnish coating. Painting and enameling add both color and ornament. The artist craftsman has found glass a suitable material for engraving, painting, and enameling, and has produced true art objects.

ANCIENT HISTORY

The history of glass-making stretches over 4000 years, from the primitive Egyptian work done at least as far back as 2400 B. C.; that of those active Phœnician traders who spread their beads and thin little vases or jars over the known world; the Greeks with their incomparable eye for form, still somewhat keen even after their great days of art had passed; to the Romans, who were so practical in their glass-making that everyone in Rome could have glass to use, and they spread small objects and even their glass-makers throughout their Empire, reaching Spain and Britain to westward, and Syria and Mesopotamia to the east. The Saracens did not neglect glass; though, as with pottery and metal wares, they doubtless owed much to the Persian craftsmen and designers, in that beautiful 13th and 14th Century glass known as Arabic or Saracenic. Then Venice comes into the picture with the Italian Renaissance in the 15th Century, and never leaves it. Her fine *cristallo* of the 16th Century won her fame throughout Europe and, wherever manufactured, glass was made in the *façon de Venise*—the Venetian style—in charming and graceful shapes, almost as fragile as bubbles and often gaily colored. In the 17th and 18th Centuries the Netherlands were supreme with their diamond point engraving, and the Germans did creditable work. But when the English made "glass of lead"—flint glass—in the late 17th Century, its greater brilliancy was so acceptable that it spread commercially and influenced the entire trade. America produced some good pieces in form and quality during her Colonial period, and more if not better in the Federal era.

TABULATION OF TYPES

American—Glass made intermittently since 1608. Wistar, Stiegel, and Sandwich glass notable. Other early works at New York, Baltimore, etc.

Ancient—Colored and uncolored beads, vials, etc. Egyptian: cut, engraved, enameled, "dragged"—waved lines in different colors. Phœnician beads and Greco-Roman *Millefiori* bowls, famous. Roman glass: blown, cast, pressed, ground, cut, *Millefiori*, or mosaic. Byzantium: mosaics, enamels, colored window-glass, cups, money weights, etc.

Bohemian—Enameled glass notable since 16th Century. Led European styles in 17th and 18th Centuries; ruby and other colored glass, cut and engraved. Thumb-spot cut pattern in two layers, white and colored glass. Painted *Milch-glas*—opaque white.

Bristol—English, made since 18th Century; imitated Venetian wares. Table glass, odd pieces, and ornaments. Notable colorings: brilliant rich blue, clear green, purple, cherry red, ruby less brilliant than Bohemian. Painted opaque white glass, especially 1762-87. Thick and thin molded.

Coin glass—18th Century, French and English, a coin blown into the stem.

Dutch and *Flemish*—Early, Italian types; later, Bohemian. Famous 17th Century diamond engraving on white and colored glass; Anna Roemers the most famous engraver. Notable 18th Century wheel engraving, stippling, and etching on flint glass. Heraldic glasses with coats-of-arms, etc., 18th and 19th Centuries. A

(*Continued on page* 130)



"FOREVER ENGLAND"



Some of the Gentians are subject to sudden contrary fits in spite of the most careful cultivation. One of these is to refuse to flower, another is to produce only a few blooms and those of poor color

FIRST STEPS WITH GENTIANS

Not All of These Rock Garden Aristocrats Are So Difficult that the Beginner Need Hesitate to Try Them

LOUISE BEEBE WILDER

IT is inevitable that the first steps taken by American gardeners toward an understanding of Gentians when brought into captivity must be in the nature of a plunge. We have not that vast store of verbatim experience and tradition to fall back upon that is the fortunate heritage of gardeners of the Old World; for some reason the great race of Gentian has been almost wholly neglected among us and it must be said of it as a whole that it is a race not easy to understand or to please. Even that great British gardener, Reginald Farrer, was moved to say of it, "To please Primula is possible, to cope with Campanula is even comfortable; but there is no jesting with a Gentian, except indeed when the Gentian does the jesting." And his homily on their culture is later ended on a note of uncertainty: "so there is always hope and never any hard rule; but only good fortune assisting experience." And so, what each of us must do when it comes to growing Gentians is to light his own candle and feel out his own way.

But to begin with, let us be rid of the notion often found to prevail that all Gentians are of a like beauty and desirability. On the contrary, to be brutally frank, a number of them are quite hideous, even repellent to the sight. Some make great preparations of lush leaf and fat stalk and then disappoint us with stingy heads of small flowers in sullen colors, while others have nothing better to show than great swollen trumpets quite horribly spotted. Indeed, it seems safe to say that when a Gentian departs from blueness and goes experimenting with other colors it ceases to have merit (unless we except that giant of the Alps, *Gentiana lutea*, which is undoubtedly impressive), nor are all the blue-flowered kinds worth lying awake nights over. Unless one is making a collection of Gentians with a view to studying the race there is no possible reason for cluttering the garden with the following—though they are as easy to grow as radishes: *G. dahurica*, *G. kesselringi*, *G. walugei*, *G. macrophylla*, *G. purpurea*, *G. punctata*, *G. tibetica* and *G. ochroleuca*. Doubtless there are others that should be on the black list, but these I have personally found wanting.

Very good things in their way but not to be counted among the gems of the race are *G. purdomi*, *G. przewalskyi* and *G. cruciata*. They will grow cheerfully in a mixture of peat and loam with a little sand and gravel and should be included in a collection unless their reaching, prostrate stems (that will finally occupy more space than would be required by a dinner plate) would really mean the exclusion of some of the more beautiful from among the species.

Gentians are widely distributed



Reginald A. Malby

Gentiana septemfida is the friend of all beginners in Gentian growing—tractable, enduring and a thing of real loveliness. It comes into bloom in August





BLUE GRAMPS

in both the Old and in the New Worlds. They are, so far as I can learn of them, all pasture plants, inhabiting meadows and pastures, whether alpine, sub-alpine or lowland, the most beautiful being found in the high mountain meadows. When brought into the rock garden this natural choice of habitat should be borne in mind. They will not want the severe isolation of crevice or ledge; a level spot or a gentle slope will suit them better, and they will crave companionship—companionship that will take the place of the grasses and other plants among which they are accustomed to grow. They love to have their roots twined friendlily among neighbor roots, not of course, of too rampant or overpowering character, but of suitable and congenial types. Also they love sunshine and pure air and to be frozen into quietude in winter. I have found the lower reaches of the rock garden the best place for them, for there a steady supply of moisture is more to be counted upon, and moisture they must have during the growing season. Sometimes in our parched

Few flowers are more showy than the [illegible] grows in a mixture of leafmold, [illegible]

The spectacular triumphs of G. acaulis are the despair of many a [illegible] way to prove or disprove the ability to grow it, and that is to try





(Center) High rank must be given to G. sino-ornata, whose trumpets are a blue that may be described as ultramarine. This is a tufted type

gardens it is necessary to substitute partial shade for the root moisture that it is difficult to assure, but it must be shadow provided by the bulk of a great stone and not by overhanging branches.

Some Gentians are found on limestone, some on granite, and some appear indifferent in the matter. It is impossible to generalize as to their soil requirements but it is certainl not true, as I have heard it stated, that Gentians nearly all want an acid soil and shade. But let me here say that no doctors so diametrically disagree as do those concerned with the needs of this great race. We have Mr. Farrer declaring for the fattest of soil mixtures for the lovely Bell Gentian, *Gentiana acaulis*, and Mr. Cleveland Morgan, one of the most accomplished gardeners on this side of the world, testifying to success (and illustrating it) in "poor stony soil—a half and half mixture of leafmould and pebbles"; indeed, one might quite easily add a half-dozen other rules for success with this beauty by as many authorities. Pride and I dare say

(*Continued on page* 166)

(Left) G. freyniana is a lovely species not too difficult to grow. This too is tufted in its habit of growth. Its sizable blossoms are of a fine blue



Alfred T. Willis

With their flanking Iris companions to give contrast of form, the young Tulips make brave array when spring comes into its own. Their chalices, lifted high above the foliage, seem like a cloud of iridescent butterflies

TULIP TIME IN SOUTH CAROLINA

A Successful Garden Where Darwin and Cottage Varieties Thrive Amazingly And Multiply Their Numbers Manifold

MARY H. PHIFER

"AND spring arose on the garden fair," and rising for the third time on the garden of Mrs. L. J. Blake, at Spartanburg, South Carolina, lured thousands of dancing Tulips from bed and border.

In the spring of 1925 that particular bit of earth was an old red clay cotton patch in which a house was being built. Spring of 1926, and five hundred Tulips bloomed along the garden path. Spring of 1927 woke the original five hundred with a fair percentage of their offspring clinging close to the parent stem, for the bulbs had not been lifted over their first summer. Spring of 1928, and a phalanx of 3,500 strong came at her bidding, the whole array legitimate descendants of the original five hundred. Sevenfold had those bulbs increased within three years.

A story? Yes. A story of a garden planned, planted and brought into bloom by a woman with the help of an old darkey whose sole knowledge of things horticultural came from doing exactly what she told him to do. And the Tulips are but one part of that garden. But here is the story told in its proper order.

Making a careful study of Tulips, their color, their time of bloom, their likes and dislikes, Mrs. Blake ordered twenty-five each of twenty varieties, buying the best quality of bulbs from a house of the highest standard. Practically every one was a Darwin, except where Cottages had to be used to get the shades of yellow. The garden path leading from the road to the woods behind the house was laid out in a winding border and a narrow strip of Iris in a light lavender shade was planted to bind the bed to the path. The wisdom of this choice could not be questioned once the Tulips had come into full bloom.

Deep under the beds was put a thick layer of thoroughly rotted cow manure. Manure for Tulips? Another old darkey with a rickety, wobbling wagon and a shambling age-old mule will smilingly tell exactly how many loads were put in and what good manure it was. Anyway, under that Tulip bed it went. Then the soil was put in and in November the Tulips were planted, each precious bulb resting on its bed of sand. No protective mulch was put on. And winter came.

Spring brought five hundred lovely blooms. During the first summer the bulbs lay in the ground. No cover crop of any kind was used, as that would have necessitated cultivation and watering during the ripening period. No water was given and that summer was extremely dry. The bulbs ripened thoroughly and in fact were

(*Continued on page* 172)





Alfred T. Willis

(Top) The path which leads to the woods behind the house is lined on both sides with Tulips carefully arranged for color harmonies, gradually deepening in tone as they approach the trees

Nearer the woodland light lavender Iris has been used to tie the Tulip beds more closely to the pathway. Practically all the bulbs are Darwins, with a few Cottages to provide yellow



Save for the great sweep of the backs, these two chairs do not depart radically from traditional chair design. The table is veneered with Japan and the floor lamp is the simplest possible expression

MODERNIST FURNITURE OF SWEDEN

Swedish Modernist Furniture Designers Are Following Traditional Lines Rather Than Creating Entirely New Types

ALMA LUISE OLSON

AMONG the Swedish craftsmen and architects working with the problem of creating pleasing effects in modern furniture, the emphasis seems to be on producing a national rather than a period style. In the work of the passing decade there are no startling novelties since the new movement was launched. Integrity in design and in treatment is the keynote. In Sweden there has never been such a radical overthrow of traditional patterns as among the modernists of France, Germany and America. Modernism in the Swedish interpretation stresses a determined seeking for truth in old styles and new and not a straining for the new for its own sake.

It was about the year 1920 that this new impulse in Swedish furniture designs began to make itself felt. One does not expect to find a latest design of 1928 or 1929. The mood is not so transient. The transition to a new manner came swiftly. The evolution of a style itself is more slow.

Borrowed styles, such as Renaissance, Empire Rococo and Baroque, were never wholly a part of the Swedish setting. Certainly they did not fit into the scene when, with a revival of all the decorative arts, old traditions of craftsmanship reinstated weaving and other handiwork into the Swedish home. With a background of walls adorned with woven tapestries and floors covered with hand-made rugs and carpets in distinctive national patterns, of pewter and silver and glass revealing the craftsman's and artist's skill, "foreign" furniture could produce nothing but a foreign effect.

The leader of the movement to achieve integrity in national furniture design is easily Carl Malmsten. He came into the field by a roundabout way as a student of law and philosophy. He discarded both for the joy of working with his hands. Wood is now for him the potter's clay, the unshapen granite block of the sculptor, the vibrant waiting string of the violin. The native raw materials are mostly the softwoods, pine and birch. Pine invites the turner's lathe. Birch glows with rich golden hues of brown when not disfigured to imitate mahogany. Truth and integrity characterize the modern treatment of both. Imported hardwoods, such as ebony and rosewood, are the mediums he uses for intarsia and inlaid work.

The average Swedish product is naturally factory-made. But during the past summer Carl Malmsten opened a school at Sigtuna, the historic town that was

(*Continued on page* 142)



Alandberg & Preinitz

Among the Swedish Modernists is the architect Hiort, who, in this interesting desk, applies contemporary decorations to a standard and familiar desk form



(Above) A leaf desk, formless the feet and the panel decorations is the contemporary departure in this desk. The chair is [illegible]



(Left) Carl Malmsten, the leader of the Swedish Modernist movement, combines native woods with the im- [illegible] on his furniture, as in this example

by Hoerr one sees more of the contemporary German influence than in [illegible] Hoerr is one of that master's followers

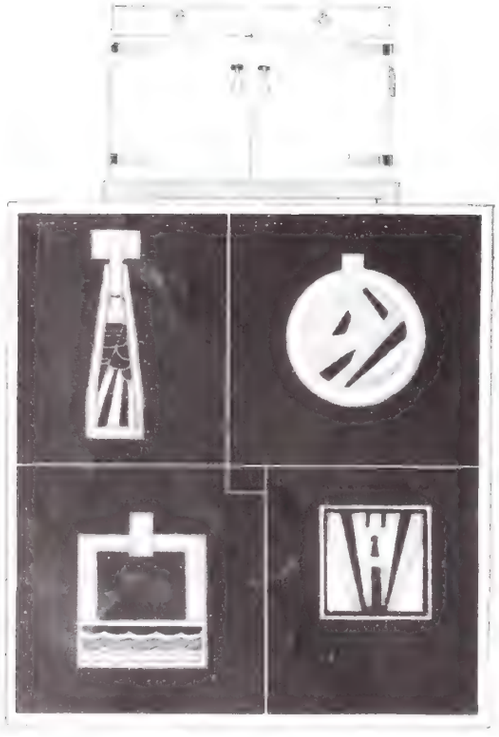
(Left) The [illegible] Modernist movement is at least as striking as any. Hand made [illegible] of Nor[illegible] and [illegible] the [illegible] of the library shown above





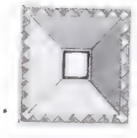


The French Embassy on this floor is carried out in [illegible] rary style. At the right are handles, bolts and hinges of silver plated metal in a design of interlaced ribbons. Imported by Fontaine



Color enlivens many of the new furniture brasses. The triangular drop handle at the upper left is silver finished metal inset with enamel in black, white and brown. Brilliant enamels also decorate the other handles and key plate shown in this group.



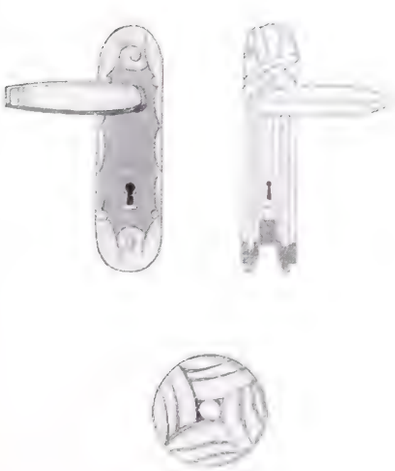


BRASSES FOR MODERN FURNITURE

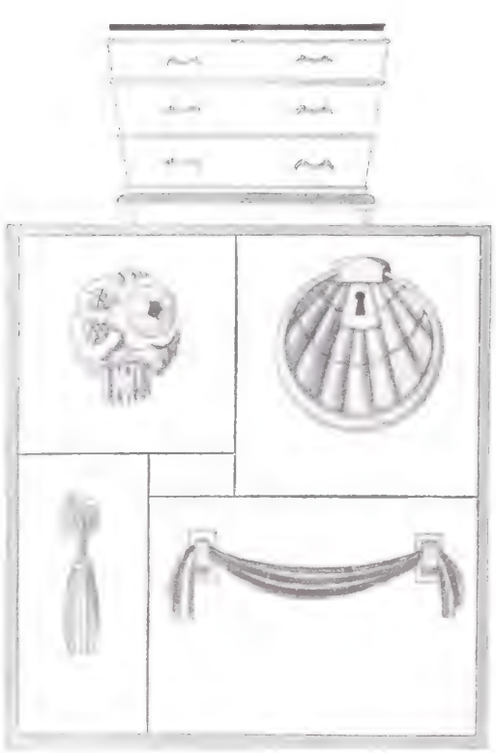
Above is a graceful knocker for a modern door, available in gold, silver or bronze finish. The metal switch plate below it, about two inches square, comes in gold or silver finish. Both imported by Fontaine



The doors on the chest sketched at the left are opened by means of silvered drop handles in the [illegible] drawer pulls are small ivory [illegible]



At the upper left in the group at the right is a decorative cover for a large nail head. The drop ring furniture handle is silver plated metal with a shell shaped escutcheon and key plate unusually well designed. Below are two drawer pulls in graceful forms



Graceful and conservative in design, the handles and switch plate above would be interesting notes in a decorative scheme. They come in any desired finish. This French hardware and the articles at the right are imported by Fontaine

HARDWARE IN THE NEW MANNER

THE CARE OF LEATHER AND FINE TAPESTRY

Simple Treatment Will Preserve the Beauty of These Decorative Surfaces So Popular in the Home of Today

ELIZABETH HALLAM BOHN

TRADITIONS of medieval hospitality have always been associated with fine old tapestry hangings and the sturdy leather upholstered furniture which enhances their stately charm. Visions are evoked of fair damsels at the loom and stalwart tanners shouting over their vats, purveying to the lord the furnishings which rank and station demanded as a background for his lusty activities.

MODERN DECORATION

Today both fabrics and leather are assuming new decorative significance. Our generous country houses with their large wall spaces have awakened an architectural as well as esthetic interest in tapestries and the influence has penetrated even to the small apartment. Authentic Gothic designs are scaled by the modern weaver to a size and price for even the modest home. Another note in fabric wall decoration has evolved through the modernist stress on interesting surfaces. Flat panels of soft printed jersey form a delicate background for the new bedroom furniture. More formal woven textiles in soft neutral colors, applied like wall paper, blend with trims of unusual woods into harmonious and livable ensembles for living room or hall. The new focus on fabric surfaces brings the question of how best they may be cared for.

Creative genius, as reflected in fine furniture, is also emphasizing the new upholstery leathers as a most effective means of achieving an atmosphere of colorful comfort combined with practical durability. The newer types of furniture which form such alluring forecasts of the coming mode, in the modernist exhibitions, seem peculiarly adapted to the novelty grains and rich colorings of washable calfskin, while strippings of reptilian leather or the suave beauty of fine morocco lend a decided decorative value to any room. Sofas of the Chesterfield type are rejuvenated beyond recognition by high colored plain leathers of glazed or semi-glazed finish which clean at the magic touch of soap and water. And straight from the *souks* of Fez and Casablanca come the huge leather cushions in all the colorful beauty of vegetable dyed moroccos or rich in tooled designs breathing the spirit of the French domination, to lend distinction to the couch without a back or serve as hassock or ottoman.

Both with fabrics and with leathers, the problem of care resolves itself into a matter of cleanliness and preservation, under the trying conditions of super-heated homes, of the living quality of the fibre which gives the surface its characteristic beauty.

It is a far cry from the old-time tanner's vat to these newest creations of the leather manufacturer, charming in their vivid or muted colors and interesting grains. These leathers are highly practical as well. For their smooth surfaces do not soil easily and spots—even ink, that arch enemy of the older school of hides—respond to simple treatment with mild white soap and water. The soft apple green cushions of a Louis XV settee or decorative chair trimmings of lapis lizard, which the new art grains reproduce in calfskin, can take no harm if, bit by bit, the surface is briskly rubbed with a cloth moistened with mild soap, followed by a clean moist cloth to remove every trace of the soap. The leather is then rubbed with a soft dry cloth, the friction of this final rubbing restoring the life and gloss.

FEEDING LEATHER

Leathers of an older period, transported perhaps from the more kindly dampness of the Continent, into our own steam heated atmosphere, may require dressing with oil every six months or so to retain their beauty and prolong their life. For over-dry leather will first crack and then break. The powerful astringent quality of the tanning agents has dried out the natural lubricant and even if this has been replaced by "stuffing" with oil during the processing, timely dressing will often soften the pores, close up cracks and prevent more serious trouble. Where the leather is subject to much wear and not a little dirt, a warm water and mild soap treatment should precede the oiling mentioned above.

Great harm is often done to leather upholstery by the use of furniture polishes which soften fine surfaces to stickiness with their turpentine, alcohol or alkalies. Oil alone is the panacea for drying out. The olive or almond oils used in older days have been supplemented, though not improved upon, by linseed, cottonseed and neat's-foot oils. Saddle soap too will often work wonders with heavier leathers. Vaseline is recommended by one specialist—a veritable past master of leather craft. He cites an ancient screen, tooled and painted—its once vivid colors softened with age—and the characteristic wrinkled surface of a chest from old Castile as evidence that this homely remedy, well rubbed in, will preserve any type of leather. Similar treatments with vaseline protect the leather bound law reports of public libraries under hard and constant use, while a famous bibliophile makes a yearly ceremony of treating his leather bound volumes with neat's-foot oil.

The one precaution to be borne in mind is that dressing will darken the surface and that great care must be taken when using any oil to avoid saturating the grain and ruining its beauty. Indeed, rare old books or pieces of high value are best entrusted to the skill and experience of the specialist.

The British Museum preserves its leather and vellum bindings by a formula which will help check the crumbling of other leather articles which are of value by reason of their antiquity. 14 ounces of lanolin, 1 ounce of beeswax, 2 ounces of cedarwood oil and 22 ounces of hexane (which is very inflammable) are used in its composition. The beeswax is dissolved in the hexane in a warm room, then the cedarwood oil is added and lastly the lanolin. This mixture should be shaken well and applied sparingly with the hands. Forty-eight hours later, or even longer, polishing with a clean soft cloth, which, by the way, is an important part of all cleaning or dressing technique, brings back the characteristic smooth finish of the leather.

A further precaution in the care of leathers which do not boast the modern waterproof surface, is to carefully damp off any liquid spilled instead of marring the skin by rubbing it dry. Superficial grease stains will usually respond to one of the cleaners used for clothing.

UPHOLSTERY LEATHER

The finest leather on a fire bench, even with frequent dressings, cannot stand up with the same satisfaction as a covering far distant from the life-destroying heat of radiator or hearth fire. But under normal usage and if not injured by attempts to improve it, the surface of upholstery leather should remain in good condition just as long as the furniture itself.

Museum specialists are consulted frequently on the treatment of fine tapestries. But the cleaning and repairing, they will say, are matters for the trained expert to undertake yearly. Such a specialist understands the basic construction of the fabric and the individual problem presented in preserving the life of the fibre. He knows the secret of backing weak or moth-eaten spots. He dyes

(*Continued on page* 132)

A LITTLE PORTFOLIO of MODERN ROOMS



The hall in a modern house in Dresden has severe and simple lines. The woodwork is a dark brown with lemon yellow walls. Decorated by Erwin Paul



In the master's bedroom the walls are pale [illegible], the carpet dark blue, the cornice silver and blue and the [illegible] tan. The low modern bed is of lemon wood



The garden room [illegible] walls decorated with contemporary designs in yellow, chartreuse and [illegible] is old rose and the curtains a darker tone of the same



Here the furniture is lacquered in chartreuse—a favorite Modernist color—and the upholstery and lamps are in rainbow tints. The floor is Italian marble in harmonious tones





Pale rose silk painted with large flowers in pastel shades covers the walls and ceiling of the dressing room. The glass curtains are printed silk gauze. The fixtures are silver

The carpet repeats the colors of the flowers on the wall. With this is used ebony furniture and a chaise longue in striped taffeta. Woodwork is painted sky-blue and silver



A characteristic 17th Century Flemish carved oak armchair. The back is crested with a coat-of-arms and incorporates a balustraded arcade. From French & Company

AN OUTLINE OF DUTCH AND FLEMISH FURNITURE

The Lowland Countries Exerted a Marked Influence on Furniture Design Through Several Decades

MR. and MRS. G. GLEN GOULD

THE Netherlands, literally the lowlands, the countries we now know as Holland and Belgium, have often faced two ways in their styles as well as their politics: Holland toward Central Europe, and Belgium toward France. From the 16th Century onward certain Dutch preferences in style, both for form and ornament, asserted themselves over the French style of Flanders, and extended as far as England during the Elizabethan and Jacobean periods, and became as one in the reigns of William-and-Mary and Queen Anne. But this style was far from being divorced from the French, for it was during this time that Daniel Marot, the great French designer, emigrated to Holland, when the Protestants were forced out of France with the Revocation of the Edict of Nantes (1685) by Louis XIV.

In Holland Marot was greatly influential in establishing *le style refugié*—that is, the style of the refugee, the French artists and craftsmen who had taken refuge in Holland, as they did in England, Italy and Spain. This style was similar on both sides of the water, especially when Dutch William became King of England.

While provincial furniture clung to its local character of structure and ornament, period styles are distinctly marked in all fine cabinet-work, and follow their general European sequence.

BURGUNDIAN and LATE GOTHIC PERIOD *(14th and 15th Centuries):*

Construction: Primitive, heavy. Trestle board tables, folding chairs and benches, simple beds, for transport as the nobility moved from place to place. Little movable furniture in 14th Century; beds, benches, chairs, dressers, and wardrobes usually built into the woodwork. Oak general.

Ornament: Paneling, molding carved in the mass, not applied. Gothic carved decoration in the Burgundian manner, a wealth of bas-relief and bosses. Inlay of ivory and ebony, especially on tables. Painting, red a favorite ground color with rosettes in white. Cushions of rich Flemish textiles, sumptuously embroidered; Flemish and Spanish tooled leathers.

Articles: The principal articles in this period are the *armoire*, *coffre*, *dressoir*, and *escabeau*—bench. *Dressoirs* twenty feet long, with five rows of shelves, were occasionally used for the ceremonious display of princely gold and silver plate. Chairs and tables were beautifully carved. Flemish carving was notable in France, Italy, Spain, and England.



Though made in the 17th Century, this Flemish carved oak buffet had Renaissance inspiration. By courtesy of French & Company

RENAISSANCE *(16th to mid-17th Century):*

Construction: Rectangular, architectural with pediment, columns, and moldings, following the French styles of Louis XII, François I, and Henri II. Walnut the fashionable wood.

Ornament: Wealth of ornament in the fine massive pieces.

(*Continued on page* 138)



Inlaid in complicated marquetry naturalistic flowers, acanthus, cornucopias, and stylized strapwork, and formal scroll work ornament this Dutch armoire. It dates from about 1720. Courtesy of French & Company



Typical Dutch details found in this 18th Century secretary are the scrolled volutes, the breaks in drawer fronts, conspicuous bun feet, acanthus cresting of double hooded top and [illegible] miniature high



Oil-jar leg on 17th Century Flemish table



(Above) The typical Flemish scroll foot

Old Dutch [illegible] ing legs, shaped stret-



To the left is a molded panel from a Dutch cabinet door



Open spiral, ring turning and ball foot



The wide overhanging cornice on a Dutch Kas

One of two Dutch carved



To the left is a typical Dutch ball foot



Dutch bombé front



The usual Flemish carving of the acanthus

Century Flemish bahut



The walls of this dining room are covered in vegetable parchment stained pale brown and put on in squares. The wood trim is darker brown. Three metals—monel, brass and bronze—are used for the fireplace frame. Decorations by Eugene Schoen

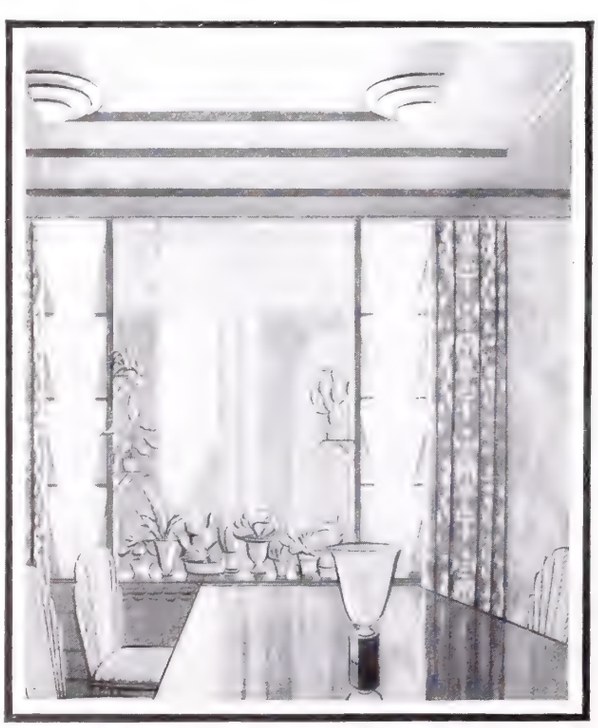
HOUSE & GARDEN'S MODERN HOUSE

In Which Is a Distinguished Dining Room Decorated In the Simple Manner of Today

EUGENE SCHOEN

THE dining room is essentially a place in which to eat, and should not be a museum for china and glass, nor should the colors be distracting. The use of black and white has come to the foreground in recent work as these colors are especially adaptable for a dining room in the modern manner, being striking and not too restless. Pure white, however, is a bit trying and should be toned off into the cream tones when used for background. By the use of cream or pale tan parchment, or parchment paper laid in squares, the walls obtain a soft, neutral effect which nevertheless is essentially light in character. Dead black, also, is too startling a contrast and should be modified for the furniture by the use of dark woods, such as macassar ebony, walnut stained dark, and even a very dark brown lacquer. Lacquer may now safely be used on dining room furniture because the new processes of spraying it, resulting in hard drying surfaces, do not subject the piece to the danger of chipping and marking such as the old methods of lacquering did.

Simplicity being an important factor in modern decoration, the object in a dining room in this style is to conceal the eating paraphernalia as much as possible. The sideboard should be a large container capable of holding most of the articles used in the service. There must be drawers for linen, compartments for silver, and drawers for the flat silver, bottle cupboards, and so on. Here and there a little opening in the piece of furniture may permit the exhibition of a fine art object so beautiful that it deserves to be seen. The sideboard in the dining room illustrated is a commodious piece of this type made of a combination of South American walnut and rosewood. The dining table, with its simple base fluted at the ends, and the cabinets on either side of the fireplace are of the same woods; the chairs are rosewood. As a background for these woods, the walls were covered in vegetable parchment stained light brown, vegetable parchment being used because other materials of this kind, such as animal skins, shrink and expand under the varying influences of weather.



The dining room fireplace should be a really workable one and the use of metal as a frame is to be recommended as being both practical and decorative. Also a combination

An unusual arrangement of thin voile glass curtains is a feature of this dining room window. The hangings are blue and silver damask in a modern design

of metals produces interesting color effects. Monel metal, bronze, copper and brass are all practical fireplace metals as they tarnish little and their upkeep is not difficult. The fireplace screen should be easily removable so that when the sputtering logs have burned down the red embers can be seen. The screen indicated in the drawing is a movable type, rolling on a track into the sides of the chimney. It is brass with an ornamental design laid on in bronze, the fireplace frame being a combination of monel metal, brass and bronze.

The success of any room depends largely on the lighting and this is particularly true of the dining room. Candles should be used sparingly on the table because they glare in the eyes and obstruct the vision. They might better be used as decorations on wall furniture. In the average house and apartment room the ceiling height is so low that any suspended fixture is open to the same criticism that affects candles on the table. A happy solution of this problem is a series of semicircular plates of clear and sand blasted glass placed as near the middle of the ceiling as is possible. With lights concealed behind, these plates furnish a diffused light that is sufficient without being glaring. Lights of this sort are used in the dining room illustrated and may be seen in the sketch below and in the lower one on the opposite page.

The rug in this room is plain grayish blue carpet, this color offering a pleasing contrast to the tan and brown tones of the walls and furniture. As the rug in a room of this kind is frequently kept plain and low [illegible] may be delicately colored materials that will tone in with the neutral surroundings and yet give the desired color notes to the room. In this instance the chair coverings are brown and silver brocade in an effective modern design, and the curtains are blue and silver damask in a pattern equally striking. The glass curtains, arranged in a distinctive fashion, are [illegible] silk voile.

In all modern work utility must be interpreted in terms of beauty. In their striving for new effects artists oftentimes go astray and achieve merely restlessness. The same laws control us as influenced the Greeks, the Romans, the Medieval and Renaissance artists, and their violation brings as much havoc as at any time in history. There is a prevailing belief that new materials in themselves create beauty. This is not so. While the form of things may change because of the nature of material used, there is not sufficient beauty in the material itself to warrant the disregard [illegible] created by the emotion of the artist, his reaction to form and color and line being the key to his ability. During the early [illegible] are done that are later discarded as inexpedient, and the artist must be more than ever on his guard to avoid foisting upon his public experiments in form that he is not absolutely certain of. A poet or a musician may write as he chooses without a great deal of harm to his public, because not much money is involved in the transaction. But the artist who creates the articles of every day living involves his clients in large sums of money. Many designers fail to take this into consideration and immediately run to the execution of undigested ideas. That there are always people who will buy things is no solution of this problem.

The mission of the artist is to elevate the taste and increase the esthetic sensibilities of those who buy his things, and his experiments should not be foisted on the buying public. In an ideal state there would be an experimental laboratory where artists might try out various ideas before offering them for sale. Unfortunately there is no such institution, with the result that much modern art is still in the experimental stage.

[illegible] aspects of this 20th Century dining room. Decorations by Eugene Schoen





This window seat of carved mahogany with rolled arms in the Adam style, dates from about 1770. Courtesy of the Metropolitan Museum of Art

THE DIVERSITY OF WINDOW SEATS

The Deep Reveals of Windows in 18th Century Residences Brought Into Being These Delightful Pieces of Furniture

HAROLD D. EBERLEIN

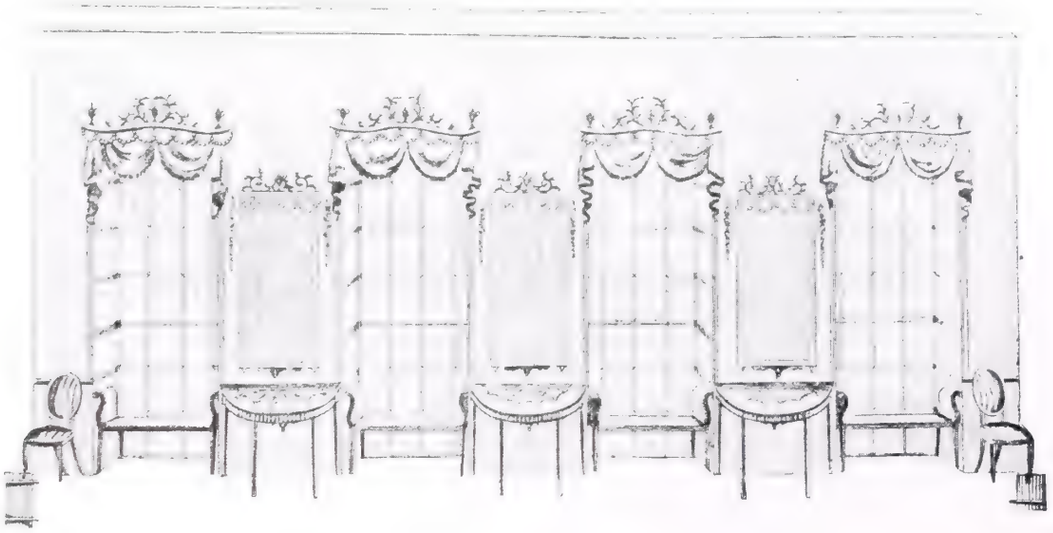
WINDOW seats, made by chair and cabinetmakers, are sometimes called "window seats" to distinguish them from the earlier window stools built into the window recess as part of the structural woodwork of the room. As a matter of fact, many of the so-called "window stools" are not stools at all, inasmuch as they have arms and some of them even have backs as well, so the term window seat would seem to be more accurate and preferable.

The window seat of the sort illustrated was one of the specialised refinements of furnishing that came into existence about the middle of the 18th Century. Its first appearance was in England, but it proved such a satisfactory adjunct to the completion of well-appointed drawing rooms that it was not long before it made its way across the Atlantic. The well-to-do Colonists in America were always solicitous to be quite in the current fashion of the time; this much we gather from any number of their letters of instructions to their London agents that have been preserved.

The interior architecture of the mid-18th Century gave the window seat a *raison d'être* and, indeed, may be said to have invited its invention. The earlier mode of building window seats into deep window recesses was falling out of fashion. These window seats were built out flush with the surface of the wall, or even projecting slightly beyond it, and were closed and paneled underneath, very much in the manner of chests. The newer style, however, gradually eliminated the built-in and paneled window seat and left the window recess open all of the way down to the floor.

Here, plainly, was an opportunity for placing a suitable piece of movable furniture; in fact, the opportunity was almost a direct suggestion, for the space had previously been used for a seat, so why not continue the purpose but make the seat in some new form more in accordance with the genius of current fashion? The challenge was promptly taken up. The English furniture makers of the day were keenly alert to contrive all manner of specialised accessories that might add to the distinction of the rooms they were employed to equip. The movable window seat, designed to correspond with the rest of the furniture, was their answer to the opportunity offered them by the architects.

It is quite proper to speak of the 18th and early 19th Century window seats as specialised furniture. In the majority of cases, they were designed and made especially for the very places they were destined to occupy. They were customarily made as



In Hepplewhite's book of furniture designs is found this scheme for the end of a drawing room, with alternating window seats and pier tables





Hepplewhite rang many changes in ... delicate carving of the ...

a seat corresponding to the ... windows in the room where they were to be used. Their length was governed by the width of the windows under which they stood. Their arms, when they had arms, as many of the best examples did, were often adjusted to follow the converging lines of the splayed window reveal. Furthermore, they were usually designed to agree with the manner of the rest of the furniture which was to be used in the room.

Coming into the realm of furniture, as they did, towards the end of the reign of George II, the early examples of window seats were generally made of mahogany and designed in the manner of that period over which Chippendale ruled as the arbiter of good taste. Legs, seat-rails and arms, when arms occurred, displayed the various characteristics of contour and carved decoration peculiar to that particular era.

However much window seats varied in aspect during the ensuing years, the underlying principle of architecture experienced little change. A window seat was, in substance, a long stool with four or more legs. In some instances, the window seat had a low back, as well as arms, but the backless variety was much the more usual. The ends were either straight or else shaped—ordinarily canted—to coincide with the splay of the window reveal. One of the examples illustrated exhibits arms of rather unique shape, and the whole piece is instinct

(*Continued on page 134*)



... Baroque in his furniture designs and he applied this florid style even to window seats. Fortunately not all his published designs were executed



Almost invariably the upholstery is carried over the arms in English examples of window seats. This is not always true of French designs or of some ... produced in Germany



Originally these pieces of furniture, of which Hepplewhite designed so many, were called window stools, but since stools rarely have arms, they came to be known as window seats



A mahogany frame with tapered legs and spade feet is the main characteristic of this 18th Century English seat. Covered with black haircloth. From the Victoria and Albert Museum

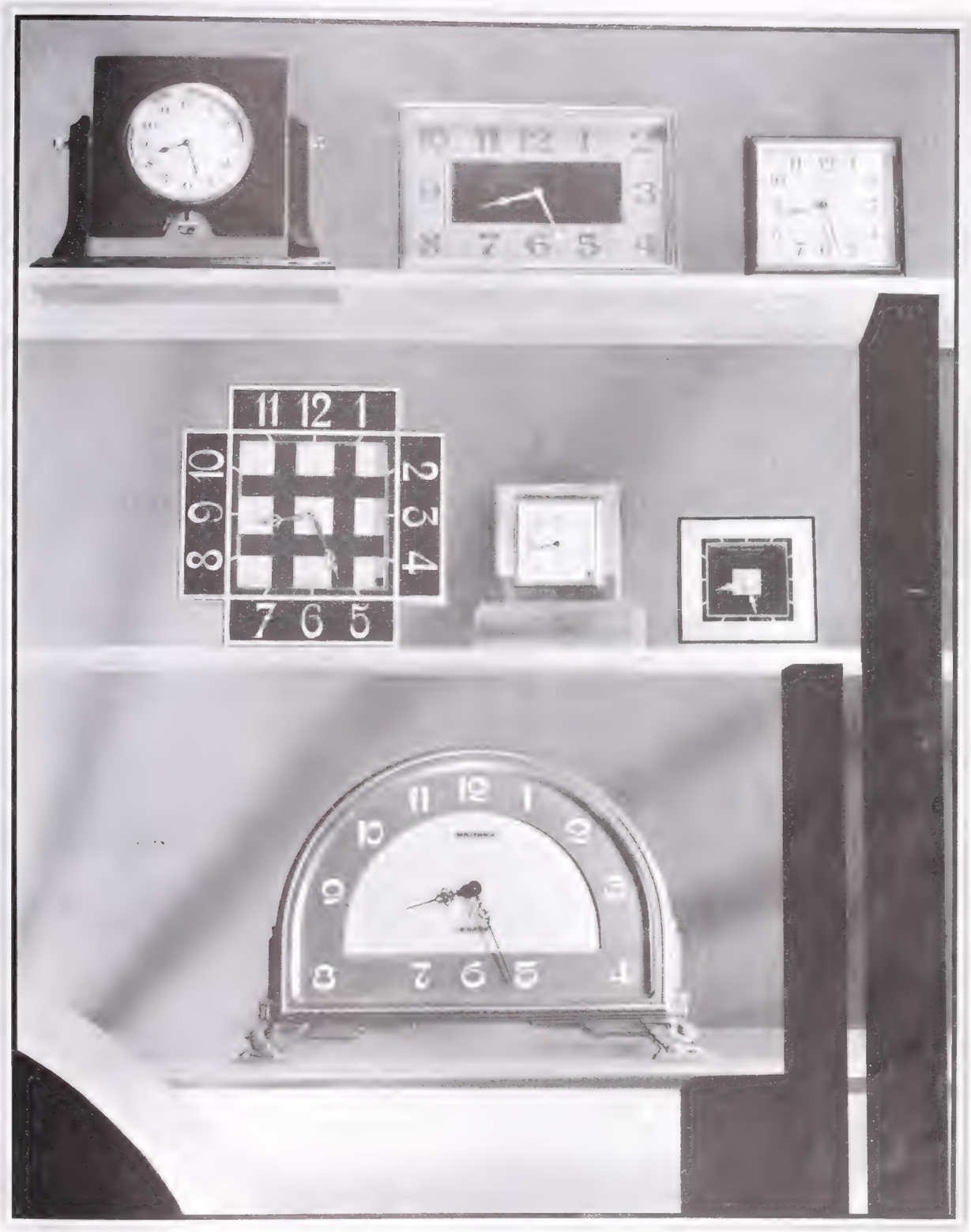


Anton Bruehl

At the top of the page is a charming clock for an 18th Century room in a green lacquer case decorated with Chinoiserie motifs in red and gold. It measures 9 inches high. Altman. The mantel clock below is a modern design with silver dial and black and silver case. From Lord & Taylor

The modern clock at the left, above, is effective because of its simple lines and striking color contrast. Black face with silver figures, hands and frame. 9 inches square. Altman. The mantel clock in a well-designed early American case is electrically wound. Courtesy of Erskine Danforth

MODERN CLOCKS IN PERIOD STYLES



Anton Bruehl

The smart simplicity of the clocks at the top recommends them to many types of rooms. (Left) Black enamel case, 4 inches square. Macy. (Center) Rectangular shape with gilt dial and frame, silver numerals. Macy. (Right) Green enamel face, gilt figures and black frame. Stern (Center) Brilliant blue enamel dial with black and gilt bars and black border with blue figures. Black Starr & Frost. (Center) Silvered metal on green onyx. Ross Pennell. (Right) Black center, jade border, blue numerals. Black Starr & Frost. (Below) Blue figures on gilt. Altman

COLOR COMES TO CLOCK CASES



Mattias Edwards Howard

From the playhouse entrance a long vista opens between two large Spruces. Along its center runs a straight, narrow pool dotted with Waterlilies and margined by flagstones. These photographs are of the estate of Gifford Pinchot, Milford, Penn



The garden below the swimming pool, with its central feature of Waterlilies, leads to the playhouse. On either side lies a hardy border dominated by Iris in the late spring and backed by an evergreen hedge. A view looking toward the playhouse is shown above

IN THE GARDEN OF A NATURE LOVER



Along the walks and at the base of the high walls . . . garden has colorful . . . is found the free yet sufficiently ordered informality which such a place should always reflect



Between tall . . . passes through . . . into the walled garden. On the far side an Arborvitae walk leads to the house. Here, as elsewhere through the grounds, the plant growth is luxuriant

ON THE ESTATE OF GIFFORD PINCHOT



The pleached alley must have length to be fully effective. It calls for level land and a straight line, with some definite feature at its far end toward which the eye can naturally travel. This one is of Hornbeam

PLEACHED ALLEYS AND THEIR PLANTING

A Landscape Feature for Spacious Grounds Which Brings the Spirit Of Manorial Days to Gardens of the Present

ERNEST H. WILSON, V.M.H.
Keeper of the Arnold Arboretum

PLEACHED alleys revive memories of Elizabethan days when the Virgin Queen ruled and her sailors scoured the seas in quest of treasures, settled new lands and at odd moments returned to their ancestral homes, a time when Haddon Hall was in its heyday and Dorothy Vernon led the Duke, her father, a merry dance. They revive memories of lavender and old lace, of knights with their squires jousting before their ladies, days when no one questioned woman's place being home while her knightly master roamed about the world seeking to do her honor.

Within the castle grounds the verdant alley provided cool, fragrant walks in summer for milady and in winter she could take her constitutional protected from the wind's biting blast. This tunnelway through verdure, the pleached alley, gave peace and quietude to the scene. The monk could stroll and say his rosary or study his breviary; the mistress with her attendants could walk rapt in thoughts of her knight in distant lands, and the daughters with their squires could, then as now, speak sweet nothings, for lovers in those days were not different from lovers of today, and where better could they plight their troth than 'neath a sanctuary of interlacing branches, this living web of verdure?

In the Elizabethan era youth was up and doing; America was young and virile men and women pushed way across the ocean to found homes in the newly discovered land. As the returned knight and his lady, arm in arm, strolled down the pleached alley, building, perhaps, castles in the air, never a castle did they build so vast as the outcome of their labors in planting new colonies in the New World across the seas. Little did either Smith or Raleigh dream of the great development which only a few centuries would bring to the land in which they gave so much effort to found.

The pleached alley is rare in this country, much too rare, perhaps because the country is young. In the old manors of England it is still a feature, and one cannot walk beneath its shade without reviving memories of the days when love and war ranked ahead of commerce and diplomacy.

Someone has said that gardens are too much affected by the fashions of the day, a saying in which there is much truth, yet I do not think this is any serious disadvantage, although some rather ugly fashions are preserved. However, on the whole the contrary is true and the gardens of the world faithfully depict the culture of the era in which they were created. Some of these features of bygone days are of museum value to the age we live in. Others could be revived to the advantage of the garden art of today, and among them the

(*Continued on page* 162)

THE MAKING *of a* PLEACHED BOWER



These photographs, taken on the E. W. Bassick place at Bridgeport, Conn., show successive steps in the development of an evergreen garden bower. At the bottom of the page the feature is shown in its completed setting

Pine trees were used in making this pleached bower. By continued pruning and shearing they were shaped and thickened until they formed a dense mass with four arched entrances. Marian C. Coffin, landscape architect







Harry Healy



THE CURRENT REVIVAL OF THE PICTURESQUE FENCING STYLES OF OUR FOREBEARS

LOOKING backward has become a pleasant diversion of Americans. We are rediscovering our ancestors and modernizing their ways of living for our own enjoyment. This revival of the past has brought about the current popularity of Early American furnishings, both of the primitive provincial kinds and the more refined, expensive and beautiful Georgian types. It has brought about the collecting and reproducing of all manner of Early American accessories. And now it has even extended to the manner of fencing.

The hurdle fence, the wattle, the split-hickory wall, the snake fence of the frontiers, the habitant style of this section and that are all being reproduced for use on the suburban and country place. One can now order a snake fence such as that shown above, without having to find a rail-splitter.

This growing popularity of the rustic fence, however, must never overshadow either those superb architectural fence designs with which Georgian houses were surrounded, or the modern utilitarian wire and iron fence whose frank usefulness and assured protective capacities may be softened by the generous use of vines that soon transform them into walls of living green.

The choice of fencing, whether it be architectural, rustic or purely utilitarian, will depend entirely upon the purposes for which it is to be used and the place it is to be given. As in everything else, the sense of fitness must be exercised. That is the main element of good taste in fencing.



Tebbs & Knell

IN THE FRENCH MANNER



The residence of C. K. King, at Mamaroneck, Overlooking Long Island Sound, is an interpretation of the 18th Century French [illegible] formal [illegible] site enhanced by tall trees. The architect was Clarence Mack

Befitting the dignity of this type of architecture, the immediate approach to the house is through a walled court giving ample space for motors. Landscape architects were William Pitkin, Jr., and Seward H. Mott



Having penetrated the walls, the Pennsylvania period of architecture is reflected in the furnishings. The plans for this house, showing the arrangement and extent of the rooms, are found on page 154



Bath-dressing rooms of generous size, so much in favor today, are included in each suite. Tubs are set in wall alcoves, lavatories are of bright crystal and marble and the floors are tiled

A MANOIR IN OHIO

(Right) At the end of the long gallery is a wide corridor, opening on the living and dining rooms, and leading out to the garden. This is the flower room. Ample closets and the necessary equipment make such a room a very useful adjunct to a residence of this size





From the dining room, paneled doors open on the gallery or long hall pictured above. At the farther end of the hall is the smaller drawing room with the library located in front of it. Midway in this hall are the stairs, which occupy a broad section of the front part of the house



Both the architectural background and the furnishings of the rooms in this house at Mansfield, Ohio, are remarkable for their fidelity to French detail of the period. This boudoir, for example, might easily be at Versailles or Fontainebleau,



The colorful domestic architecture of Italy has been [illegible] for the design of Frederick [illegible] dale, N. Y. Walls of smooth-textured pink stucco are given accent by brownish red roofing tiles and window shutters. Eugene J. Lang was the architect



Decorative detail about the doorways was modeled directly on the walls. The slightly baroque character of the ornament contrasts pleasantly with the rather severe structural lines of the house. At the left is shown the principal entrance, leading into a hall extending from library to living room



As in Spain, Italy, terraces, the [illegible] and fountain [illegible]

Directly off the Living Room, which rises to Dolce heights. The service rooms, including the servants' chambers, are on the first floor. The bedrooms and sun decks are on the second floor





AN ITALIAN VILLA IN NEW YORK

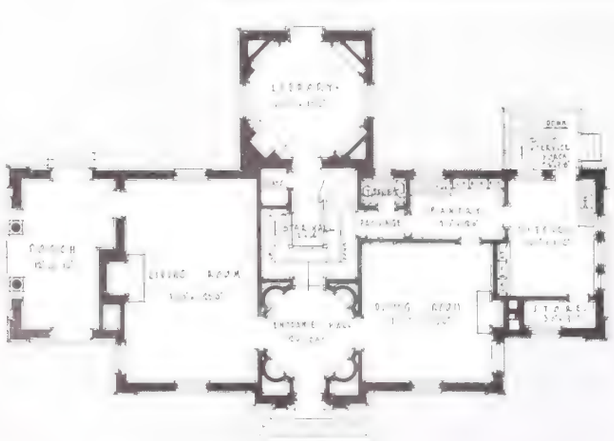


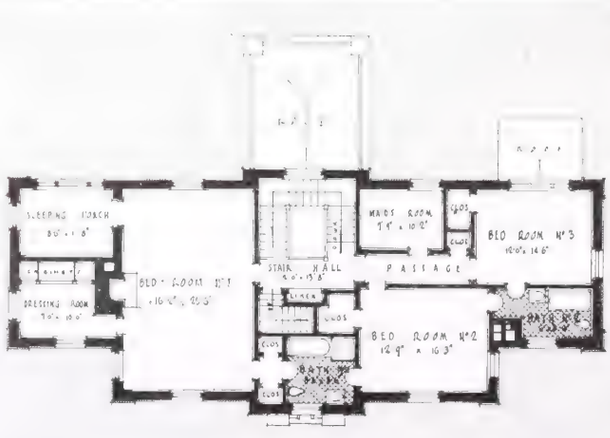
Thomas Ivy Hill

IN THE FAVORITE STYLE OF THE SOUTH

That the traditional fine formality of resi- [illegible] "line" is held to by the present generation of home-builders, [illegible] at Atlanta, Ga. The home of Harry Tomp- [illegible]. Hentz, [illegible] Schutze, architects.

A circular entrance hall is flanked by dining and living rooms which, in turn, give upon kitchen and porch, respectively. Behind a central doorway in the hall a stair leads up to the second floor and down toward the octagonal library at the rear







S. H. Gottscho

THE HOUSE BY THE CANAL

Some of yesterday's architecture and some from foreign lands are found in this country home of Frederick L. Miller, at Center Bridge, Pa., set against a background of woods, in a meadow through which flow the quiet waters of an old canal. William Lawrence Bottomley, architect

COLORS FOR PAINTED FURNITURE



These period reproductions are readily painted. This cupboard might be robin's egg blue with inside in lacquer red. Campbell



This table should be solid color with contrasting stripes on the legs and edge. Tan and brown or Chinese blue and green. Pembroke





In a room with walnut furniture, these pieces might be painted yellow picked out in dull gold. Table from Campbell; shelves, Artcraft



This type of chair painted old white with touches of gold or French blue is excellent with mahogany. From the Campbell Shops



(Above) An unpainted dressing table to be draped. The skirt is attached to the wings which swing back to reveal mirror. Campbell



Primrose yellow with red lines or mauve and blue are gay combinations for cottage chairs. The seat is harmonizing chintz. Campbell



(Left) Dark apple green with stripes in old blue is excellent for bedroom furniture. Flower motifs may decorate the front. Leavens

(Right) With green walls, this desk is effective painted parchment color decorated with scrolls and flowers in deep pink and reds. Campbell



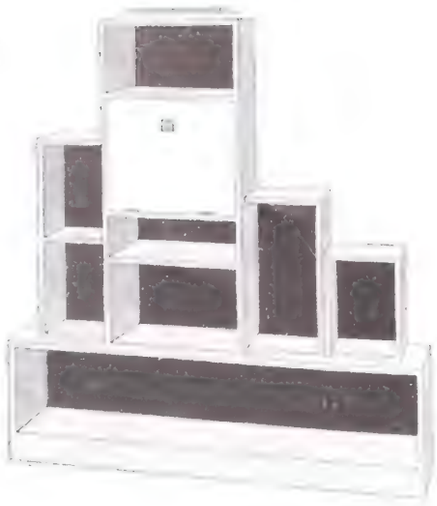
UNPAINTED STYLES OF TODAY



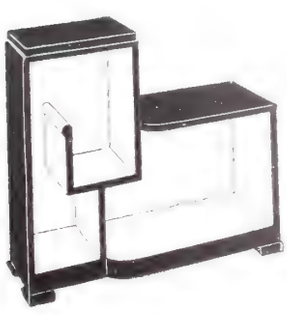
Sharp contrasts often feature modern painted furniture. (Above) An umbrella stand in lemon yellow, black and silver. McCreery



The graceful table above would be effective in gray lacquer with black supports and black decorations on the surface. Hearthstone



Bookcase composed of five separate units. This could be orange with yellow lining and silver trim, or henna, blue and silver. Modernage



(Above) A useful end table designed in the contemporary style. Navy blue with cream inside, or jade with silver trim. Hearthstone





(Above) This coffee table brings interesting color to a room when painted coral with silver edges, or lavender and yellow. McCreery



(Above) A smart modern table desk with fluted legs and openings at the ends for books. Walnut brown with silver lines. Hearthstone

Chartreuse green with moldings picked out in silver leaf is a distinguished combination for the chest shown at the left. Modernage

(Right) A practical combination for a modern chest of this variety is café au lait color with all lines and knobs in brown. Campbell



The GARDENER'S CALENDAR *for* FEBRUARY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

IN the maintenance of health in the indoor winter garden the question of watering can hardly be given too much attention, for it involves the actual life of the plants. It is no more fair to expect potted flowers to keep well when they are alternately drowned and parched than it would be to think that human beings would be happy under like conditions. Habitual over-watering means soggy, sour soil and rotting roots; insufficient moisture means that the plant's circulatory system cannot function. A middle condition between these two extremes is necessary, and it must be constantly maintained by regular attention.

This sort of thing is especially important in midwinter, of course, but it does not require much time. It need not interfere with that other timely activity—the complete checking over of the supplies for the coming outdoor season and the sending out of those replenishing orders which the inventory may suggest. It is never too early to lay in a fresh stock of bone meal, insecticides and fungicides, general vegetable garden fertilizer, labels and stakes, twine and any other materials which may be useful.

And speaking of orders, don't forget the new shrubs and trees. Very early spring is a good planting season for much of this material, especially the evergreens. But in order to be sure of having them on hand when the right time comes, better let the nurseryman know your needs now before his spring rush of work begins.

Nor is it too soon to gather the old seed flats, spray them with formaldehyde after a thorough cleaning, and stack them up ready for use next month. Nothing is more exasperating than a broken, wobbly flat, so make it a point to build new ones to replace any which are in such condition.

SECOND WEEK

ALL successful gardening involves a greater or less degree of forward looking, of specific performance far in advance of the fruition of one's plans. This is especially true of matters concerned with the soil, such as the application of manure for the sake of its chemical enrichment and for the physical benefit to the soil which will follow when the more solid part of the stuff is forked in. There are several reasons for spreading manure now, among them the ease with which it can be hauled while the ground is frozen hard, the absence of other outdoor work, and the leaching process which, between now and growing time, will make available much of the plant food which the material contains.

Besides manure spreading, the outside activities should include the completion of whatever dormant season spraying has not already been done. The scale insects which often attack fruit trees and some deciduous shrubs can be controlled only by one of the strong spraying liquids such as lime sulphur—stuff which may well injure the infested stock unless it is applied before the first spring growth commences.

And February is the last call for Grape pruning. Such vines had better be put through the necessary operation by the middle of the month, because an early season may start the sap on its upward course before long and thereby subject the plants to the danger of "bleeding" if pruning had just been done.

Yes, spring really is not far off, despite immediate conditions of cold and inclement weather. If you want proof, cut a few Forsythia branches, put them in water in a sunny window indoors, and see how soon their buds swell and burst out in airy, bell-like blossoms of purest yellow.

THIRD WEEK

NESTING boxes for birds have become almost a standard part of the equipment on even small suburban grounds. Quite properly, too, for if rightly made and well placed it is surprising how often they will be tenanted each spring and summer by representatives of the desirable native species, especially wrens and bluebirds.

Late February is a good time to put up some of these boxes—a better time than a few weeks hence. The birds that are prospective occupants arrive early from the South and start looking around for home sites. They prefer boxes that have been up long enough to have lost their raw, new look.

As for those species which have spent the winter and dined regularly at the outdoor feeding stations which you provided for them, they are likely to need free meals now more than in any previous month. Their natural supplies of food are running very low at this season, even though the weather may be less severe. Better continue supplementing them until the advent of real spring.

The end of this week should see preparations under way for getting the hotbed started, unless you are one of those fortunate souls who possess greenhouses for their early sowing and growing. It will take a couple of weeks for the temperature in the soil of the bed to rise and then subside to the point most desirable for germination and growth. By the time this interval has elapsed the first sowing should be made.

And before any seed sowing comes due, make sure that you have plenty of good compost, loam and sand to fill the flats. These ingredients should be brought in under cover where they can dry out before next month.

FOURTH WEEK

IF there is any puttying, glazing or other repair work needed on the coldframe sashes, this is about the last call to put it through, for very soon the sash will be called on to go into action. If the wood of the framework is dried and "open" through past neglect, try brushing it with linseed oil before the putty is applied. This will cause the latter to adhere better and longer, besides preserving the wood. Just for the latter purpose, of course, nothing equals good lead-and-oil paint applied in successive moderate coats until the covering is complete and impervious.

That small cousin of the coldframe, the portable plant forcer, is well worth having for Melons, Squash, Cucumbers and other hill crops which need both warmth and early sowing. One of these small glass-topped frames, when placed over each hill a few days before planting and kept there until the seedlings are well above ground, will work a marked improvement in the strength of the plants and their date of maturity.

In fact, there are several ways in which early crops can be hastened and safeguarded at the same time. The erection of a board fence or other windbreak to check the force of the early spring gales will result in a noticeable benefit to the plants growing in its lee; even an ordinary hedge is not without its effect in this way. Whatever is used should, of course, extend at right angles to the direction of the prevailing cold winds.

All of these protectors have one purpose in common, though their methods of attaining it may vary. They raise the temperature of the soil and the air immediately above it by retaining more of the sun's heat than is caught and held by open, unsheltered ground.

OLD DOC LEMMON SAYS—"Lookin' back over more'n seventy year amongst 'em, there ain't no doubt in my mind thet of all the farm critters, big an' leetle, chickens are the dumbest. Hosses hev a-plenty brains, an' pigs ain't no fools, an' cows an' pigeons an' geese an' ducks an' turkeys they all hev a touch o' whut ye might call brains. But chickens—gee whiskers, they ain't never even heard o' common-sense! They'll roost out in a tree on a winter night an' friz their combs 'stead o' goin' into the coop; they'll flop off'n a cleared path into the deep snow an' stand there like dern fools till ye go an' pull 'em out, they'll set on chiny eggs for a month an' never know the diff'rence. Just about one in a hundred of 'em does any thinkin' at all, an' then it's likely to be a-plenty.

"I mind an old blue hen we hed oncet—her name was Queen 'Lizabeth, 'count of her never layin' an egg as fur as anybuddy knowed of. Seemed like she was more rooster than hen, the way she didn't hev no idees o' stayin' to home an' raisin' a fambly.

"But Queen 'Lizabeth did hev sense. The wire fence never was made thet could keep her in a yard if she wanted to git out. She'd hop into a tomato vine an' eat the best fruit clean as a whistle, an' many's the time I've seed her tip the lid off'n a bar'l o' cracked corn so's to git at the grain. Even the way she'd cock one eye up at ye an' talk back kind o' sassy-like showed thet she hed a mind of her own.

"I s'pose if ye could git together a few hens like Queen 'Lizabeth an' make 'em breed ye might work up a strain o' chickens with brains into 'em. But how could ye do thet when they'd never even lay an egg, let alone git broody?"

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"SALLY, my dear, how do you manage to keep the place and yourself both looking so adorable! You're the most wonderful housekeeper!"

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"No—that's the best of it. Just go over it once with another cloth—and instantly it brings out that gorgeous lustre—

"And I'll tell you a secret. I forgot to VERNAX* that center table earlier today—and I did it half an hour ago, after I was all dressed. You see, VERNAX doesn't leave that varnishy smell on your hands any more than it leaves that varnishy look on the wood."

"What are you girls gossiping about now?" asked her husband coming up.

"A new beauty treatment," answered the guest, "One I'm planning to give my furniture—tomorrow!"

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An old wall paper with a fawn ground and figures in peacock blue is the feature of this living room in the Pennsylvania home of Gifford Pinchot

THE DECORATOR'S SCRAP BOOK



A room in the New York apartment of Edward R. Tinker showing a fine assemblage of French furniture. Diane Tate and Marian Hall, decorators



Green walls in this bedroom make an effective background for red toile curtains, plum figured chintz and a neutral carpet. Thedlow, decorators

Stokowski

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A room designed by Charles G. Moses as a setting for Colonial furniture. The paneling and floor came from an old house near Ipswich, Mass.

THE DECORATOR'S SCRAP BOOK

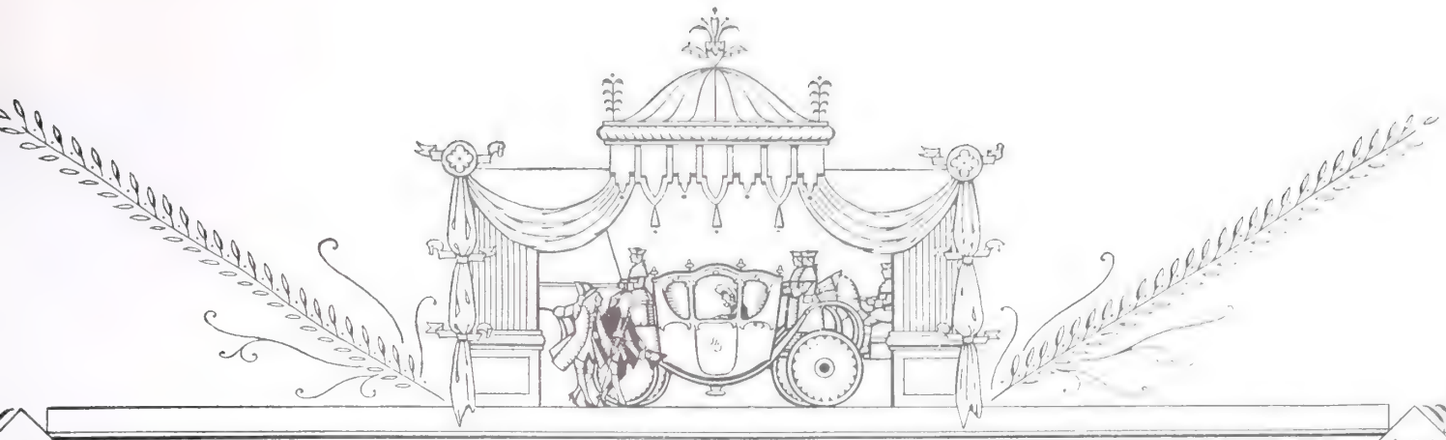


A closet at the entrance of a dining room is used to hold table decorations, the inside being lined with mirrors. Irene Sidley, decorator



G. W. Harting

Hooked rugs and red chintz with green and yellow flowers bring interesting color notes to this pine walled room. Bertha Schaefer, decorator



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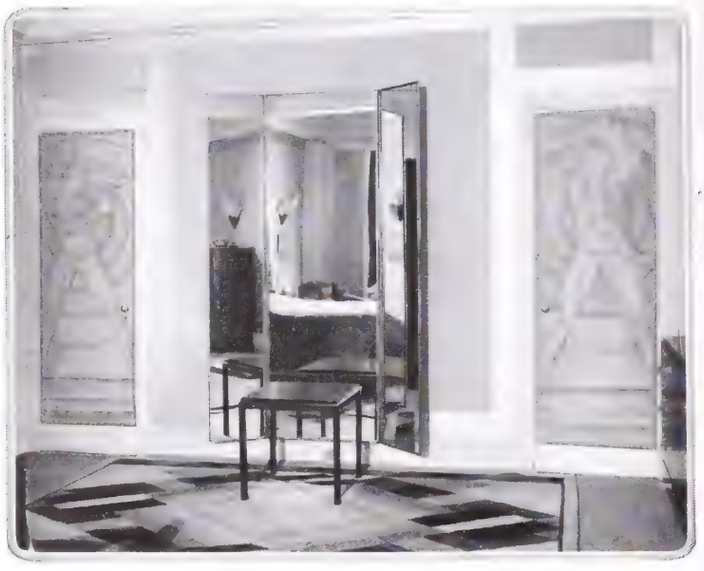
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MODERNISM FOR A MAN



Beige silk makes the panels of this modern room in the apartment of Sidney Rheinstein which was designed and executed by the Old World Shop of Gimbel Brothers



The airbrushed decorations on the silk paneled doors add a virile touch to this interesting room and provide adequate inspiration for a gymnastic turnout



Rodier designed the curtain materials. The bric-a-brac on the various pieces of thuya wood furniture are signed examples by prominent European artists



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(*lower three*) La Fayette, Seville, Mary Chilton.

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Jug, flagon and ewer of gray stoneware with pewter mounts. German (Siegburg) examples of the 16th Century. The flagon is a beer-pot known as "schnelle". Metropolitan Museum

EARLY EUROPEAN STONEWARE

GARDNER TEALL

THE virile beauty of the early Continental Stoneware is, after some centuries of neglect, coming to be properly appreciated by connoisseurs of our own day. There was a time when nothing less dainty than a Chelsea shepherdess, or nothing less tranquilly cool than a Delft plate, attracted those who sought in ceramic wares some note for decoration. Of course the change set in some decades ago, but Dutch brasses came first, and it has taken a long time to reach an appreciation of stoneware.

Stoneware has an ancestry which walks hand in hand with several centuries of European history. For a long time *Grès de Flandre* was applied as a generic term to all European Stoneware. It was taken for granted that Flanders was the cradle and principal seat of its manufacture, and that Flemish craftsmen were responsible for all the pieces shipped from their ports. This was, I suppose, natural enough in those days when travelers interested in the arts were few and journeying perilous, and when the learned would not have deigned to mention pottery in their infrequent correspondence with the honored savants of other lands.

Much of the old stoneware was, it is true, Flemish. However, when connoisseurs and collectors came to take a greater interest in these wares and scholarly interest was aroused, it soon became evident through indisputable proof that the earliest and the finest succeeding pieces of glazed stoneware were of Rhenish origin. So it is that we no longer employ the term *Grès de Flandre* to describe all early European Stoneware, including that which came from the *ateliers* of the Rhenish potters in the districts around Cologne and Coblenz. Their products

(*Continued on page 124*)



Ornamental stoneware jug of the 17th Century from Raeron. The grotesque face at the neck is typical

Siegburg ewer dated 1597. Similar to the contemporary one at the right above. Metropolitan Museum



MEN'S WATCHES

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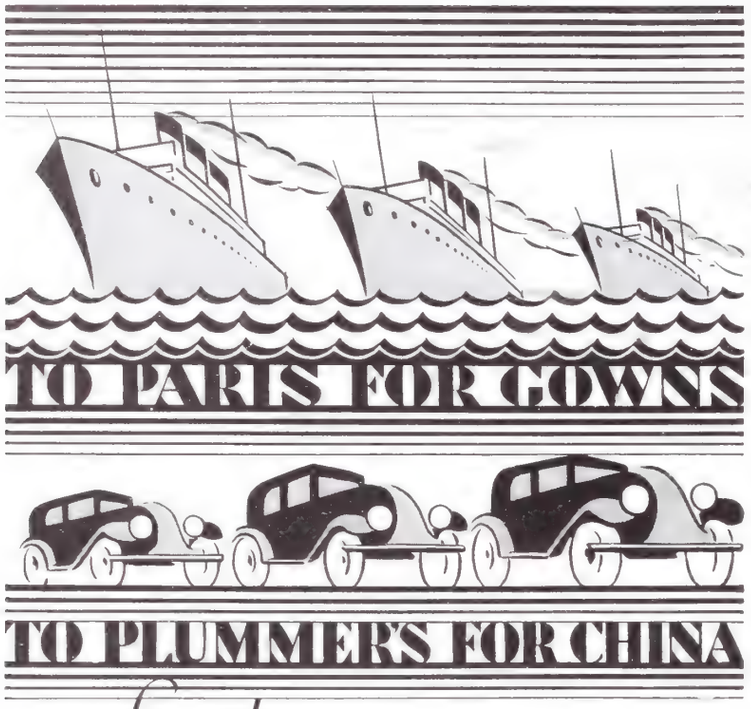
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HARTFORD, CONN.
36 PRATT STREET



16th Century German stoneware salt-cellar designed in the grotesquely ornamental fashion of the time

EARLY EUROPEAN STONEWARE

(*Continued from page* 122)

and inventions inspired the Flemish potters and, in turn, the early stoneware of England, such as that of John Dwight of Fulham and his various successors.

Stoneware may be described as a fine earthenware which has been partially vitrified by intense firing. In its thinner parts it may attain to a comparative degree of translucency. Unfortunately, although resisting the action of acids, and so practically impervious to fluids, it is liable to crack if exposed to sudden changes of temperature, such as would be induced by filling a stoneware vessel with boiling water. Stoneware, when glazed at all, was usually salt-glazed, although we are not to confuse these salt-glazed stoneware pieces with the later, more delicate salt-glazed English and other earthenware of Staffordshire, and elsewhere, which we call salt-glazed.

The process of salt-glazing stoneware is described by R. L. Hobson, an English authority on ceramics, as follows:

"When the heat of the kiln is at its highest, and the ware is white-hot, men swathed in wet cloths mount the scaffolding and throw quantities of salt through apertures at the top of the kiln; the soda in the salt attacks the silicate in the body of the ware, and the two form a silicate of soda and alumina which coats the surface with a fine but very hard glaze."

Probably the stoneware potters of the Continent were acquainted with salt-glazing as early as the 14th Century. Certainly this mode of glazing was employed by them in the 15th. Although pieces of German stoneware were imported by the English in the 15th and in the 16th centuries, shipped, as has already been mentioned, from Flemish ports, nothing seems then to have been known or guessed of the mysteries of its fabrication by those English potters who must surely have become fairly acquainted with its appearance, although 16th Century Flemish earthenware (not stoneware) had been imitated in England as early as the year 1576,

(*Continued on page* 148)



Sternkrug bottle of the 17th Century. Especially interesting is the conventionalized bearded head decoration on the neck

17th Century beer-pot decorated with a floral pattern. Note the coats-of-arms set between stems on the lower half of the piece



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Bring Style and Beauty into Your Sun Room



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ALLURING indeed is this design, presenting a new and distinctive type of furniture. Developed in natural Rattan—high lights shaded to give variation in tone value—ornamented with bands of French enameled cane in contrasting colors—upholstered in fine English linen—an appealingly smart, attractive ensemble for your Sun Room—in keeping with the rest of your home.

Established forty-three years ago, Sons-Cunningham have ever been originators—never imitators. Uniqueness of design, style, and quality has always been the key note of their policy.



You are cordially invited to call at their showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents.

Sons ~ Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE · NEW YORK

at 46th Street



At the right is a view of the tiny kitchen before most of the necessary equipment, seen above, had been installed



The picture above shows a compact arrangement for a small kitchen with not an inch of space wasted

AN APARTMENT IN BLUES

(Continued from page 71)

starting out. The drapery is glazed percale with a yellow ground sprinkled with old-fashioned vari-colored flowers. Yellow also are the painted taffeta shades on the porcelain lamps.

Desiring blue curtains, I found it necessary to have casement cloth dyed in order to get the soft, faded blue of the wall paper. These are trimmed with a three-inch tasseled fringe and finished with a graceful swag valance. The drapery of the bed is also blue, but here, on account of the delicate lines of the four poster, bouffant blue organdie was used in place of the heavier casement cloth. It is trimmed with the same fringe as the curtains and the bedspread is soft yellow silk quilted in blue and trimmed with rosettes of shaded blue ribbon. The 18th Century furniture here is a mixture of woods, the bed and night table being mahogany, the chair pine in natural finish and the highboy dull yellow lacquer. One chair seat is covered in yellow brocade and a small slipper chair is done in a plain blue-green quilted cotton material so as to echo the color of the wood trim.

The blue and white kitchen in this apartment is a diminutive space just large enough for the essential equipment. No space is wasted, even the walls being utilized for hanging the utensils constantly in use. The walls are shiny white enamel and in order to make them a bit more interesting, a paper border in blue and white was run under the ceiling and up the walls in the corners. The handles of the various cooking utensils are blue, the shelf paper is white with a swag design in blue, and the oil cloth on the built-in table has a design of blue and white checks.

As the window here is so close to the stove the only practical type of curtain is a roller shade. This was made of a durable blue and white sunfast cotton material. The scalloped edges of both shade and valance were bound in plain blue glazed chintz. The floor of the kitchen is covered in dark blue linoleum.

OXFORD
A NEW PATTERN IN REED & BARTON STERLING

Stand afar and gaze down into the valley of ancient "Oxenford." Mark the stately domes, the lacelike pattern of spire and steeple that give grace to England's most renowned seat of learning. Then approach the lofty portals of Christchurch Cathedral and note, as you draw near, the superb sweep of its many windows — It was this feature of Christchurch architecture that inspired the design for the exquisite Sterling Silver presented here — The shaping of the handles of the silver pieces shows the same lovely line as that which appears in the Cathedral windows. The design is called Oxford, and the silver is wrought with the painstaking skill developed by a long line of master-craftsmen. The quality, character and enduring value of Reed & Barton products have been known for more than a hundred years. See the Oxford design by Reed & Barton, at your jeweler's

DESSERT KNIVES Set of six all steel blade with stainless Mirror Steel blades, new French shape $21.00
DESSERT FORKS 22.50
TEA SPOONS 13.50

REED & BARTON
TAUNTON MASSACHUSETTS
ESTABLISHED OVER 100 YEARS
STERLING SILVER PLATE

NUMBER ONE OF A SERIES OF ROOM INTERIORS BY AMERICA'S FOREMOST DECORATORS



DETAILS OF THE ROOM AS ARRANGED BY THIS INTERIOR DECORATING AUTHORITY ARE GIVEN BELOW

The WENHAM SUITE Enhances the Jacobean Charm of this Dining Room arranged by JUDD ALLEN of BARKER BROS., Los Angeles.



Judd Allen
Nationally known home decoration counsellor for Barker Bros., Los Angeles

Leading furniture stores throughout America are now displaying the Wenham Suite by Berkey & Gay.

In creating the exquisite dining room pictured here, Judd Allen of Barker Bros., Los Angeles, has demonstrated conclusively that beautiful and fashionable effects are possible at very moderate cost. To accentuate the stately and hospitable charm of Jacobean days, in a modern fashion, Mr. Allen selected the Wenham Suite by Berkey & Gay.

Like all Berkey & Gay Suites, the Wenham presents an interesting combination of fine woods, exquisitely wrought by master craftsmen.

Hand-carved door panels on sideboard and china cabinet, richly figured and selected woods, and the hand-rubbed, mellow finish are typical of quality and workmanship that have distinguished all Berkey & Gay Shop Marked Furniture for three-quarters of a century.

Your Berkey & Gay dealer is now displaying the Wenham Suite—as well as an assortment of other Berkey & Gay bedroom and dining room creations, equally charming, equally correct in style and flawless in quality. Watch your local newspaper for dealer's announcements of this special showing.

BERKEY & GAY SUITES ARE PRICED *from* $200 *to* $6000

Details of the Room—In creating this room Judd Allen has specified a color scheme of tan, orange and blue and tête de negre. Ceiling in flat old ivory and walls in dull tan to harmonize pleasantly with the rich, dark tones of the Wenham Suite. Floor planks are of oak, uneven width, shellaced to a dark finish and waxed. The floor covering is a hand-made wool carpet, blue and orange in tone. Orange hued window curtains are of figured goat's hair wool, lined and interlined with sateen. The wall hanging is of wool embroidery from India, dyed deep orange. Decorative accessories include a pewter plaque on the cabinet, flanked by church candles in old iron floor torcheres. On the sideboard, a large blue mixing bowl with natural flowers in season.

Similar suggestions for room interiors are numerous in the new 1929 edition of the "Furniture Style Book", which includes a new chapter on Art Moderne. This book is endorsed by America's leading decorative authorities. Send fifty cents in stamps or coin for your copy.

Berkey & Gay Furniture

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN : FOUNDED 1853 : NEW YORK WHOLESALE SHOWROOM, 115 WEST 40th ST. GRAND RAPIDS UPHOLSTERING COMPANY, LIVING ROOM FURNITURE, CREATED BY BERKEY & GAY DESIGNERS

Furniture's Proudest Coat-of-Arms. *Inset in every Berkey & Gay piece—your protection when buying, your pride ever after*



Exclusive Features of Safety and Ease

Make Your Fine Car Ideals Come True

you were to name the features of our ideal fine car you could not very well avoid an accurate description of the new Cadillac.

You would, of course, picture your ideal as beautiful beyond compare. Cadillac more than fits this picture. Its compelling beauty, its aristocratic elegance, its individuality of style have established a vogue.

You would certainly demand the utmost safety for yourself and your family. With its new brakes, the quickest and easiest to operate and the most effective ever devised, with its new transmission that forever eliminates effort, hesitancy and awkwardness from gear-shifting, with its crystal-clear, non-shatterable Security-Plate glass Cadillac offers vital safety features found only in Cadillac-built cars.

Your ideal car must steer with superlative ease. There is no car that men and women find so easy to drive, to master completely, as a Cadillac-built car. You would require also a brilliance, zest and smoothness of performance never known before and that is precisely what you can expect from the more powerful, more flexible 90-degree, V-type, 8-cylinder Cadillac power plant.

Check these requirements, point for point, against the New Cadillac. Any Cadillac-La Salle dealer will gladly provide a car for this purpose.

✣ ✣ ✣

Cadillac dealers welcome business on the General Motors Deferred Payment Plan. Cadillac prices range from $3295 to $7000. Exquisite and exclusive Fleetwood custom models to express your individuality. All prices f. o. b. Detroit.

CADILLAC MOTOR CAR COMPANY
Division of General Motors
Detroit, Michigan Oshawa, Canada

C A D I L L A C



Fisher originator of the finer body styles

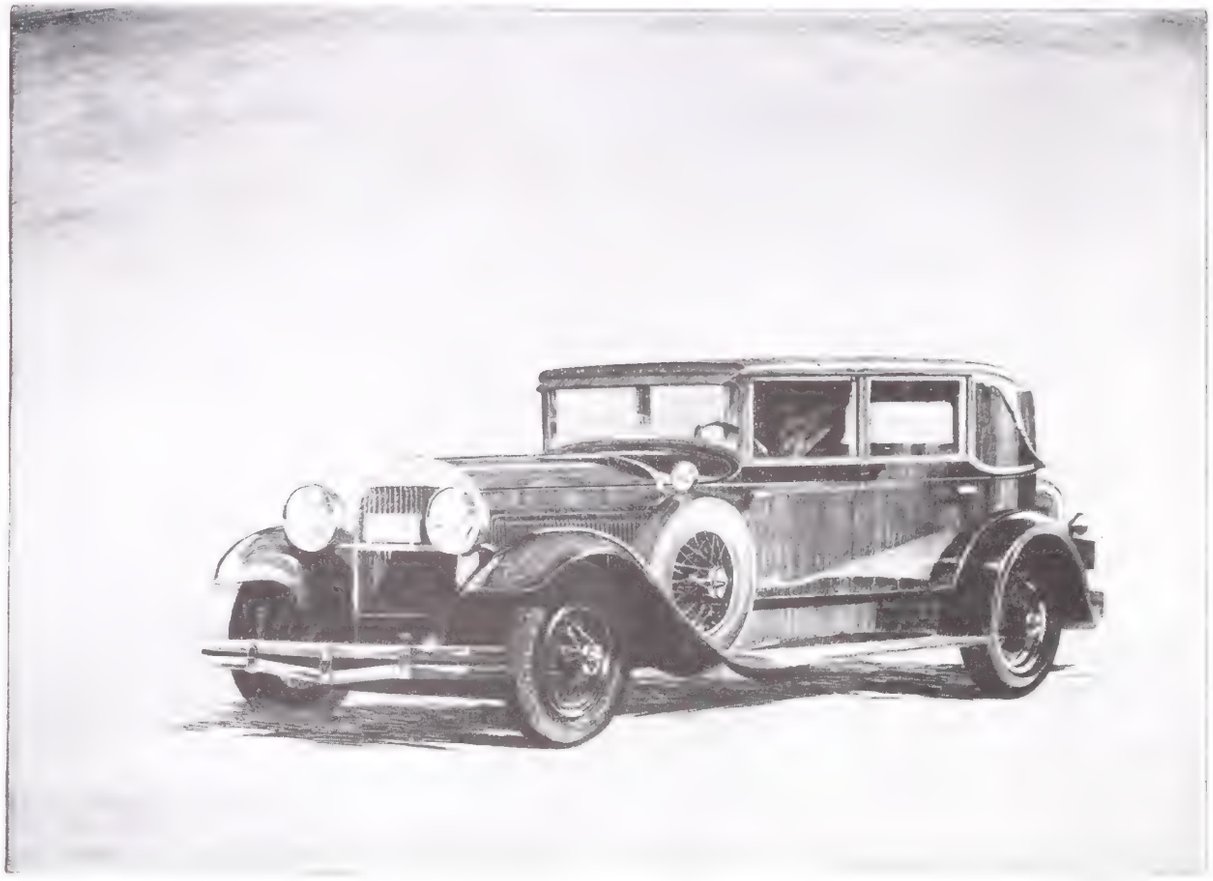
GENERAL MOTORS

BODY by FISHER

styles which are followed almost as a matter of course

At every Automobile Show throughout America, there is plainly evident that positive and pronounced preference which leads thousands of men and women who demand the latest in authentic motor car style to select their automobiles from those cars with Body by Fisher. ¶ The reason is not far to seek. Fisher and General Motors are so signally successful in creating new body styles, that these styles are dominant and desirable, almost as a matter of course, *in every price division.* ¶ Naturally, these distinctive Fisher Body styles are copied. Style changes, however, require from six to twelve months before they can begin to appear in other quarters. And, by the time the rest of the industry has caught up with Fisher, Fisher designers have created still finer beauty, again placing the cars with Fisher Bodies, still farther ahead in style. ¶ Men and women everywhere have learned the wisdom of buying cars which set the style—which are always in the lead—which heighten their pride of ownership and command a higher price when the time comes for re-sale. ¶ So it is that the public preference for cars with Body by Fisher has become more and more pronounced with every passing year—while new thousands of car buyers annually are attracted to those cars (they are listed below) whose bodies are built by Fisher.

CADILLAC • LA SALLE • BUICK • OAKLAND • OLDSMOBILE
PONTIAC • CHEVROLET



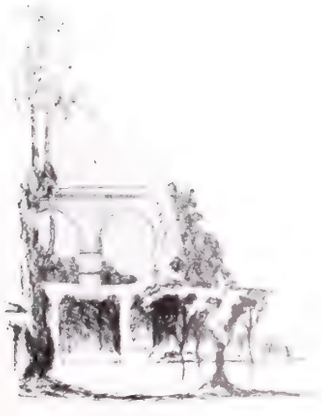
The Greater HUDSON in 14 Distinguished Body Types

COMMANDING beauty and richness distinguish each of the 14 body types available on the Greater Hudson.

The five-passenger Club Sedan here illustrated suggests the smartness that marks these new offerings. In every detail of finish and fittings they express the utmost in comfort and luxury.

Never in Hudson history have we presented such beautiful bodies. Never such value. Never such price advantage. And those who know motor leadership say that speaks for the entire industry.

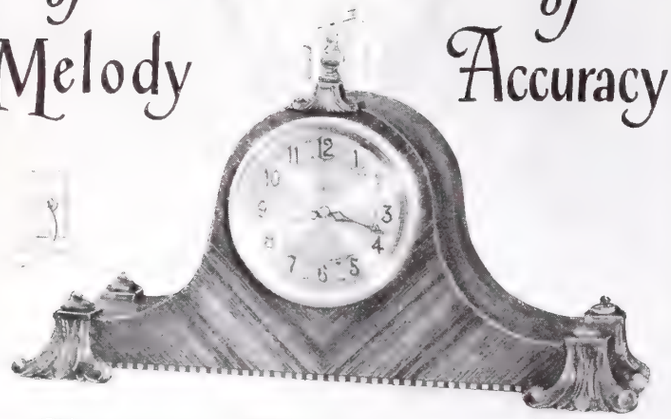
To the wider number of models presented a further variety of personal choice is provided in two chassis lengths of identical quality.



On the standard chassis nine models are offered — the Coach, Standard Sedan, Coupe, Roadster, Phaeton, Town Sedan, Convertible Coupe, Landau Sedan and Victoria, ranging from $1095 to $1500 at factory. On the long chassis there are five models — the 4-passenger Sport Phaeton, the 7-passenger Phaeton, the 5-passenger Club Sedan, the 7-passenger Sedan and the 7-passenger Limousine, with a price range from $1850 to $2100 at factory.

The Charm of Melody

The Marvel of Accuracy

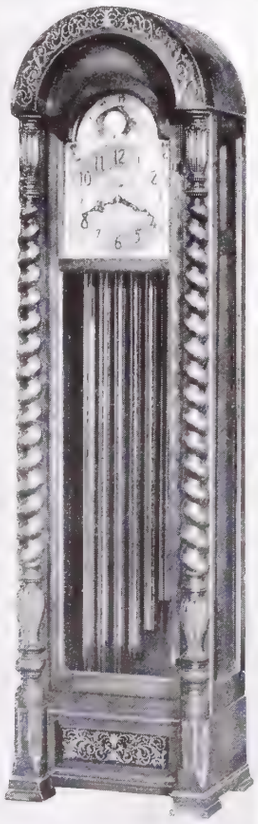


Chiming Observatory Time

From across the sea—the cathedrals of the Old World—comes the inspiration of deep-toned chimes that cheer the heart and soothe the soul. Westminster, Canterbury, Whittington—most beloved chimes that sound the passing hours. These have been built into Revere electric clock masterpieces for those who love the notes of harmony they bring to the home.

Even more marvelous than their melody is their incomparable accuracy. A tiny, silent electric motor replaces all springs and directly operates the hands as well as the chimes. No winding or regulating—forever! Simply plug into an electric outlet, set the hands correct and enjoy Observatory Time with deep, resonant chimes.

At your dealer's is an attractive display, including nine-tube cathedral chime models, authentic period designs for the mantel, with chime or strike, and others with ship's bells. Visit your authorized Telechron dealer who has these marvels of accuracy and charming melody.



REVERE CLOCKS

Telechron MOTORED

REVERE CLOCK CO.
Cincinnati, Ohio

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Send me your fascinating booklet explaining how Revere Clocks give Observatory Time.

Name .....

Address .....

A GLOSSARY OF GLASSWARE

(*Continued from page 78*)

vogue for English 18th Century stem ware with air beads.

English—Famous for colored windows; earliest painted in French style about 1174. Sealed glass, with maker's seal, 1676-84. Cut-glass notable, introduced from Bohemia about 1727, made at Stourbridge, Bristol, etc.: hobnail, diamond, strawberry, and pomegranate patterns, favorite. Many types of drinking glasses; stems with air bubbles or twists, typical: air beads or tears, threads—cables, or twists; cotton stem—with white opaque thread twist. Clear white and colored prisms for candelabra, etc.

Flint glass—"Glass of lead," clear brilliant quality, invented about 1678 in England, probably by George Ravenscroft.

Fondi d'oro—Gold decoration between two layers of glass; ancient, and later Venetian and other makes.

Forest glass—"Green glass," of greenish tone, made during the Middle Ages in forests of western Europe.

French—Early Roman types. "Gentlemen" glass-workers of Middle Ages, famous; four noble families working continuously from 10th or 11th to 18th Century. Notable window painting, 8th to 12th Century. Glass very common in late 16th Century; fantastic shapes popular. Imitation pears, invented 1656. Enameled glass fashionable in Renaissance. Mirror works established, 1665. Plate-glass casting, re-discovered about 1693. "*Crystallerie de Baccarat*," established 1823.

German—Early Roman types. Famous drinking glasses; *Igel*; *Pass-glas*, large size known as *Willkomm* or Salutation glass; *Humpen*; *Krautstrunk*; *Roemer*; *Flugelgläser*, *verres à serpent*, or "winged" glasses with torturous projections on stems. Enameling in colors in demand since 16th Century. Kunckel famous for his ruby glass in late 17th Century.

Favrile, Tiffany glass—Modern American, decorative types; one variety simulating the metallic luster on ancient glass.

Ice glass—Blown glass with small surface fissures made by dipping in cold water and again blowing; also called marbleized; typically Venetian.

Irish—Glass houses established by English at Waterford, Cork, etc.; products resembling those of Stourbridge, England. Large 19th Century American importations of tableware and lighting fixtures. Finest glass made prior to 1825; the glass tough, soft to touch, with a high clear singing note when struck. Dublin, Cork, Drumrea, and Belfast, often slightly darkish or bluish tinge. Some experts claim that glass actually made at Waterford is perfectly clear, without this tinge.

Jacobite glasses—Used privately or in Jacobite clubs, the decoration commemorating the Jacobite rising, 1715, of the Old Pretender to the English throne; and later, the Young Pretender; portraits, sentiments, and emblems.

Lace glass—Decorated with filagree threads of white or colored enamel; of ancient origin; later elaborated at Venice; known as *vitro di trina*, *di filigrana*, *a ritorte*, or *a reticelli*; the German *Netz-glas*. Early Sandwich pressed glass in delicate patterns on a snake skin ground, sometimes called "lace glass."

Latticimio—Milk-white opaque glass, Venetian 16th Century; much used for filagree ornament. German, *Milch-glas*, early 18th Century.

Millefiori—Literally a "thousand flowers," variegated colorings simulating natural colored limestone or quartz, variously made. One variety made of small rods or "canes," fused together and cut in cross sections, resembling petaled blossoms or stars, and incorporated in a mosaic, a bowl, or other vessel. Found in Egyptian mosaics, Greco-Roman bowls and other objects, Phoenecian beads, Venetian beads, and many objects.

Madrepore—Opaque colored rosettes and scrolls in a transparent or opaque mass.

Mosaics—Notable use of colored and gold glass in Byzantine, Italian, and modern designs.

Nailsea—English, 1788-1871, resembles Bristol, but apt to be more delicate. Notable for ornamental flasks in ribbon—*latticinio*, designs; and beautiful bells, combining many colors. Famous for its colors, clear and opaque: light and dark blue, yellow, brown, red, pink, green, salmon.

Oriental—Far Eastern glass: China, Japan, and India, made from pulverized quartz. Earliest known Chinese glass is an exquisitely shaped, covered bowl of the T'ang Dynasty, 618-906. Glass made within the Imperial Palace, Peking, end of 17th Century. Hu, a famous glass-maker in the Ch'ien Lung period, 1736-96; beautiful glass carving in this period. Modern clever imitation of agate, etc. Ancient Indian enamels famous; beautiful mosaics in Taj Mahal, Agra, made by Italians. Near Eastern glass: Mesopotamia, Persia, Syria, Asia Minor. Saracenic and Persian designs in enameling, 13th to 15th Centuries; Damascus an important center; magnificent vase-shaped hanging mosque lamps with enamel decoration, in conventional floral and arabesque designs, with the beautiful inscriptions which are ranked of high artistic value in the Near East.

Portland Vase—3rd Century, Roman, exquisitely carved cameo glass, white over blue. Copied in Wedgwood's jasper ware.

Portrait glasses—Decorated with portraits, often inscribed and dated. Jacobite—with Jacobean Pretender to English throne. Williamite—portrait of William III of England, etc.

Sandwich—American flint glass, made at Sandwich, Massachusetts, from 1825, conspicuous for its silvery sheen, and lacy effects in pressed designs on snake skin stippled ground. "Soft Sandwich"—a blown glass, multi-colored, produced 1875-81. Tableware, lamps, etc.; white—clear and opaque; colored: blue, purple, pale lavender, green, vaseline yellow, peacock, opalescent, etc.; and combinations, like blue and white. Cup plates, salts, sugar bowls, etc., in innumerable patterns.

Schmeltz—German term for colored veined or mottled glass. Ancient types revived in Venetian Renaissance.

(*Continued on page 132*)



THE CARLYLE DINING GROUP—*a* 16TH *Century interpretation for Modern Homes—by* DANERSK

ne of the most interesting developments in recent domestic chitecture is the building of delightful homes under the in-uence of the 16th Century houses of old Broadway in England th the flavor of Normandy and Brittany farmhouses. The me influence has also been at work in the furnishing of odern apartments. It is for such interiors that the CARLYLE t was designed. Nothing more charming and naive in furni-re was ever built than those pieces of the 16th Century, half rench, half English, with graceful carvings and rugged panels at inspire the DANERSK Carlyle group for the dining room.

The table is of pedestal end type. When the draw leaves are extended it possesses the old time refectory form, capable of seating ten or twelve people.

The tall chest for silver, linens and glass, can be had either with solid panel doors or with the quaint banister doors of Brittany and pierced carving.

Only a few of the pieces can be shown in the illustration but the entire group is new, yet old; it fulfills modern needs in the spirit of 16th Century artistry.

Visit our showrooms and see this interesting group, with a large collection of individual pieces and related groups in modern arrangements—for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION, WHOLESALE AND RETAIL

383 MADISON AVENUE, NEW YORK CHICAGO SALESROOMS: 620 NORTH MICHIGAN AVENUE

LOS ANGELES DISTRIBUTOR: 2869 W. 7TH STREET FACTORIES IN NEW ENGLAND

IN BEAUTIFUL HOMES



Irreproachably Correct

In the dining room, perhaps more than anywhere else in the home, the dictates of good taste and correct usage are all important. And the effect of the finest silver and dining appointments is marred unless the furniture is correct.

In beautiful homes everywhere, Limbert dining furniture lends a setting for perfect hospitality and gracious dining. Authentic in design, impressive in craftsmanship, rich in the use of fine and rare woods, these fine dining creations may be had in designs to express every personality and harmonize with the decorative motifs foremost in the vogue today.



Let us send you the Limbert "Hostess Book," an interesting treatise on the decoration and usage of the dining room, together with the name of a Limbert dealer near you. Address Department G, Holland, Michigan.



CHARLES P. LIMBERT COMPANY
HOLLAND AND GRAND RAPIDS, MICHIGAN

LIMBERT *furniture*
by VAN RAALTE CRAFTSMEN

A GLOSSARY OF GLASSWARE

(*Continued from page* 130)

Silecian—Window-glass, decorated with patterns in white enamel threads, largely replaced stained glass in 16th Century; 17th Century wheel engraving notable.

Spanish—Anciently made during Roman occupation. Forms of Moorish and Byzantine types long retained. Typical decoration: protuberances, looped projections, and multiple handles. Italian types made at Barcelona, 14th Century. Saracenic influence in 15th Century, with semi-transparent decoration, especially in apple green. Fantastic Venetian forms in 17th Century.

Splashed glass—Decorated by splashing colored enamel over the molten mass—*paraison*, the surface spots expanding irregularly with the blowing.

Stained glass—For windows. Romanesque and Gothic church windows were made of small pieces of glass put together with lead to form patterns. The finest period from 12th to mid-16th Century, when colors were superb. Flash glass—white glass covered or coated with colored glass on one side, especially necessary in ruby glass to produce brilliant color in a window.

Stiegel—American, 18th Century. Bottles and window-glass made at Elizabeth, New Jersey, 1763; varied production of flint glass bottles, jugs, and tableware at Manheim, Pennsylvania, 1764-74. William Henry Stiegel, from Cologne, Germany, the maker, was given the title of "Baron" by courtesy only. He made blown glass, molded glass—ribbed, fluted, paneled, etc.; engraved by diamond and wheel; cut glass; decorated in enameling. His blue glass is notable and more brilliant than Bristol. Other colors: emerald and greenish tones; amethyst, purple, amber. Stem glasses: cotton, bubble, etc., resembling Bristol.

Swiss—Enameled decoration characteristic. Animal and pastoral designs in light blue, dull red, and green; faces of the figures are a pale buff, as in 18th Century French glass.

Venetian—Glass made since 12th Century, possibly earlier, in Province of Venice, especially at Murano, on an island in the Lagoon a mile and a half north of the City of Venice, the glass known as Venetian. 13th Century products: beads; hollow ware—drinking glasses, bowls, etc.; mirrors backed with lead; lenses; small window panes of thick glass. Enameling used about 1300. 14th Century forms were derived from silver vessels.

Cristallo—Perfected in 16th Century, could be blown extremely thin into the most elaborate and beautiful forms; a type of work known throughout Europe as *façon de Venise*, the height of the glass-blower's art. 16th Century products: colorless transparent vessels, gilded, enameled, crackled; opaque—variegated, *Millefiori; vitro di trina*, opalescent. Cutting learned from Constantinople about 1453. Engraving originated, 1550-75. 17th Century fantastic and highly elaborated shapes in filagree and colored floral forms, dolphin, sea-horse, etc. Amber, hyacinth, and gold-flecked rose colors popular. Return to simple models and colorings in 20th Century.

Waterford—See Irish.

Wistar—American, 1739-80, made by Casper Wistar in Salem County, New Jersey, on Alloways Creek, known as Wistarberg. His glassworkers from Rotterdam. The glass noted for individuality of form and extraordinarily beautiful colorings: blue—dark and light, opaque and transparent turquoise; opalescent with a bluish golden tone; dark brown with an amber light; pale amber; pale smoky brown; green—a favorite, for variety and richness. Whorled designs were made in two-color or three-color pieces, including clear and opaque white. Simple decoration: spiral thread about neck, ribbing, and a favorite and charming addition of a sort of spirally whorled calix at bottom of piece. Window-glass, bottles, bowls, pitchers, jars, ball stoppers, scent bottles, mugs, etc.

CARE OF LEATHER AND TAPESTRY

(*Continued from page* 88)

new wools to blend in perfect harmony with fabrics woven centuries ago. Or perhaps he will send the piece across the water where skilled French fingers, with the tapestry traditions of generations behind them, restore it to its old time beauty. Even the smallest bit of chair covering can be renovated, steamed, stretched and even duplicated if desired.

But whether the tapestry is a priceless original from the cartoon of a master, to be carefully consigned to cold storage during the summer, or a mere scrap of beautiful needlework on a hassock, the essentials of its home care are the same. Dust, moths and, in the case of silk or very fragile fabrics, even sunlight may do it injury. Constant vigilance is the price of these treasures which respond by growing more mellow and lovely with each passing year.

The less powerful of the vacuum cleaners are excellent for keeping all pervasive dust from penetrating the fibres of tapestries and these are ideal for cleaning the modern type of fabric wall covering. The well-known commercial compounds sprayed regularly upon their surfaces provide transitory protection against that evermenacing enemy the moth. Cold storage during protracted absence and constant supervision while the fabrics are exposed will ensure against "moth and rust" and the thieves of decay which, under neglect, break through and steal these treasures of old time inspiration.

Announcing a New "Treasure" Pattern



The GRANADO

Treasure
RG
Sterling

WITH justifiable pride Rogers, Lunt & Bowlen, Silversmiths, present their new creation in Sterling Silver Tableware—The Granado Pattern. Smartly modern in its straight lines, slender handles and splendid weight, yet authentically correct in its interpretation of historic Colonial-Spanish design. Like other "Treasure" patterns, which are based on the best period designs, such as the "Early American", "William and Mary" and "Adam" styles, you may always rest secure in the knowledge that it is correct. The Granado is so new a pattern that many of our leading jewelers have not had time to get in their displays as yet. And so, to save you any inconvenience, we will send you one spoon, engraved with your initial, on receipt of your check for $2.00 and your jeweler's name. After inspection, within ten days, you may return it to us and we will promptly refund your money. As one who is interested in fine silver we know you will love this charming design and we don't want you to have to wait to see it.

ROGERS, LUNT & BOWLEN CO. ◦ *Silversmiths* ◦ GREENFIELD, MASS.



SIXTEEN CHRIS-CRAFT

MODELS FOR 1929



Whatever your boating needs may be, there is a Chris-Craft that will meet them exactly. With the busiest and most successful year of its history behind it, the Chris-Craft organization further emphasizes its international leadership by offering for 1929 a complete line of quality-built craft, each expressing three generations of priceless boat-building experience.

Smart, sturdy, easily handled boats for general family service at home or at your Summer residence! Open cockpit boats with or without one-man top! Fast, racy runabouts for the thrill-loving sportsman!

Snug, all-weather sedans that carry their passengers swiftly and comfortably to social or business engagements! A 38-mile-an-hour custom commuter that speeds business executives to and from their downtown offices or distant clubs! And most thrilling of all, a magnificent 38-foot, 30-mile-an-hour, vee-bottom cruiser that contains sleeping, eating and lounging quarters for an entire family.

16 models
Runabouts • Sedans
Commuters • Cruisers

22 to 38 feet
30 to 45 miles an hour

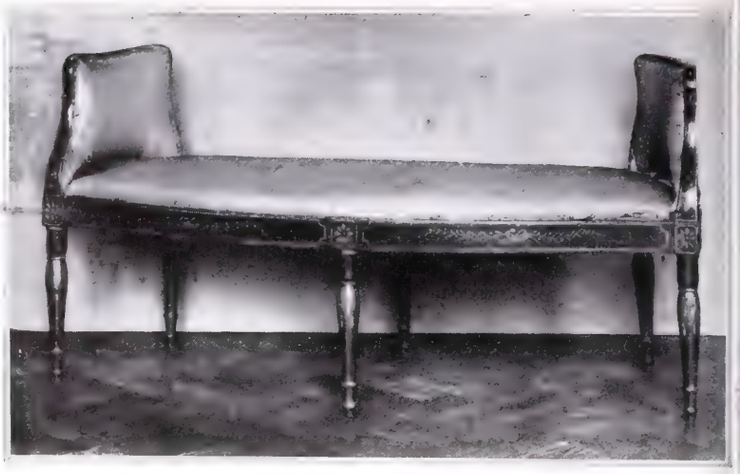
8 to 22 passengers
82 to 200 horsepower
$2235 to $15,000

Your local Chris-Craft dealer will be glad to show you the various models. Early orders secure preference in delivery. Deferred payments if desired. Free catalog describes all models.

CHRIS SMITH & SONS BOAT CO.
182 Detroit Road, Algonac, Michigan
New York Factory Branch:
153 West 31st Street at 7th Avenue

Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats



The unusual shape of the arms gives this window seat its distinction. It is of beechwood painted and gilded and dates from about 1795. From the Victoria & Albert Museum

THE DIVERSITY OF WINDOW SEATS

(*Continued from page 97*)

with the exquisite grace and subtlety of line often found in work of the late 18th Century. This seat is made of beechwood painted; the water-leaf, rosette and line decorations are in gold and color. The arms start back straight from the front and then curve inward, much in the fashion of some of the armchairs. This inward curve accommodates itself to the convergent lines of the reveal.

The seats of the window stools with straight ends were apt to be true rectangles on plan, although it frequently happened that the seats were slightly bowed or otherwise shaped in front. Some of the examples shown have shaped fronts, others are perfectly straight. All the window seats figured in Hepplewhite's book have straight fronts, indicating his preference for that type. The Hepplewhite window seats are so gracelessly drawn that they indicate little of the charm attaching to them actually translated into tangible materials in three dimensions. The drawings make them look very skimpy, fragile and not at all convincing; when they were really made up their aspect was altogether different, as a few remaining examples fully prove.

Every little change in the style of furniture design, every successive preference in material and manner of decoration, was registered in window seats quite as visibly as in other articles. Hepplewhite's window seats, as well as those designed by Sheraton and made by other contemporary cabinet-makers, appeared in satinwood, mahogany and sundry other materials in favor at the time. Not a few of them were made of beechwood and embellished with painted decorations; likewise, carving and inlay still continued to be employed. The fabrics with which they were covered varied all the way from plain black hair-cloth, relieved by studdings of brass-headed nails, to the most delicate damasks and brocades. Some of the seats were caned.

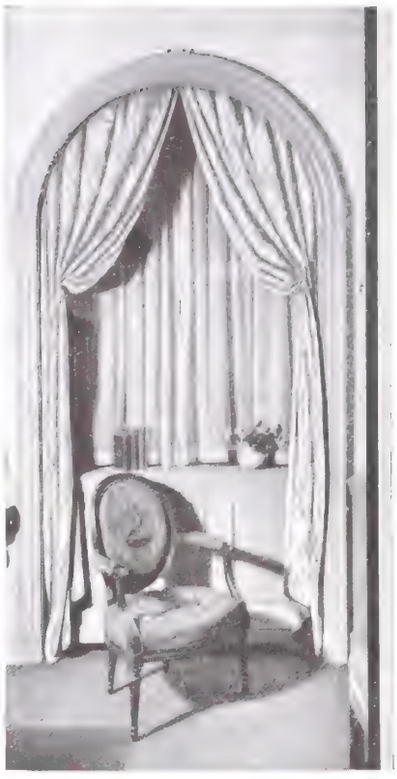
The most usual form of arm, for a long time, rose straight from the legs and terminated at the top in an outward roll. As the century neared its close, however, the arm curving first outward from the seat-rail, then slightly inward, and then ending in an outward roll, came somewhat into fashion. Hepplewhite, as his published designs show, used both forms. Window seats without either backs or arms seem to have been more or less popular about the turn of the century and afterwards.

The great popularity of window seats, as well as the manner in which they were expected to be used in sets, can be gathered from one of Hepplewhite's drawings of a model "saloon" furnished in the most approved fashion of his day. The love for alternating sets of pier or console tables, with sets of window seats, is clearly indicated.

It is worth remembering that the furniture makers in America were not a bit behind the makers in England in either skill or taste, and some of the window seats made here during the latter part of the 18th Century and in the early years of the 19th are quite the equals of anything ever produced anywhere.



Flowers and Love Knots — the ROMANCE of OLD FRANCE INSPIRE THIS BROCATELLE



OW vividly this brocatelle brings back the perfumed, peri-wigged, glamorous days of Louis'—days when for a single fête a hun- l orchestras made the royal forest sing for s around—and the great gallery, hung with and satins and cloth of gold, shone in the t of three thousand candles.

ow perfectly it symbolizes the love of ıce for the graceful, airy gesture — for ers and garlands and bow knots!

s lustrous beauty and classic design bring ooms of today distinction and richness.

This brocatelle is a true representation of its period, as are all Schumacher representations and adaptations; yet it is completely in harmony with present day decoration. And it is a fabric superb in quality.

In the collections of F. Schumacher & Co. are beautiful fabrics for every decorative purpose. Splendid tapestries, lovely brocades and damasks to give character to your living room; fascinating printed linens to transform your bedroom; chintzes, velvets, embroideries, damasks, taffetas, and trimmings.



PATTERNED in silver grey on a turquoise or rose ground, this brocatelle has all of the delicacy and elegance for which the brocatelles of old France are so famous. This photograph represents about half the width of the fabric. The full width is 50 inches.

Here are faithful copies of the finest designs in museums and private collections, reproduced at prices which bring them within your reach. And side by side with these authentic reproductions from all the great periods of the past are to be found modern creations by the foremost artists of our time.

Your decorator, upholsterer or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

A Fascinating Booklet

"Fabrics—the Key to Successful Decoration," giving, in a delightful way, the guiding principles for the use of fabrics and the romantic history of their designs and colors, will be sent to you, without charge, upon request.

This booklet is planned to help the woman who wishes her home to be successfully decorated, but who has neither the time nor the inclination to make a deep study of Interior Decoration. Write for your copy today.

F. Schumacher & Co., Dept. E-2, 60 West 40th St., New York. Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

F·SCHUMACHER·&·CO

Sore throat

breeds in crowded, drafty places

Gargle when you get home



Listerine full strength

kills even typhoid germs

in 15 seconds

As soon as nasty weather sets in thousands are down with sore throat, colds, grippe, flu, or worse.

Don't be one of them. Gargle with Listerine full strength every day—especially after exposures to rain, severe cold and coughing crowds in public places—buses, street cars and movies. This simple act may spare you a costly and possibly a dangerous siege of illness.

Because Listerine, full strength, is powerful against germs—and sore throat, like a cold, is caused by germs.

Repeated tests show that Listerine kills even the stubborn B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds.

Realizing Listerine's power you can understand its effectiveness against the milder winter complaints caused by germs. Each year increasing millions rely on it.

Keep a bottle handy and at the first sign of trouble, gargle repeatedly. Don't hesitate to use it full strength. It is entirely safe in any body cavity.

If a throat condition does not rapidly yield to this treatment, consult your physician. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

The safe antiseptic



Fewer colds

—if you do this

Millions of colds start when germs, transferred from the hands to food, enter the mouth. Therefore, before every meal rinse your hands with Listerine. This effectually destroys disease germs. This simple act may save you a nasty siege with a cold. And it is especially important for mothers to remember when preparing children's food.

PACKARD



Those to the manner born still rule in the realm of taste and artistic discernment

Packard was born to occupy the fine car field. Its reputation has been made in that field alone. The history of all fine things shows that they are produced by men and organizations that have no other thought and no other ambition.

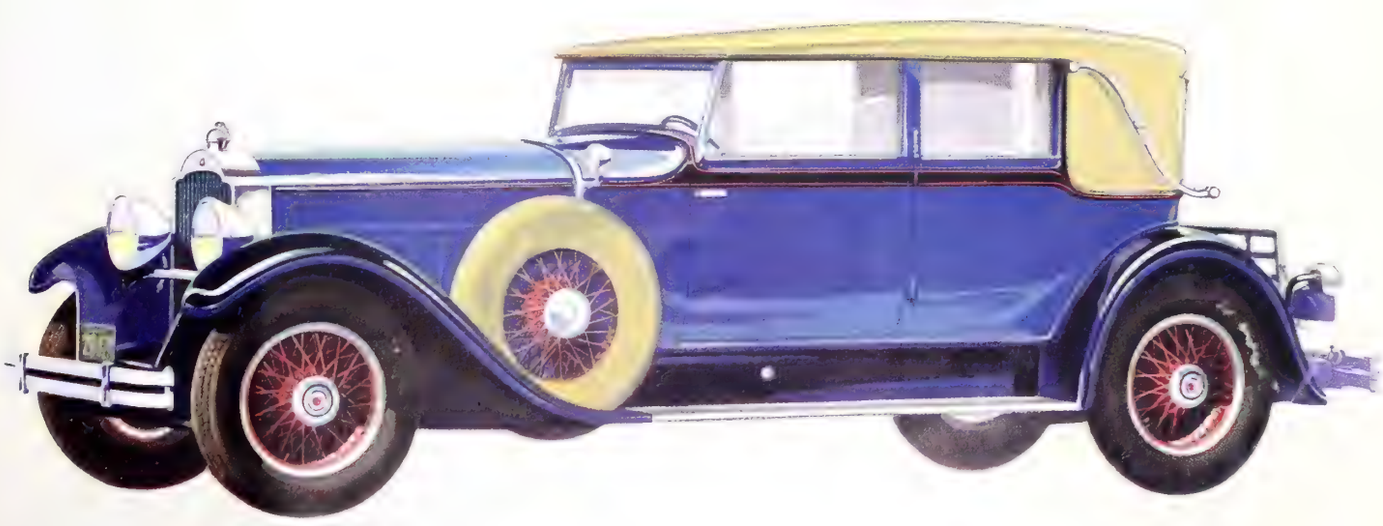
For thirty years only one ideal has actuated the Packard organization—to build quality motor cars for the most discerning and discriminating clientele.

The new Packard Eight, produced from so long and rich an experience in exclusively fine car manufacture, represents the highest fulfillment of the Packard ideal.

The characteristic Packard beauty is enhanced. The famous Packard straight eight powerplant, compact and simple, is refined and developed to new standards of smooth, silent performance.

A new and exclusive shock absorbing system, in conjunction with deeper, more luxurious cushions, provides driving ease and riding comfort never before achieved in any car.

ASK THE MAN WHO OWNS ONE



what a whale of a difference just a few *words* make



Yes . . .

and what a whale of a difference just a few **cents** *make*

A definite extra price for a
definite extra tobacco-goodness

fatima

CIGARETTES

LIGGETT & MYERS TOBACCO CO.

When TORRID HEAT INDICATOR says "BAKE" . . . start your WAFFLES!



$9.95

No more spoiled waffles from an iron too hot or cold . . New Torrid Automatic offers 3 unusual features

The simple lines of the new Torrid Waffle Iron harmonize gracefully with the smartest of table appointments. Yet the price fits easily into even the most modest of budgets! . . . And think of finding three such features as these in a waffle iron of such moderate cost: 1. An automatic heat indicator in the form of a simple little arrow tells you precisely when to bake. No more old-fashioned haphazard tests. Never again need you throw away the first waffle or two! . . . 2. An ingenious expansion hinge allows the cover to rise as the batter rises,—making full, even waffles . . . 3. Torrid Waffle Iron is guaranteed for a lifetime. But be sure, when buying, to look for the name Torrid! . . . Charming handles of Cherry Red, Delft Blue, Woodland Green, or Canary Yellow add bright touches of color. Most dealers carry Torrid Waffle Irons. Any dealer can get you one. Send the coupon for a free copy of a helpful and charming little booklet called "The Remarkable Mrs. Jones", which lists twelve other very exceptional electric appliance values. The Beardsley & Wolcott Manufacturing Company, Waterbury, Conn.



TORRID · Electric · HOME HELPERS

Make Your Kitchen as *Beautiful and Lasting* as the House Itself



Residence of Benjamin I. Wardat Englewood, N. J. Lewis Bowman, architect. Showing a corner of the bright, well-arranged kitchen, efficiently equipped with White House Units.

Well-known homes the country over have kitchens completely equipped with White House Units. The cost is only a trifle more than the cost of old-fashioned wood installations—and the saving on replacement makes the White House Kitchen an exceedingly profitable investment.

White House Units — made entirely of *steel*—are fire resisting, moisture proof and germ proof. Three coats of baked enamel make them sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining standard units. We will be pleased to furnish without obligation, sketches and estimates to fill your spaces and requirements.

You are cordially invited to visit our spacious new showrooms, where many combinations of White House Units, both for large and small homes, are on display.

JANES & KIRTLAND, INC.
Established 1840
101 Park Avenue New York City

The WHITE HOUSE Line

is made of Steel!

AN OUTLINE OF FURNITURE

(*Continued from page* 138)

amber, Venetian glass, marble, etc. 17th Century Dutch, in the new floral marquetry mode, with magnificent gilded bronze mounts; chests of drawers on underbraced spindle legs. 18th Century models have a characteristic graded top section for porcelain display. Dutch *bombé* type of vast proportions. Top and door tops similarly shaped.

Chair—Gothic types of various curule models, iron, brass, silver, wood. Flemings noted for carved Renaissance chairs and tables; copied French and Italian models; beautiful upholstery, ornamental nail-heads of iron or brass. Spanish rectangular type popular. Dutch 17th Century, great variety in carved oak, walnut, ebony and other rare imported woods; high-backed, low-seated model typical; turned leg; cabriole leg with hoof foot; later claw-and-ball foot and jar-splat back. Finely carved Flemish scrollwork ornaments entire framing in one type with crossed underbracing supporting a carved ornament, scrolled legs and feet, mirror-backed—framed in crested scrollwork like a mirror, a caned panel in place of a mirror; Dutch bowed back—side-rail and top-rail one continuous bow; seat caned. *Le style refugié*, carved and gilded; claw or paw feet; C-scrolled underbracing joined in center. Upholstery, leather, Turkey work—knotted needlework resembling oriental rug, caning, Utrecht velvet, embroidery, figured rep; 18th Century in tapestry.

Chest—An important piece, in general use. Gothic marquetry models typical. Carved Renaissance models, delicately or richly ornamented in Renaissance style. Flemish chests or *bahuts* much used in France, known as *bahuts, coffres*, or *cassettes de Flandres*. 17th Century examples, architectural with fluted columns, strong moldings, and bold ornament, a pictorial episode in central front panel.

Clock—Tall floor cases in Marot's style, highly ornate with carved scrolls, cresting and finials, on bun feet. 18th and 19th Century Dutch and Flemish designs sent to Orient for execution in lacquer. Fashionable model with short *bombé* base on paw feet.

Commode—In French style. Flemish *tronkas*, for linen and lace.

Crédence—Sideboard with drawers and cupboards, often combining a buffet—open shelves, above. Different types as in France and Italy, simply or elaborately carved.

Cupboard—Early types built in wall. Later of rare woods like cabinet; double-bodied, open top section common. Dutch *kas* most distinctive model, for many uses. 17th Century *vitrines* elaborately carved, with glass doors, for porcelains, etc.

Desk—French and Italian types in the successive styles. 17th Century Italian knee-hole tables; French type with compartments on three sides of top.

Dressoir—Development of early French model. Accepted forms permitted four or five shelves for royal use, three for the nobility, and two for the commoner. Early types were accented by a textile-hung back—*dorsal*. Some types, all shelves.

Mirror—Highly prized luxury in 17th Century. Beautiful Dutch examples, handsomely carved frames, black or gilded, occasional blue glass border and ornament. 18th Century, carved and gilded frames, heavily scrolled. Rectangular or oval, elaborately crested.

Screen—17th and 18th Century examples in carved rosewood, teak, and ebony, as well as lacquer; panels often textile covered; 18th Century—leather.

Secretary—scribanes—Flemish, lady's type.

Sopha—Sofa, much in vogue in late 17th Century, back often extremely high, straight or crested top rolled slightly back; models follow chair designs. Finely upholstered, sometimes with end bolsters.

Stool—Truss supports on early models; 17th Century *tabourets*, carved, gilded, and upholstered, with cabriole leg, underbraced, hoof or heavy scroll foot.

Table—Many types. French and Italian Renaissance forms with corner legs, truss ends, or pedestal; classic carved ornament. 17th Century types massive. Flemish carved or marquetry tables noted. Refectory; draw; gate-leg—drop-leaf, or hang-ear; 17th and 18th Century types follow French and oriental models; square, round, oval, with turned legs. Many materials—oak, walnut, cedar, maple, cypress, marble, mosaic, and even silver. Inlay, marquetry, carving, gilding. Tea-tables and tea-buffets came into fashion with the drinking of tea, 1660-80, and were handsomely ornamented and important pieces. 17th Century—small round tip tables, three splay legs, one hinged. 18th and 19th Century tables made in Orient from Dutch designs, with lacquer and inlay. Card-tables received special attention. *Consòles*, and stands for candelabra followed French styles. Writing — bureau-table, chair-table and bench-table.

Wardrobe—Early built in wall, later took form of *kas* or *armoire*. Chests were preferred. Dutch wardrobes of vast proportions, often with waved ebony moldings.





Baby's Health *demands*

hat foods be kept at those temperatures provided unfailingly by Frigidaire

OW carefully you watch and guard the foods your baby eats. ıt what about refrigeration? It is e of the most important and vital ctors in baby's health.

Physicians everywhere agree that fe refrigeration means temperatures ell below 50 degrees. Frigidaire ovides these temperatures . . . unlingly. It is powered to meet every nergency in the hottest of weather the warmest of kitchens . . . wered to hold safe temperatures y after day, month after month, d year after year.

Cleanliness, too

is surplus power means the difference between certainty and doubt, the fference between absolute protecon and worry. And this is one reason ny there are more Frigidaires in use today than all other electric refrigerators combined.

Still another safeguard to health is provided by the New Frigidaire . . . cleanliness. The shelves are removable. The lining is of seamless porcelain enamel. Inside and out the entire cabinet is as easily cleaned as a china plate. There is *nothing* to catch dust or dirt.

Consider these features

See the New Frigidaire. Only then can you appreciate all that it offers. See the beauty of the cabinet. Note the simplicity of operation. Listen for the sound of the motor. You don't hear it start, stop, or run. Get the facts on low prices and the liberal G.M.A.C. partial payment plan. Call at the nearest Frigidaire display room at your first opportunity.

Write for this book

May we send you a copy of our book on healthful refrigeration? Photographs taken through the microscope tell an interesting and convincing story of what happens to food at different temperatures. A copy will be mailed on request. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

FRIGIDAIRE

PRODUCT OF GENERAL MOTORS



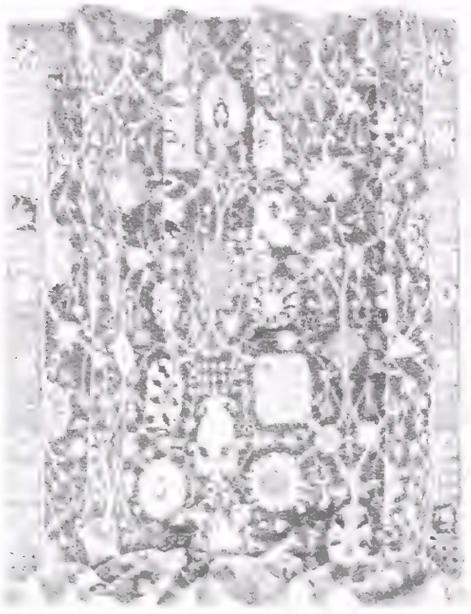
FRIGIDAIRE CORPORATION,
Dept. P-103, Dayton, Ohio.
Please send me your book on healthful refrigeration.

Name.....

Address.....

Town..... *State*.....

BENGAL-ORIENTAL RUGS



16TH CENTURY ISPAHAN
Reproduction
Value of original $75,000

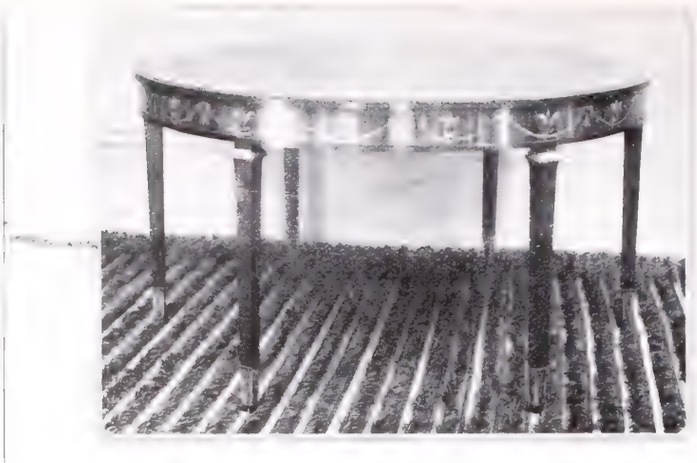
What makes an Oriental rug cost $75,000?

Is it made of some strange magic material that is lost to humanity forever? Is it impossible to duplicate the texture, the pattern or the rich beautiful coloring? Or is it the survival of beauty through the ages that makes the Oriental worth a fortune? In Bengal-Oriental Rugs we give you the exact pattern of the regal Oriental. The rich coloring is there and a texture that the old cunning hands could not surpass. Yet the price of a room-size Bengal is less than $200. It would be well to buy your rugs by name and specify Bengal-Oriental. Then you will get true reproductions.

Your address and 10c will bring you a portfolio of color reproductions of rare and beautiful Bengal-Oriental rugs

James M. Shoemaker Co., Inc.
119 West 40th Street, New York

"THE HOUSE OF SHOEMAKER"
Twenty-second Year



To the traditional contour of this cabinet Malmsten has added his Modernist touch of new leg shape decoration and inlay

MODERN FURNITURE OF SWEDEN

(*Continued from page* 84)

the capital of Sweden until the time of the founding of Stockholm in the middle of the 13th Century. The preliminary courses are simple training courses in level. A true craftsman, Malmsten once again asserts that a soul is evolved in a created product only as an intimate relationship is [illegible] between it and the worker. Industrialism fails on this score. Production becomes merely a series of segregated mechanical steps. Life's machines are the driving power.

Malmsten reasserts the value of handicrafts, art sloyd and school sloyd. In addition to an educational and idealistic significance, they have an assimilating power of benefit to the human being who finds himself disintegrated by the forces of modern life. The purpose of the Sigtuna school is, therefore, the establishment of a native hearth for unified training in skill with the hands and in a sense for form. Malmsten deliberately forsook philosophy, but the philosophic viewpoint has not forsaken him.

Several of his co-workers in the new movement are equally zealous for truth. The products of such men as Nilsson, Ahren, Asplund, Hjort, Hörvik and Ryberg all reveal a break with old ways and an emphasis on integrity in line and treatment. Most of all they dwell on the fact that the piece of furniture should first of all be endowed with the characteristic that gives it a reason for existence: comfort in chairs, comfort and luxurious ease in lounge or sofa, ample surface space for table top and roominess in desk or chest of drawers. The essential, the reason for being, supersedes the desire for empty ornamentation.

Ragnar Ostberg, the architect whose fame lives on in the monumental strength of the new Town Hall in Stockholm, traces this desire for truth to the work of the Scandinavian dramatists, Ibsen, Strindberg and Bjorson, who already in the eighties began to test life for its sincerities and reject the shoddy. Thought was malleable, formative. Even prejudices and convictions proved permeable to the new impulse. Matter yielded more slowly. It took at least twenty years before the new movement penetrated the field of decorative art.

And the designers of modern Swedish furniture have by no means

(*Continued on page* 146)



These two chairs were designed by the architect Melchior Mernshedt for the Town Hall at Stockholm, that monumental example of Modernist architecture designed by Ragnar Ostberg

From Vienna

PHOTOGRAPHS OF THE BEAUTIFUL BEDS AND BEAUTYREST MATTRESSES ORDERED FROM AMERICA

BY THE
Countess Colloredo Mannsfeld



E COUNTESS COLLOREDO MANNS-D, FORMERLY NORA ISELIN—of famous New York family, and now ember of two old and illustrious trian families. The Countess her- furnished her charming Viennese a—delightfully located in the midst nold apple orchard—with Colloredo Mannsfeld heirlooms, but sent to erica for her superlatively comfort- e Simmons Beds and Mattresses



THE BEDROOM of the Countess Colloredo Mannsfeld furnished with precious family heirlooms in Austrian marquetry—a lovely setting for twin Simmons Beds No. 1581 and damask covered Beautyrests in Venetian blue! The walls are painted blue green, hung with French prints. The blue green beds, whose graceful lines and exquisite coloring delight the Countess, are spread with hand-made filet over pink.

TWIN Simmons Beds and gorgeous damask covered Beautyrests have recently crossed the ocean to equip another home with superlative American comfort and beauty! For the Countess Colloredo Mannsfeld (née Nora Iselin of New York) has just ordered them sent abroad for her Viennese home.

Luxurious comfort, deep, relaxing sleep—and now new beauty in covers of handsome damask in two French patterns and six lovely colors!

As the Countess Colloredo Mannsfeld says, "I am especially pleased with the damask covering on the beautiful Simmons Mattresses and Box Springs—it harmonizes so nicely with the decorative scheme of the room."

In furniture and department stores, Simmons Beds $10.00 to $60.00, No. 1581 $32.75; Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75; Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.



THE NEW BEAUTYREST MATTRESS—and Ace Box Spring—covered in matching damask!—Venetian blue, seafoam green, and beige in the medallion pattern, or lilac, rose and pale blue in the all-over design of delicate leaves. The Beautyrest has a center of hundreds of fine small coils, each cloth encased, to insure independence of action and marvelous buoyancy. The new Ace Box Spring, resilient and long wearing, has the same taped edges and a smart stitched border to match the fluted sides of the Beautyrest.

Already, 625,487 Beautyrests in American homes*

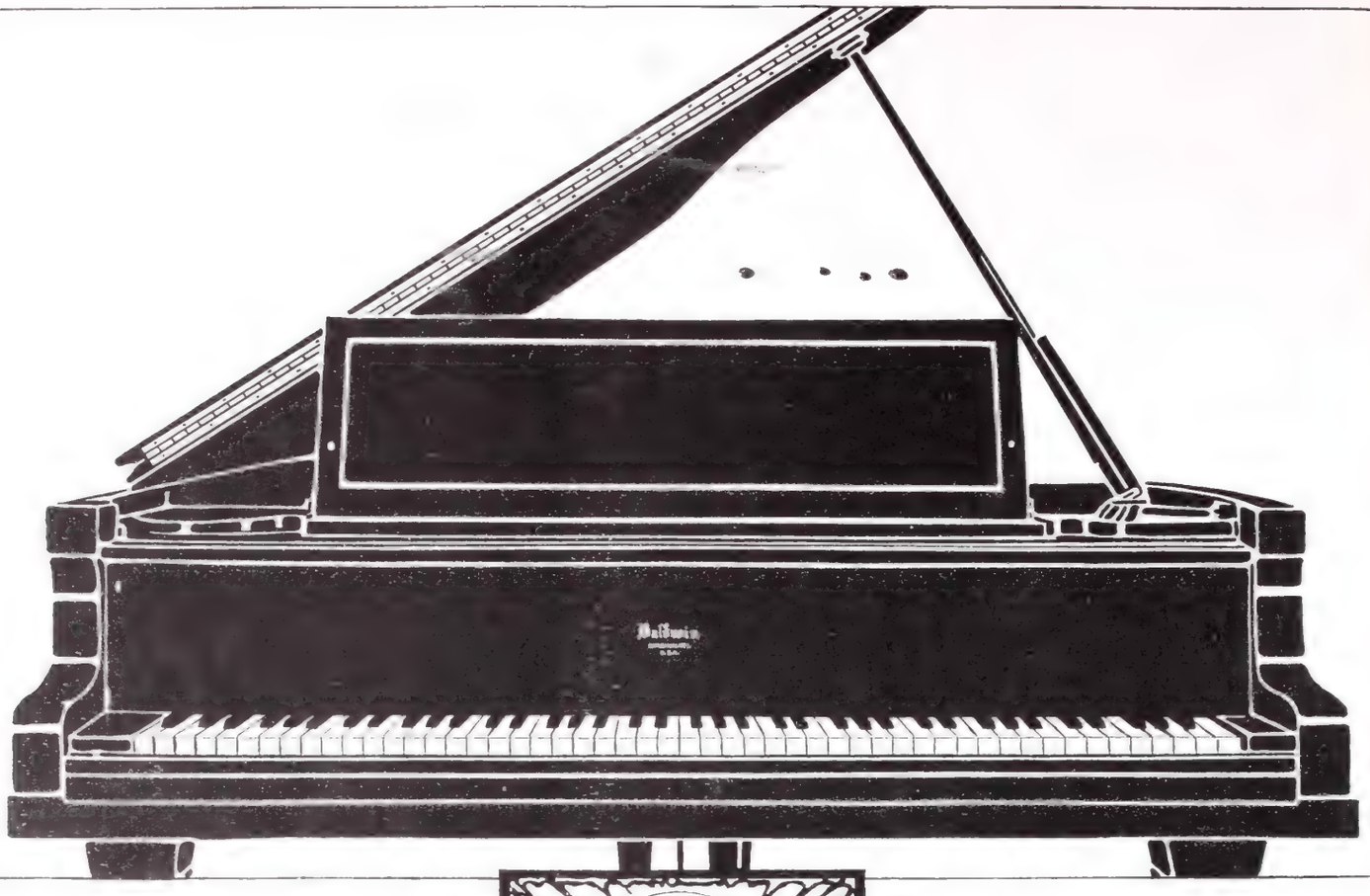
Every 54 seconds, one more Beautyrest in someone's home!

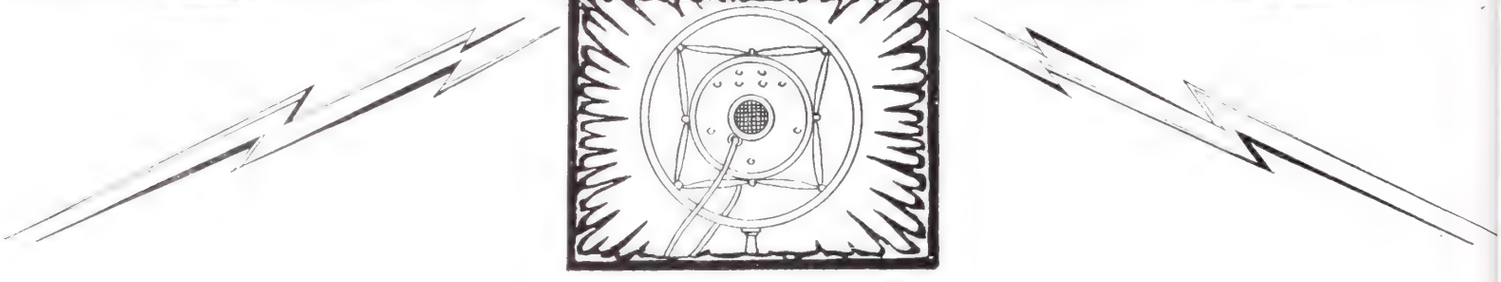
*These records are for the U. S. only.

SIMMONS

BEDS · SPRINGS · MATTRESSES

P I A N O S





USED IN OVER 200 RADIO STATIONS IN THE U.S.

For surpassing purity and resonance of tone, the Baldwin has been chosen as the official piano of the foremost radio stations—convincing evidence of Baldwin superiority.

With Baldwin ownership you will enjoy for a lifetime the same superb tonal qualities which delight millions of radio listeners. Baldwin Grands are priced from $1450.

THE BALDWIN PIANO COMPANY, CINCINNATI

B·a·l·d·w·i·n

CHOOSE YOUR PIANO AS THE ARTISTS DO

This new member of a well-known textile family is called

Cannon Lavender Lawn

*Have you seen these finest sheets in the world? They are made in snowy white and in six spring-like colors**



MAKE this note for your next shopping expedition: "See Cannon Lavender Lawn." Then stop in the sheet department of your favorite store and ask to be shown the finest sheet in the world.

The royal package will delight you. And as it is unwrapped and opened, a fresh fragrance tells you that these sheets are actually scented with lavender blossoms. Examine Cannon Lavender Lawn at your leisure. Enjoy the snowy whiteness or the soft spring-like colors. Touch the sheets and test their amazing fineness. Inspect them carefully and perceive the strong, even weave that gives assurance of service.

Sheets have a style significance today. You can say "my sheets," meaning Cannon Lavender Lawn, with pride well justified. . . . They are exquisite in a room that is the expression of good taste in furniture and decoration. They are perfect for a bed that is covered with fluffiest wool blankets, softest silk quilts. And when you purchase such sheets, your investment is guaranteed by the Cannon name.

Doubtless you are familiar with Cannon towels. They are used in fine homes everywhere, and in most of the famous hotels of America. They are found from Havana to Honolulu. Knowing the record of Cannon towels, naturally you expect the new member of the Cannon family to be remarkable as to material and manufacture. You are right.

We did not count the cost of making Cannon Lavender Lawn perfection. It is the only domestic sheet woven of Egyptian cotton, known since ancient times for its long staple, much stronger, more even than any other kind of cotton. And the skill and technique of our modern mills have made the most of the yarn. Yet, considering their quality, these sheets are moderately priced.



Cannon Lavender Lawn in the average size, in white, sells for about $5 each sheet, $10 a pair. Plain or hemstitched. In all regulation sizes, prices grading according to size.

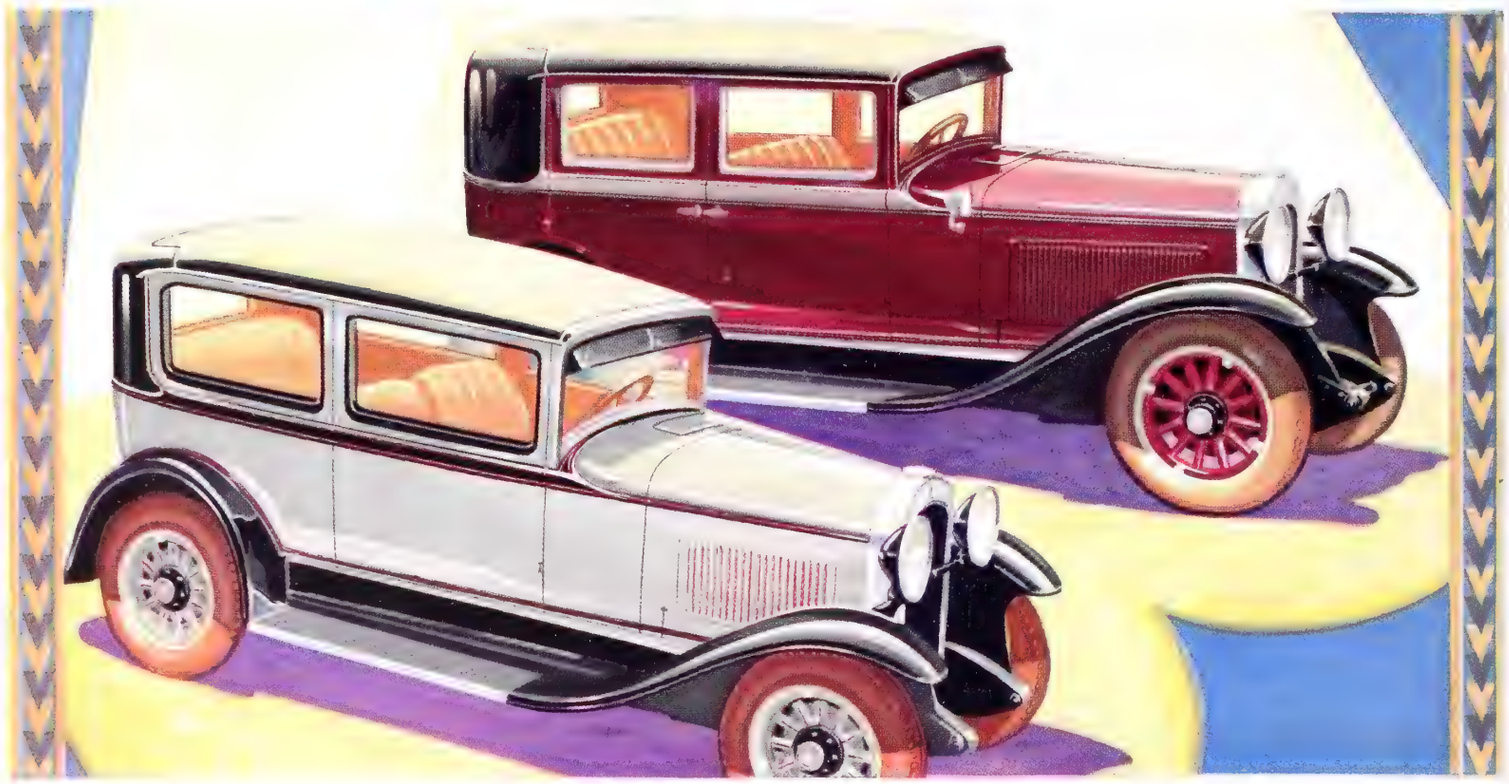
Yardley's Old English Lavender is packed with the sheets, which come in regal-looking packages and in boxes, in different combinations.

*Cannon Lavender Lawn is made in Orchid, Canary Yellow, Sea-shell Pink, Nile Green, Azure Blue and Peach as well as white. *All colors guaranteed fast.*

Cannon Lineen, a standard quality sheet, and Cannon Fine Muslin, a popular-priced sheet, are also made in white and six colors. Cannon Mills, Inc., 70 Worth Street, New York City.

Announcing THE NEW SUPERIOR WHIPPET

THE STYLE CREATION OF MASTER DESIGNERS
GREATER BEAUTY - LONGER WHEELBASE - LARGER BODIES





Whippet Four Coach $535; Coupe $535; Sedan $595; Roadster $485; Touring $475; Commercial Chassis $365. Whippet Six Coach $695; Coupe $695; Coupe (with rumble seat) $725; Sedan $760; Sport DeLuxe Roadster $850 (including rumble seat and extras). All Willys-Overland prices f. o. b. Toledo, Ohio, and specifications subject to change without notice.

INTRODUCING THE NEW

"FINGER-TIP CONTROL"

THE MOST NOTABLE ADVANCE IN DRIVING CONVENIENCE SINCE THE SELF-STARTER

IN modish design, the new Superior Whippet is as far ahead as the first Whippet was ahead in engineering advantages. With longer bodies, higher radiator and hood, low graceful lines, one-piece full crown fenders, mechanical 4-wheel brakes, rich, harmonious colors—the new Superior Whippet establishes an ultra-modern style trend for Fours and light Sixes.

Larger, Roomier Bodies

More spacious interiors, with 3 inches added leg room, together with longer springs both front and rear, and form-fitting seats, insure maximum riding and driving comfort.

The Superior Whippet is the first car to offer the "Finger-Tip Control"; a single button, conveniently located in the center of the steering wheel, controls the starter, the lights and the horn. Illustrations at the left clearly explain its operation.

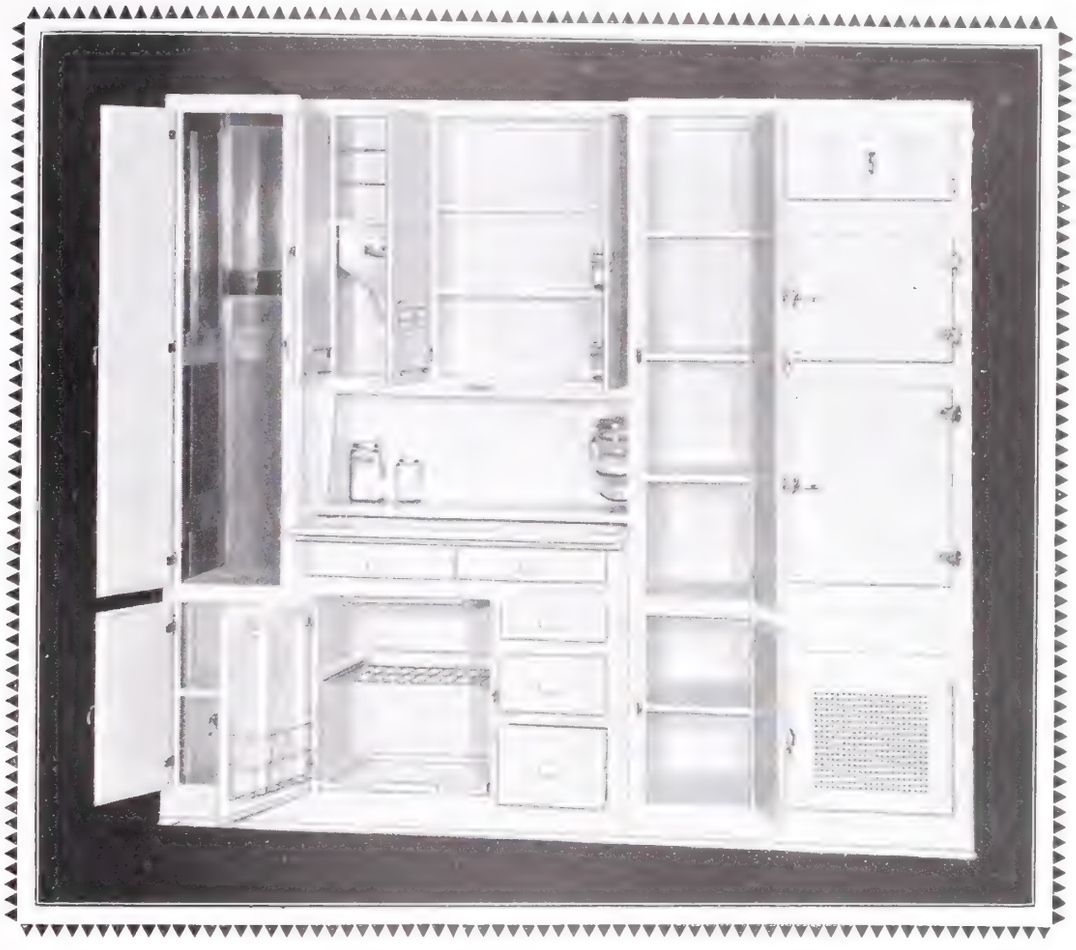
Mechanical Improvements

The Superior Whippet's higher compression engine gives more than 20% added horsepower, with resultant increase in power, speed and flexibility. Higher second gear speed gives faster pick-up. Low consumption of gas and oil, results in marked operating economy. An immediate order will aid in early delivery.

WILLYS-OVERLAND, INC., TOLEDO, OHIO
WILLYS-OVERLAND SALES CO., LTD., TORONTO, CANADA

KITCHEN MAID

STANDARD UNIT SYSTEMS



"Let the Kitchen Maid Be Your Kitchen Aid"

KITCHEN MAID
STANDARD UNIT SYSTEMS

ew features—attractive colors . . .

designed for America's smartest kitchens

Today, a finer type of kitchen units is presented to the home-planning public by America's largest exclusive makers of built-in equipment for the kitchen.

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Above is reproduced the exquisite Blamberg Castle design. Coloured in dull, rich green, red, and mellowed old gold.

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Another of Carl Malmsten's designs, in which tradition is garbed in a Modernist dress without giving offense

MODERN FURNITURE OF SWEDEN

(Continued from page 142)

discarded the contributions of the past decades. Traces of Empire linger especially in the legs of tables and chairs. An effort has been made to preserve what is beautiful and discard what came about through accident or through handicap of the craftsman when he made his original design. The simplicity of the later Renaissance style also lingers. It always had a great deal more of a vogue in Sweden than did the more ornate Rococo and Baroque fashions.

In the modern product, comparatively little attention has been paid to the stylization of old native peasant types of furniture. Yet in these, Sweden once had a highly distinctive national contribution. It was neglected as foreign manufactured styles were imported, and a consciousness of its full value did not penetrate the remote country districts of Sweden until American antique dealers and others began to scour the country for rich "finds" of old refectory tables and corner cupboards and other pieces that are the source of a collector's delight. Now such exportations *en masse* are expressly forbidden by Swedish law. And before the ravages had really begun the finest examples had already been salvaged by the museums of Sweden.

Those old examples are modernistic in their simplicity. Stylized in the conventions of the *Art Nouveau*, they might become some of the finest examples of modern art as well as of the modern Swedish national art. Yet the designers of furniture are disposed to show a marked conservatism and to branch out from patterns nearer at hand in point of time—the patterns evolved during the past two centuries. The architects who have designed the new public buildings both in Stockholm and in Gothenburg have been the ones who have made the more decisive break and found the early Vasa period, the beginning of the 15th Century, an exceedingly fruitf source of inspiration.

And this source is near at han About fifty years ago, when indust alism was penetrating every level life, the distinguished Swedish an quarian Arthur Hazelius conceived t beginnings of Skansen, the outdo museum and park in Stockholm whe old houses with their furnishings ha been gathered from every provin of Sweden. Now each province h its own local outdoor museum al In these places the past lives on, resuscitated past which is endow with artless truth and beauty. Chai tables and other pieces of furnitu serve to emphasize the point alrea stressed—that there is no wide cha to be bridged between that early n tional contribution and the conte porary modernistic vogue.

Simultaneously a half century a other influences made themselves fe Nääs Institute, developing into teachers' training school for sloy was founded near Gothenburg, on t western coast of Sweden. Sloyd, gi ing direction to skill with the han became second nature to the Swedi school child. And in Stockholm t society of Friends of Handicraft w organized. With many ramificatio it has survived and has grown become a powerful factor in the fie of decorative arts today.

And the results of these fifty yea in all the Swedish crafts are a fair comprehensive and far-reaching a satisfying answer to the challenge William Norris that "we who are pa of civilization are responsible posterity for what may befall t fairness of the earth in our own days In Sweden the attempt to reinst art into industry retained its pristi quality. The movement remained movement for the sake of art. It c not become esoteric as it did England in the Pre-Raphaelite grou

(Continued on page 154)





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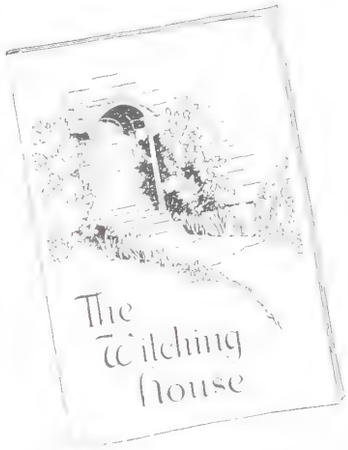
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Then when it came to the heating of it, he had his eyes opened good and wide. He found out that Mrs. Bess had him backed off the boards, when it came to the right down chilly facts about that intentionally warm subject. In truth, she knew so much about it, that we finally persuaded her to write it up. After which we made it into a delightful little bookie. Admittedly it was written mostly for "you women folks". But I've noticed lately, that the letters of request for it are more and more coming from men.

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EARLY EUROPEAN STONEWAR

(*Continued from page* 124)

when Gaspar Andries and Guy Janson established a pottery at Norwich, and there produced what they gallantly called "*les poteries gracieuses de la reine Elizabeth*;" they were, however, foreigners, and it was not until the last half of the 17th Century that Dwight of Fulham, already mentioned, concerned himself with solving "ye mysterie of ye Cologne wares," and whose initiative appears finally to have led to the development of English stoneware and the later and finer salt-glaze.

By way of diversion, mention may here be made of a romantic and very ingenious story which legend has attached to the history of stoneware, particularly current when *Grès de Flandre* was considered descriptive of all Continental Stoneware. Jervis gives it (*A Pottery Primer*) as follows:

> "The introduction of Stoneware in Europe is generally conceded to Germany, though there is a curious story of Jacqueline of Bavaria, Countess of Hainault and Holland, considerably antedating the earliest known German example. She appears to have been the storm centre of troublous times, at one time leading an army in company with her lover, the Duke of Gloucester, against her husband, twice imprisoned and finally forced to cede her possessions to Philip "The Good" (save the mark) and retire to the privacy of the Castle of Teylingen. Here she occupied herself with the superintendence of a pottery, and is said to have worked in it herself. After her death in 1436, at the age of thirty-six, the small jugs made there were thrown into a moat 'that they might in after ages be deemed works of antiquity.' None of those discovered is of any artistic merit. They are generally known as 'Vrou Jacoba's Kannetjes.'"

We may, I think, without injustice to "Vrou Jacoba's" memory, or without lingering to shatter the "Kannetjes," return to the less legendary pottery of the Rhineland.

CLAY COLORS

The clays used in the Rhenish and Flemish stoneware were cream white, brown and a slate grey. The tendency of this stoneware to crack under extreme changes in temperature may have discouraged an earlier interest in the process of its manufacture on the part of the English potters, to whom its ornamental qualities might not have been a tempting enough incentive for their seeking its secrets to add to the practical products of their own earthenware potteries. Perhaps only the English nobles of the day would have patronized potters of a ware as elaborate as the various Rhenish and Flemish stoneware drinking-vessels, etc., which, myriad in form: jugs, mugs, flagons, ewers, beer-pots, pitchers, bottles and so on, were in general use in the Rhineland and Low Countries.

There were important stoneware potteries at Raeren, near Aix-la-Chapelle, at Frechen and at Siegburg, in the neighborhood of Cologne, also potteries at Höhr and at Grenzhausen in the Westerwald, east of Coble In Bavaria there was a well-kno pottery at Creussen, not far south Bayreuth. The Flanders of the Century comprised only Bruges, later it took in territory extendi along the North Sea from the Sche to the Calais-Dover Straits, cov ing the present area of Belgium, portion of the southern part of Netherlands and a part of north France. Into the Flemish Low Cou tries came the knowledge of the sa glazed stoneware from their Germ neighbors. The Flemish potters pr duced some excellent examples. V find, in consequence, true *Grès Flandre*, wrought by Flemish pott from designs by Flemish artis Many of these pieces bear in reli decoration the arms of Flemish fa ilies for heraldic decoration seems have been as popular in Flanders in Germany. However, the Rheni stoneware is more remarkable.

16TH CENTURY DESIGNS

The earlier Continental stonewa was undecorated and lead-glaze when glazed at all. After the intr duction of salt-glazing, molded ar applied, molded ornament develope to a high degree of beauty and craft manship, reaching its finest period i the 16th Century. The designs fo this decoration were endless in variet The ornament was cast in clay i wood, metal or stone molds whic were carved *intaglio*. This molded o nament was then applied to the su face of the moist stoneware by mean of slip (liquid clay) before th glazing and firing of the piece. Th Rhenish and Flemish stoneware of th last half of the 17th Century are es pecially beautiful in design and ex ecution, the thin salt-glaze permittin sharply defined ornament, but th art deteriorated in the next century

In the earlier period of its pottery the white stoneware of Siegburg wa not glazed, although it reached a high state in perfection before glazing wa employed. The brown stoneware o Raeren was all salt-glazed. The drink ing vessels and flagons of Siegburg were produced in one piece, while Raeren vessels were in two sections these being joined. In Raeren vessels this joining can be detected.

Much of this early stoneware shows on the foot of its various pieces whorled markings occasioned by the removal of the pieces from the pot ter's wheel by means of a copper wir drawn under the clay to separate it from the wheelstand. The Siegburg potters resorted to "thumbing" the foot of a vessel, that is to say, smooth ing it with the thumb, and Siegburg pieces exhibit this peculiarity.

The Westerwald district potters of the grey stoneware employed a dec oration enhanced by enamel colors blue, violet or polychrome. Sometimes the potters of the Raeren brown stone ware also employed blue decoration (occasionally this stoneware of Rae ren was grey in body).

Brown was mainly the color of the stoneware produced at Frechen, some of which was tinted with blue, and certain other Frechen pieces are to be

(*Continued on page* 174)

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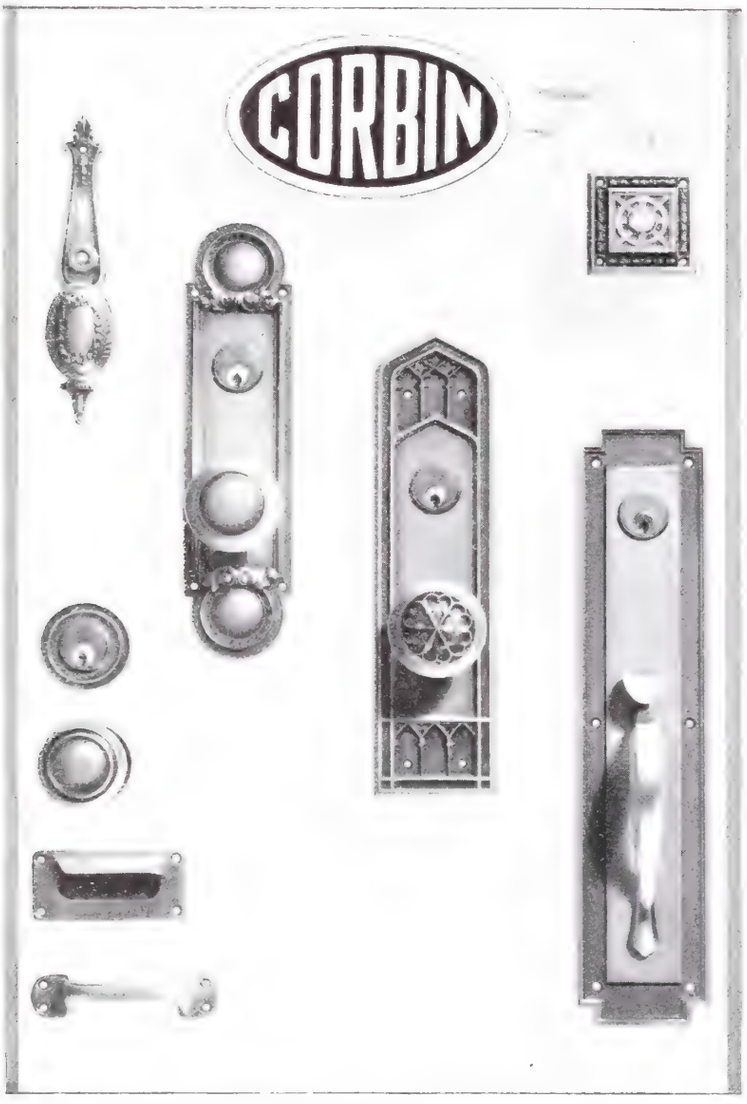
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A film of green-blue water softens the brilliance of life under the sea as portrayed in this scenic wall paper which was designed by Harry L. Hoffman for Richard E. Thibaut, Inc.

A NEW UNDER-SEA WALL PAPER

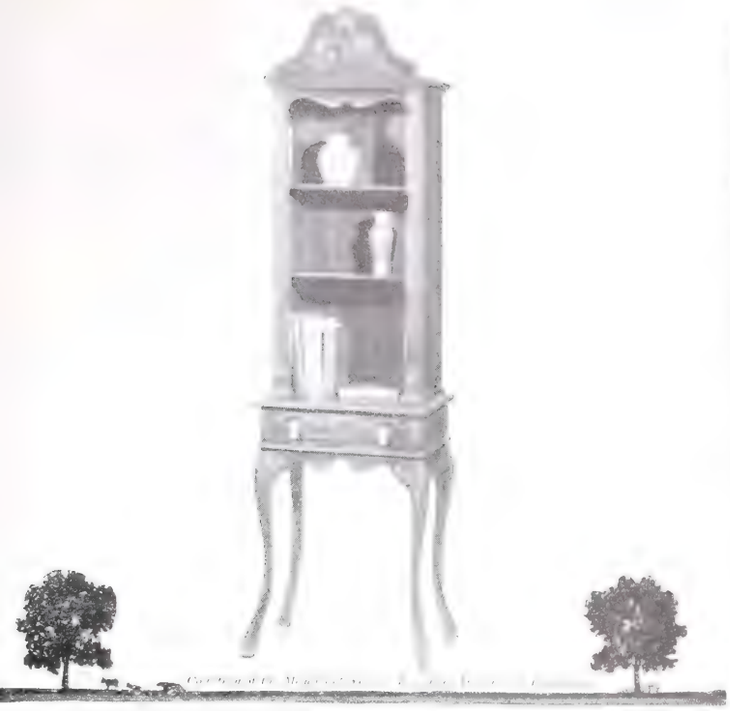
THE color and forms found at the bottom of the sea defy all attempts at description. Mere words give but little idea of the beauty and fairy-like quality of this region. This fact is attested to by William Beebe, the well known author and naturalist, in his article "Color under the Sea," in the December 1927 House & Garden. It was this article which created a vogue for under-sea decoration by pointing out to artists and decorators the subtle beauty of life on the ocean floor and the innumerable opportunities for color effects.

Since that time many fabrics have boasted submarine tendencies, and screens, bathrooms, dressing rooms, as well as living rooms, have been painted with the under-sea motif as the guiding inspiration. It is easily understood, however, that only those artists who have had a first hand, undiluted view of life under the sea are really equipped to portray its subtle differences of color and form. Harry L. Hoffman, an artist whose work was shown at the time of Mr. Beebe's article, has actually viewed this form of life at close range, for he spent many months studying and actually painting on the ocean's floor.

It is therefore no small wonder that Richard E. Thibaut, Inc., commissioned Mr. Hoffman to design, exclusively for them, a wall paper that would adequately depict the richness as well as the mystery of life along coral reefs. The two illustrations on this page form the basis for the underseas scenic wall paper which resulted from this commission. The paper, fancifully called, "Faerie Seas," is made in four strips, each eighty inches high and forty inches wide. The highest point in the design is four feet six inches, which enables the decorator to cut the design at any point above this height, if the dimensions of the wall space so demand. The colors are outstanding in their true representation—green-blue for the sea, the brilliant yet softly toned colors of the coral growths, which shade from warm buff, yellow, crimson and sepia to mauve.



Bright blue fish with broad bands of brown enliven the mystery of the sea. The forms depicted range in color from salmon pink and faint yellow to mauve and deep green



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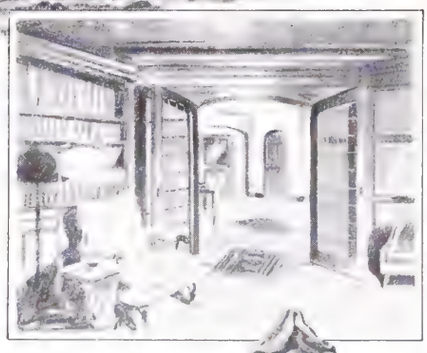
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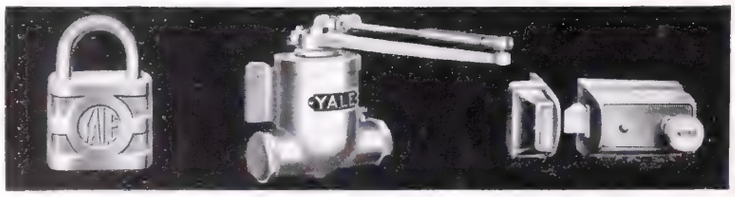
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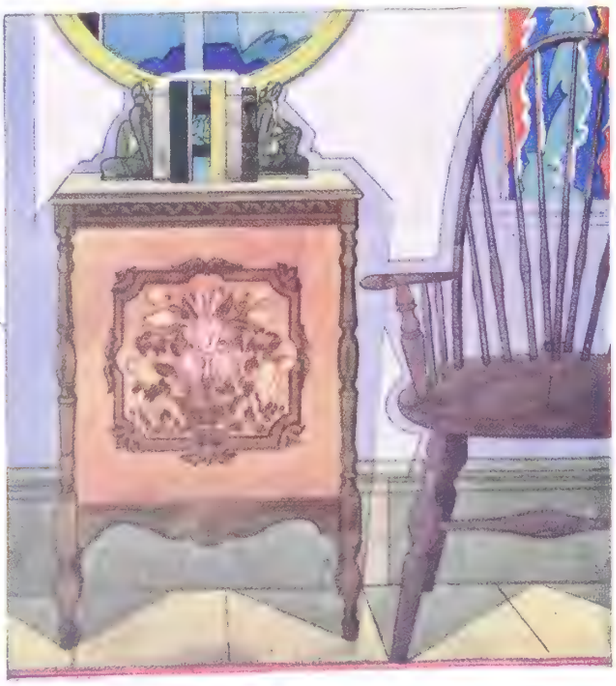
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Looked Old, Dull and Worn

TONIGHT, they gleam with a soft, subdued lustre, reflecting mysterious lights and shadows in a way that is not possible with any finish, other than Old English Wax. A small can of this magic polish gives quick, sure and lasting beauty to any floor—whether it has been waxed, varnished, shellaced or painted.

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Old English Wax not only gives floors a lovely polish but it also removes dirt. Besides your floors are protected by a durable coat of wax that protects them against scratches, heelmarks, and wear. Because of its hard, smooth finish, Old English Wax does not collect dust and dirt so quickly.

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Floors waxed with Old English Wax make an impressive setting for your rugs and furnishings. With no other product can you add so much in appearance to your home. Stop today at your hardware, paint, grocery, drug, housefurnishing or dept. store and get a can of genuine Old English Wax. Made in U. S. A. by The A. S. Boyle Co., 1934 Dana Ave., Cin'ti, O.

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1 Old English Waxer-Polisher	$3.90
1 Can Old English Paste Wax	.45
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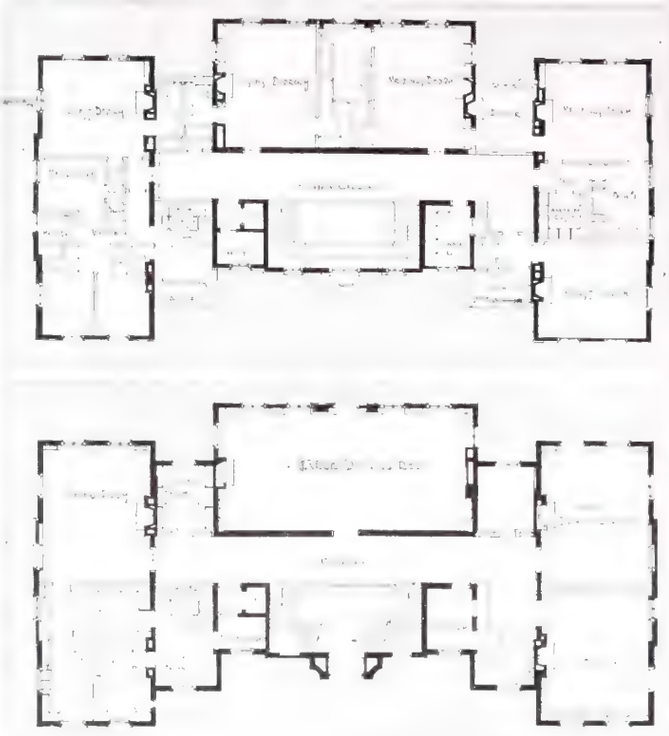
(Sale Price Denver and West $4.25; Canada, $4.50; Winnipeg and West, $5.00)

Old English Wax

PASTE & LIQUID POLISH

A MANOIR IN OHIO

(*Photographs on pages* 105, 106, 107)



SYMMETRICAL in design, the residence of Mr. C. K. King at Mansfield, Ohio is made up of three units—a long central portion connecting two narrow wings. On each floor a long gallery, or corridor, extends the length of the central unit.

Going into the house through the entrance shown in the lower photograph on page 105 we reach an impressive stair-hall which contains the stairs leading to the principal floor. Opposite the point where this staircase terminates is the large drawing room. As this room projects somewhat beyond the house proper it obtains exposure on two sides as well as the back. All the drawing room windows are of the casement type and reach to the floor, giving direct access to the rear terrace.

Also on the first floor are a small drawing room, library, dining room, kitchen and servant's hall. The second floor contains five master's bedrooms, two connected by a boudoir. Each of the bedrooms has a fireplace and private bath, and sufficient servants' rooms. This house was designed by Clarence Mack, architect.

MODERN FURNITURE OF SWEDEN

(*Continued from page* 146)

Nor did there come from Sweden a "cry of the children," a ringing plea for social justice. Nor an attempt at a new ethical evaluation arising through the distorted vision of a Raskilnokoff, in *Crime and Punishment*, who claimed for the individual the right to take human life, since industry kills. Nor even protests of a human soul tormented by the fear of becoming a mechanized Robot.

Sweden's contribution was not literary, nor humanitarian, nor political. It was consistently a contribution of arts and crafts. Pewter, silver, bronze, were quickened into new harmonious shapes. Weaving, indigenous to Swedish soil, easily made the most characteristic and representative contribution. Crystal glass with its gleaming surfaces invited the exquisite workmanship of the artist craftsman and, interestingly enough in view of the fact that it was non-indigenous, became esoteric in its beauty and quality—and costliness! Wood has responded perhaps most slowly of all. Modern furniture design in Sweden is quite definitely in process of becoming and forming. And to understand the striving for a national rather than a period style one needs to view it against this general contribution to the whole new movement of art.

And the furniture designs have been worked out along two directions. An attempt has been made to standardize the factory-made product along pleasing lines and to place it within reach of the most modest home. At first the ideal of simplicity was so overemphasized that the prospective purchasers were intimidated. But their objections were easily overcome. The second contribution was the more ornate design for public buildings. The Swedish group working on models suited to public buildings had an unusual opportunity offered them in the new Town Hall of Stockholm.

In all the designs of the modern furniture group one can detect traces of the influence of Empire or late Renaissance or the classicism of the Swedish Gustavian period. For the future one hopes for a more vigorous expression of the indigenous early Vasa manner. This, translated by the new technique, would become the essence of a Swedish national style.



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s highly enameled, and be used in bathrooms, hens, dinettes, sun porches, icians' offices, billiard ns, and a multitude of r places. Made in 7 col- White, Cream, Smoke, , Black, Apple Green and kin Blue.

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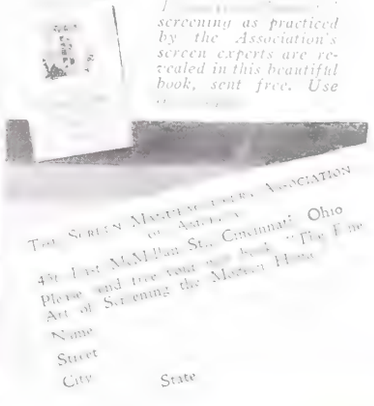


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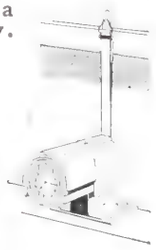


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THE Big Chief is delighted with the Window Closer. Now he needn't sprint from his warm bed to close the window. The Closer does it for him. It fastens to the ledge, has a strong spring that hooks on the window itself. Set its clock for half an hour before getting up time—and at that hour down slides the window quietly. Enameled a neutral gray. $13.50

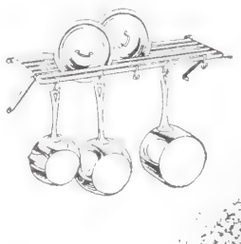


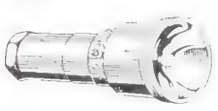
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The living room in a residence at Bethayres, Penn., has plaster walls given an interestingly textured treatment. Leigh French, Jr., architect, H. D. Eberlein, associated

FOR PAINTED WALL

MARIE HULSER

IT wasn't very long ago that interesting and picturesque wall decorations were in the minority, available only for those who had or could command special decorative talent. For the rest plain plastered walls were finished in great expanses of sameness. The desire for individual effects, however, brought about a more practical means of executing artistic ideas—a painted finish for every room, distinct in all its characteristics. There are now methods of wall treatment to fit every need and type of furnishings or architecture.

Among the most attractive of these comparatively new wall finishes are the ones that combine two, three and more colors, either blending or harmonizing, and with a smooth or rough texture. They rely for decorative appeal entirely on finish and tone, and if these be selected with a feeling for delicate color harmony are extremely successful.

The walls of a room supply a natural background for hangings and furnishings and can easily make or mar a room by being obtrusive, or, as is rarely the case, too restrained. In the foreground of popularity are the two-toned figure finish, the sponge stipple, tiffany blend, lace-stenciled or plain-stenciled wall, and in the rough texture field, obtained with a plastic paint, are the palm and the Italian finishes.

This first, the two-toned figure finish, is perhaps the easiest to secure, for it simply means brushing one color, as a finish, over the dry ground coat of another color, or a variation of the second color. The figure is produced by a newspaper, crumpled loosely, crosswise of the paper, a held firmly by both hands. The w is then rolled down the wall over t wet finishing coat, which is appli over small pieces of the surface strips of from two to three feet lon The paper removes just enough the wet coat to permit the grou color to show through. This meth produces a most individual wall th is suitable in almost any room.

The sponge stipple finish, in ad tion to its decorative merits, has oth advantages. It is equal to any type room or personality. Where a nov and bizarre treatment is desired, where conventional tones are requir the sponge stipple is adaptable. A with this wall finish defects or strea from an earlier coat of paint can completely obliterated. It may be co fined to a two-toned effect, using on the ground color and one stipp color, or several stipple colors, harmony, may be used. A sponge sti pled wall is best secured with a de sea wool sponge, wet with the finis ing coat of paint, and gently tamp about the surface (in small sectio at a time) after the ground coat h dried. The motion should be circul rather than straight in line. Too, t effect aimed at should be sort of car fully careless, and each area gone ov as little as possible. Where restraint used in applying this finish the resu is very lovely, but when the san spot is repeatedly stippled it easi may become blotted.

A most fitting wall decoration, complete the charm and daintiness a feminine bedroom, is the lace-sten finish, a method which employs la

(*Continued on page 174*)

OF FINE HOMES



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INTERIORS



OR interior trim, doors, veneer. paneling and hard durable floors, rch is ideal. Its indescribable auty in marvelous transparent ns that enrich the attractive birch in, wins the enthusiastic admira- n of everyone. Available in many ors and tones—delicate orchid, tel green, royal blue, mellow owns, silver gray, amber, rich rare ony, natural or golden, and many ers—these new finishes permit a ferent decorative scheme for each om, all equally lovely.

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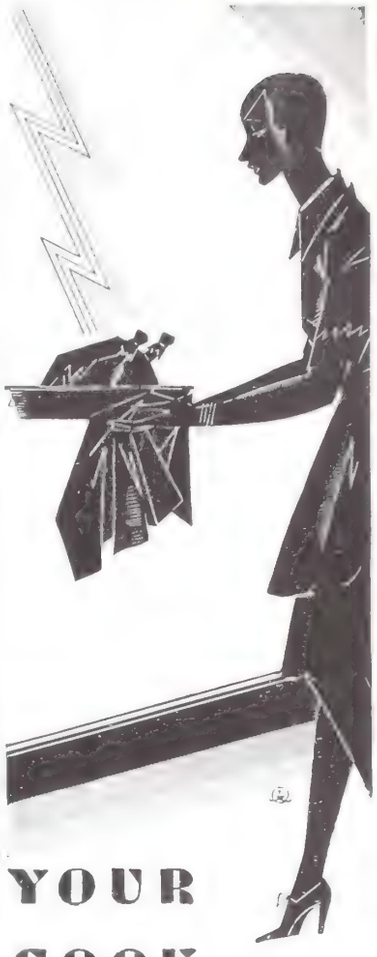
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H G 2 29



Can your window shade rollers *imitate* mice *and* pigs?

Sh-h-h-h-h! Step by step, Harold tiptoed toward the window. That shade must go down or dear little Harold Junior would awaken an hour earlier in the morning. Cautiously the trembling father pulled at the shade cord.

Errr-ug-un-errr, grunted the roller. It sounded like dawn in the barnyard and the chorus of awakening animals. After three minutes of breath-holding, Harold mustered up enough courage to try again.

E-E-E-E-E-E-K, squeaked the roller—like an army of embattled mice marching to exterminate a cat.

And after that, Harold didn't need to be careful.

* * * *

WHEN your patience with those old shade rollers (the jumpy, squawky kind) is exhausted, go to your shade man and tell him that you think life is too short to be wasted juggling with old-fashioned rollers. Tell him you want the NEW *Columbia* Rollers on your shades —the kind with 30% to 40% reserve power—nickel plated ends — RUST-PROOF — self-lubricating bearings that are QUIET.

Columbia SHADE ROLLERS

Used Everywhere in Beautiful Homes



Made by the makers of *Columbia* Window Shades and Shade Cloth

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The Crowning Achievement *of the* Potter's Art

TE-PE-CO Porcelain Kitchen Sinks and Laundry Tubs are now being furnished in delicate tints or marbleized effects. To the sanitary perfections of Te-pe-co Solid Porcelain and Vitreous China is now added the charm of color-tones that blend with whatever decorations your taste may dictate.

Those housewives who have had the opportunity of testing the relative enduring qualities of Te-pe-co ware and other materials realize full well how much more easily is dirt and grease removed from its surface and how enduring that surface is. These sanitary and economic qualities will be found in like degree in Te-pe-co colored ware.

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National Showroom—New York City
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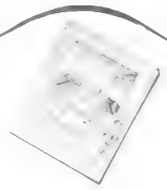
Branch Offices
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Our Guarantee

We, of the Trenton Potteries Company, make but one grade of ware, the best that we can produce—and sell it at reasonable prices. We sell no seconds or culls.

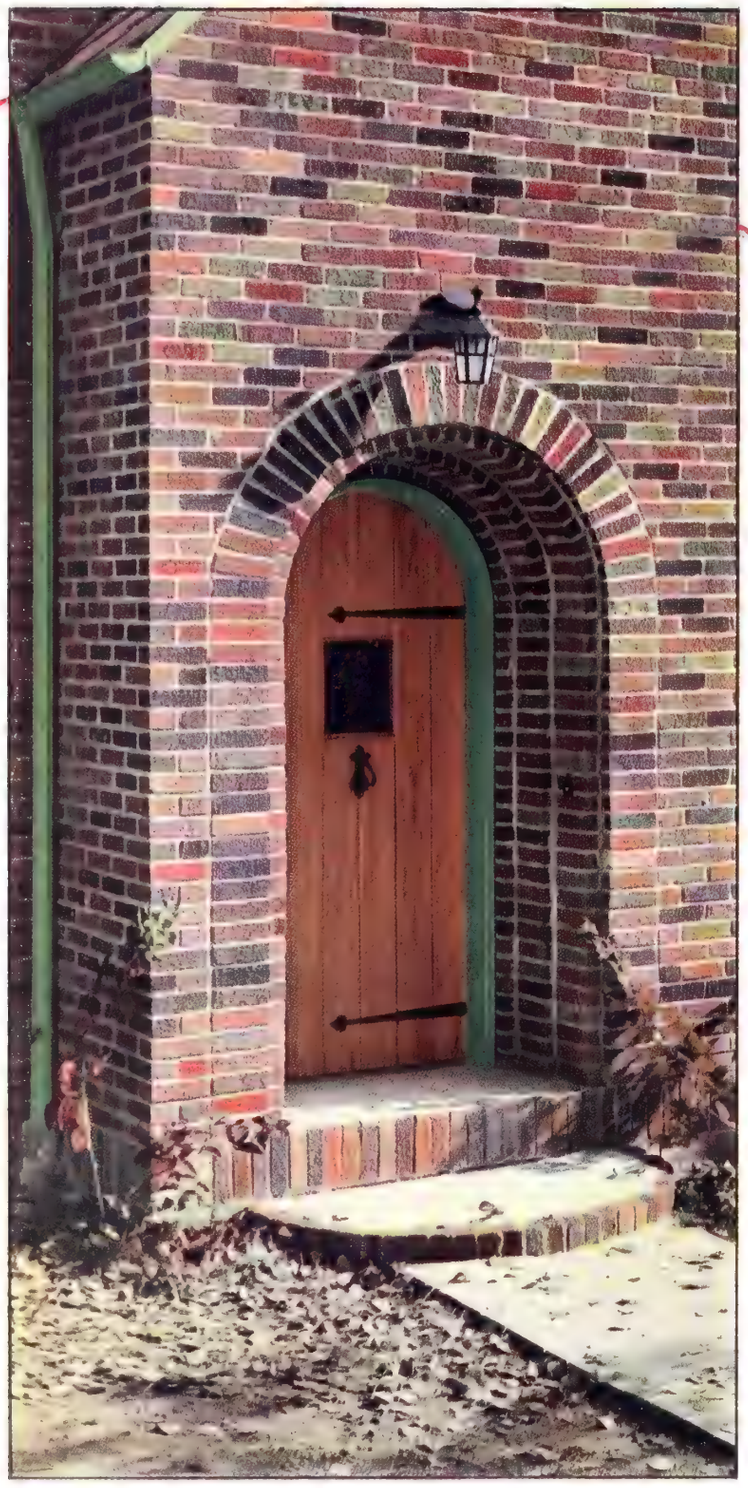
Our ware is guaranteed to be equal in quality and durability to any sanitary ware made in the world. The Te-pe-co Trade Mark is found on all goods manufactured by this company and is your guarantee that you have received what you paid for.



A copy of "Bathrooms of Character", Edition V 2, together with color chart showing the various tints and graining of Te-pe-co ware, will be forwarded upon receipt of 10c in postage.

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WOULDN'T you like to call this house—home? Doesn't its cordial lines bespeak hospitality, good cheer, fine taste? The excellent design is due to the architect's skill—its splendid beauty is due to the rare texture and warm color of Forestblend Face Brick. This remarkable brick has in its color range the delicate blue of the sky, the flaming reds and yellows of a glorious autumn leaf, the subdued tones of the trackless forest. This color is natural, inherent to the clay, in which it is fire imprisoned—forever. In a Forestblend home upkeep costs are small (it never needs painting)—insurance costs are low (it is fireproof), and the owner has the satisfaction of knowing that the passing years will only mellow the beauty of his home.

If you seek a home of permanent beauty write today for "Beauty in Brick," the Finzer Plan Book of model homes. It contains illustrations of many beautiful dwellings, one of which is surely your ideal. The cost is only fifty cents. Complete plans and specifications for all homes in the plan book are made available at very reasonable prices.

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Forestblend

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KICK out the foul smelling, insanitary garbage can — and with it the dangerous basement rubbish pile, cause of 75% of residence fires and an eye sore always in the way! Any *new* home can have the *Chimney-Fed* Kernerator. Just drop all garbage and waste into the handy hopper door — it falls to the basement incineration chamber where an occasional burning destroys the air-dried accumulation without odor. A match does it—no fuel required—the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.

The *Basement-Fed* Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.



Chimney-Fed Kernerator — Should be in the plans and can seldom be installed in an existing building.

5 or 6 Room Residence Model $90. Masonry about $50 additional. Write for booklet.

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132 B



Trenton, New Jersey, which may today be seen at the Metropolitan Museum



The old RUNYON HOUSE
was vibrant with patriotism and joy

". . . It was one of the early anniversaries of the Declaration of Independence. And at the old Runyon House had gathered nearly every person of consequence in Trenton to rejoice over the blessings of Independence.

Truly the ballroom on this notable evening presented a brilliant picture. Laughter, music, dancing, powdered and pompadoured gentlemen bowing deeply to beruffled beauties. A spirit of fine patriotism and joy was everywhere . . ."

A BOOKLET OF AUTHENTIC COLONIAL ENTRANCES WILL BE SENT UPON REQUEST



Hartmann-Sanders has recently published a booklet that will interest those who build homes in the historic Colonial tradition. The booklet illustrates a notable group of entrances of authentic early American inspiration . . . many being almost exact duplicates of famous originals, now on display in the Metropolitan Museum. The booklet tells how Hartmann-Sanders entrances are finely hand wrought by skilled craftsmen, who understand from long years of experience, every artistic detail. Write for the booklet. No charge, of course. Hartmann-Sanders Co., 2165 Elston Avenue, Chicago. Eastern Office and Showroom: 6 East 39th Street, New York City.

HARTMANN-SANDERS
PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT



Oh! to escape from the Commonplace





IT'S hard to be original *and* economical when building a home. But—whisper—here's a secret—if you'll avoid commonplace hardware, *much* can be done. Equip your doors, windows and cupboards with genuine Forged Iron Hardware by McKinney. Its designs carry out the very spirit of romance. Rugged beauty is in every graceful line and sweeping curve. You *can't* have an ordinary doorway with such hardware.

Pieces of every essential type are available to outfit a house complete: Early American, Dutch, Colonial, English, Spanish, and Italian. Best of all, the cost is surprisingly reasonable, and builders' hardware merchants carry it in stock. A brochure showing representative pieces will be gladly sent on request. *McKinney Mfg. Co., Pittsburgh, Pa.*

¶ *Hear the* McKINNEY MUSICIANS every Sunday, 4:30 P.M. Eastern Time, 3:30 P.M. Central Time: WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WLW, KYW, KWK, WREN, KSTP.

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Please send me, without obligation, the items which I have checked:
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Luxurious Transportation Sport and Recreation

PRESS the starter button on your Chris-Craft and a wondrous panorama of outdoor pleasure will unfold.

With a Chris-Craft the business man can get his needed outdoor recreation while he has capacity to enjoy it—can give his family the clean outdoor thrills and pleasures that build both health and character.

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East, west, north and south—in every boating community in the United States and in foreign countries—there is now being exhibited the most outstanding fleet of Chris-Craft motor boats ever created.

Thousands of families, many of whom have never owned a boat before, are planning now for a Chris-Craft year—a year of freedom—of joy—of health—of clean, wholesome sport for the young folks.

See your Chris-Craft merchant today. Let him show the actual boats help you select the model best suited to your needs. There are eighteen of them—runabouts, sedans, commuters, cruisers—including one that will suit your purpose and purse.

Deferred payments if desired. Chris-Craft representatives in principal centers throughout the world. Ask for our complete new descriptive catalog.

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World's Largest Builders of All-Mahogany Motor Boats



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18 models

Runabouts - Sedans
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22 to 38 feet
30 to 45 Miles an Hour
82 to 225 Horsepower
8 to 26 Passengers
$2235 to $15,000



Exhibited vase of German 19th Century Berlin [illegible] and cover. Pâte-sur-Pâte panels, painted decoration

PÂTE-SUR-PÂTE POTTERY

(Continued from page 132)

nearly all pieces of even the finest pâte-sur-pâte porcelain, those of the 19th Century, usually have a bad color effect. That we could develop a greater appreciation of its worth through understanding just what it is.

Pâte-sur-pâte is a sort of ceramic production whose name is derived from its peculiar method of decoration—"paste *(pâte)* on paste." The [illegible] which the effect of Wedgwood's cameo jasper ware, but it is highly glazed, infinitely more delicate and exhibits more subtlety in the modeling of the decoration. Upon grounds of one or two hues each of grey or green, or on a ground either of dark or of medium light brown, the [illegible] fully applied, a white paste being employed, thinly laid on in successive layers which process builds up the modeling of the design. The [illegible] modeled with a brush, and no tools [illegible] required to bring those parts that are in higher relief to the desired thickness. The decoration as it thus stands is somewhat rough and requires careful trimming, modeling and refinements, specially for obtaining rounded surfaces, such as the artist desires in figure work. This has to be accomplished with a sharp cutting tool and requires great judgment and skill. The relief decoration having been formed, the piece is placed in the kiln for a first firing. This is done to weld together the body *(pâte)* and the superimposed *pâte* of the decoration. The firing brings the piece to a proper hardness to permit its being dipped in the glaze, after which it is withdrawn and given a final firing. This final firing is, of course, the crux of the operation. More often than not the firing is unsuccessful, and all the work that artist-craftsman has lavished upon it with such care unhappily comes to naught. In the first firing, so anxiously attended in consequence of this uncertainty, the white paste of the decoration requires that precise degree of heat which will fuse the paste to just such an extent as will insure only its thicker portions remaining white, the thinner portions, (draperies and the like), permitting the grey, green or brown ground to be seen somewhat faintly through the translucent or transparent glazing. This gives peculiar delicacy to the relief, a beauty quite its own and one not to be arrived at or imitated in any other manner. One would not, for a moment, confuse it with the sharp and clearly defined decoration so characteristic of a Wedgwood piece.

The pieces here illustrated by courtesy of the Pennsylvania Museum, the

(Continued on page 164)



(Left) Chinese vase, Ch'ing Dynasty. (Right) 14th Century Chinese Ming-Ch'ing vase. Two examples of Chinese Pâte-sur-Pâte decoration. Courtesy Boston Museum of Fine Arts

Winter - - -
Is Ruthless to Your Beauty

Bitter winds that rob the skin of its precious oils and mercilessly etch in crow's-feet, wrinkles . . . biting cold that casts the face in a mold of weariness, dullness, *age* . . .

"Science alone can keep your youth, your beauty safe from the ravages of winter!" warns HELENA RUBINSTEIN. And you who are beauty-wise will heed the warning, for it comes to you from a master chemist and dermatologist—from one who has awakened the beauty consciousness of millions of women all over the world.

For you has Helena Rubinstein created her amazing beauty-builders and protectors of beauty . . . unique washes and cleansing creams that work down beneath the skin's surface, swiftly rendering every pore immaculate . . . unguents that restore to ageing, weathered skin its youth essences . . . animating lotions that are veritable elixirs of beauty!

Build your beauty from day to day . . . make it immune to Climate, to Time itself, with these marvelous creations whose work begins where nature's ceases!



For Cleansing Use
Water Lily Cleansing Cream, which contains youth-renewing essences of water lily buds. It leaves the skin immaculate and youthinned. 2.50, 4.00

Revivify Skin and Eyes
Apply Valaze Extrait, a gently instantly effective rejuvenating lotion. Lifts the tired look from face and eyes . . . a benediction to all skins. 2.50, 5.00

Clear, Animate, Bleach
With Valaze Beautifying Skinfood, Helena Rubinstein's skin-clearing masterpiece. A purifier and refiner which gives the skin an exquisite transparency. Should be part of the daily regimen all year round. 1.00, 2.50, 4.00

To Correct "Shiny Nose"
Valaze Liquidine—removes oiliness and "shine" instantly, imparting a most flattering finish. Indispensable to exquisite grooming. 1.50

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—correct oiliness and tighten the pores with Valaze Beauty Grains. A most unusual creation for quickly and efficiently normalizing coarsened, cloudy and greasy skin. Used instead of soap. 1.00, 2.00

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Nourish the skin daily with the rich rebuilding Valaze Grecian Anti-wrinkle Cream (Anthosoros), a remarkable corrective and preventive of dryness, lines, wrinkles, hollows. 1.75, 3.50, 6.00

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Valaze Youthifying Eye Cream—a most remarkable creation designed to keep the eyelids firm, waxen-smooth. Restores youth to lined, shrunken eyes. 1.25, 4.00

Drooping Chin—Baggy Eyes
—require the permanently bracing tightening Valaze Georgine Lactee. A truly wonderful preparation vital to flabby, sagging contours. 3.00, 6.00

For Smart Make-Up
Water Lily Foundation—makes powder and rouge doubly adherent, doubly flattering. 2.00

Visit The Helena Rubinstein Salons
for treatments that are the last word in the scientific care of the skin, the contour, hands, eyes and hair. Here too you will receive sound guidance on home-treatment and the art of make-up. And it is more than ever essential that you receive this expert advice *now*, at this trying season of the year.

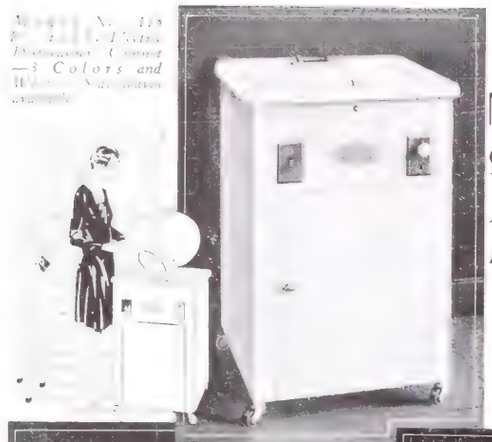
Personality Make-up
Helena Rubinstein has created for your special type of beauty the most enchanting powders, the most ravishing rouges and lipsticks, the most seductive eye make-up in all the world . . . accent your beauty with these inimitable cosmetics! 1.00 to 5.50.

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Model No. 108 Flat-rim type to tile or build in



IF you would be really modern and progressive (and modern living demands that of modern women)—you must disapprove of hand dishwashing.

If you really believed a simple machine could actually solve this age-old problem and you could have it without embarrassing your household budget, you would jump at the opportunity—wouldn't you?

You now have such an opportunity—any one of the new WALKER Models will banish all old prejudice and skepticism you may have had toward earlier types of dishwashing machines.

Your electrical dealer will furnish the portable machine for demonstration and sell it on easy terms. For WALKER Dishwasher-Sinks, consult your Plumber. WALKER DISHWASHER CORP., Dept. 717, 246 Walton St., Syracuse, N. Y.

DO NOT PUT OFF ADDING THIS NEW INFLUENCE FOR HOME BETTERMENT. LET US NAME DEALER FOR DEMONSTRATION AND EASY TERM PAYMENTS

Ask our Kitchen Planning Dept. to prepare layout for your old or new kitchen without obligation. Send for Booklet, but also fill out rest of coupon.

WALKER ELECTRIC DISHWASHERS *Sink and Cabinet models*

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WALKER DISHWASHER CORP., Dept. 717, Syracuse, N. Y.

Send Booklet, "The Dawn of a New Day in Your Kitchen", and special information about ☐ Electric Dishwasher Sink ☐ Electric Dishwasher Cabinet ☐ Send instruction sheet for kitchen floor plans ☐ I would like a demonstration.

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(Names of your architect, plumber and electrical dealer appreciated)



As a background for the Rose garden an old, pleached Pine arbor has aligned with the entrance gate. The latter is simple and flanked by Pines

PLEACHED ALLEYS

(*Continued from page 162*)

however, are those which have a natural tendency to inosculate; that is, to grow together where they touch each other and this union is broken by friction or otherwise. Of this sort the Beech (*Fagus sylvatica*) and the Hornbeam (*Carpinus betulus*) are most common. The American Beech and Hornbeam have just the same peculiar properties and are just as useful except that the American Beech transplants badly. The Lindens are excellent for making pleached alleys, and so too are the Hazelnuts, of which there are a number of species. Where climate admits, the Crepe Myrtle (*Lagerstroemia indica*) with its pink and white fringed blossoms would be a charming subject. In eastern North America the Flowering Dogwood (*Cornus florida*) would make an ideal plant for this purpose. I wonder that no one has tried this lovely tree with a few of the pink variety interspersed. What a glorious picture it would be in spring with its flowers, and in the fall with brilliant fruit and colored foliage! I know of one pleached alley in this country made of Golden Willow (*Salix vitellina*) and it is very effective indeed, especially throughout the winter months, but a good deal of care is entailed in clipping, tying and bending the branches.

In the pleached alley proper no framework is used; the structure is formed entirely by interlacing stems and branches of the plants. However, a few wires are permissible and if these are used Wistaria and even the Grapevine can be fashioned into a lovely archway. I am told of a place where the common Privet (*Ligustrum vulgare*) is used to form a green alley. It does not recommend itself very much to me, but in a warm climate the broad-leaved Shining Privet (*Ligustrum lucidum*) would make an ideal subject. There are other plants that might be used but these mentioned above are sufficient proof that there is no dearth of suitable material.

Now, as to planting, first of all a proper trench should be made and filled with good garden soil enriched with fertilizer; the plants, trimmed to a single stem and the lateral branches shortened to mere spurs, should be planted about eighteen inches apart. If Hornbeam, Beech or Hazelnut is used, the plants should not be placed perpendicularly but at an angle and in opposite directions in such a manner that they cross above the middle at which point the bark should be broken or sliced with a knife and the plants tied. In a few months a natural union will have taken place. Pruning to a single shoot should be continued until the plants meet in the center of the archway; then the lateral branches may be allowed to intercross and interlace and so the pleached alley becomes an accomplished fact. Trimming and feeding are the only other cultural details necessary.

A century is not the compass of the pleached alley's life span. Properly planted and tended it is as permanent a garden ornament as any living bush or tree can be.



Trees at Meadow View Farms, estate of Mr. F. Wallis Armstrong, Moorestown, N.J.

The Bartlett Way

The safe way is the science way

TREE hygiene and surgery are not new, but their recent development as a definite science is. To just this factor is due the rapidly increasing practice enjoyed by the Bartlett Associates in this highly specialized service. When your trees mean so much to the enjoyment and value of your home, it is no more than sound sense to entrust their care to those who are guided in their judgment and actions by facts only rather than haphazard guesswork or rule-of-thumb methods.

This is why the Bartlett way is gaining increasing recognition by those critical of results. For Bartlett procedure is governed by a group of tree pathologists and scientists who conduct the famous Bartlett Tree Research Laboratories; such outstanding figures as Dr. William H. Rankin, chief pathologist; Dr. E. P. Felt, chief entomologist, and Dr. Carl Deuber, chief physiologist.

Naturally, being the surer way, the Bartlett way is the safer investment. Yet Bartlett charges are no higher. How long has it been since your trees have been examined? Or pruned? Or sprayed? Or fed? At your request a Bartlett Associate will gladly call to discuss your particular problems. There is no charge for such consultation. Address the nearest Bartlett branch office listed here, or the home office, Stamford, Conn.

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Accept This Gift–

The New Mary Pickford Sweet Pea

Most Beautiful of its Species—Grown by Germain in California– Named by America's Sweetheart– Have them in Your Garden This Spring at Our Expense!

YOUR garden can blossom this Spring with Mary Pickford's own choice of sweet peas—a new variety grown in her own garden. Because this famous star wears them at formal functions they are named after her—The Mary Pickford Sweet Pea. And we offer you a package this year free—without charge or obligation!

This offer is made primarily to get acquainted. For we want you to know *Germain's*—California's horticultural headquarters. Since 1871 our seeds, plants and bulbs have helped give California its reputation. Now we offer them to you at prices no higher than for ordinary varieties.

A Beautiful Catalogue Included

Send today for this package of rare sweet peas. With it we will also include a free copy of "California Gardening," our special 1929 catalogue edition de luxe. From this you may select many other varieties for your garden. The Mary Pickford Sweet Pea is but one of a thousand unusual offerings made in this famous catalogue.

Famous people in famous homes will make their selections from Germain's "California Gardening" this year. This edition is the finest yet to be published and shows many full sized illustrations of prize-winning beauties that you will want.

Send coupon today and receive these Mary Pickford Sweet Peas. They are our gift to you—our proof of Germain quality. You'll be rewarded when they bloom this spring. You'll find new delight in each bursting blossom. Do it now, before you turn the page!

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Growers of Seeds, Plants, Bulbs and Horticultural Specialties Since 1871



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Los Angeles, California

Please send me one packet of Mary Pickford Sweet Peas and your 1929 "California Gardening" without charge.

Name _____

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The Willow Gentian (G. asclepiadea) is a worthy species that requires a cool situation among large stones or low-growing bushes. Late summer brings its blue trumpets

FIRST STEPS WITH GENTIANS

(*Continued from page* 81)

wisdom should deter me from the admission that I have grown *acaulis* under every condition conceivable to my imagination and never induced a flower. Mrs. Clement Houghton grows it by the yard in her beautiful Chestnut Hill (Boston) garden, and it flowers amiably for Mr. Lown. But it is well known to be a capricious plant. The secret probably lies in the fact that there are numerous local species so closely resembling *acaulis* that it is not always possible to know which we have; and these different species differ in their requirements. From the granite (and this would indicate a dislike of lime) come *G. kochiana*, *G. alpina* and *G. excisa*, all of rather a dark and dull blue. From the limestones come *G. clusii* and *G. angustifolia*, pure and brilliant as to hue. E. A. Newell Arber *(Plant Life In Alpine Switzerland)* says that the common Bell Gentian, *G. acaulis*, is especially frequent on limestone soils.

The flowers of Gentians run to two forms: the trumpet or bell, and the star. Some of the most lovely (and difficult) take the latter form. Best known among these is *G. verna*, which has been characterized as "gloriously incalculable". In any case it has been more amiable with me than *acaulis* in the matter of flowering. A mixture of leafmold, sand and a little loam, with a plentiful admixture of stone chips, seems to suit it and moraine is often recommended for it. Certain it is that it should not be allowed to dry out during its growing season. One good parching under our burning suns will do it incalculable harm.

This lovely little plant is especially dependent upon companionship, so here is a list of congenial spirits that may be housed close about it: *Primula frondosa Androsace laggeri, Androsace carnea, Physoplexis comosum, Globularia nana, Veronica canescens* and *Erythraea diffusa*, an engaging relative with pink flowers. A handful

(*Continued on page* 170)



Reginald A. Malby

Gentiana acaulis, the common Bell Gentian, is rather finicky, but, once pleased with its conditions, a real gem among rock garden plants. Mr. Farrer recommends a rich soil mixture for it

HENDERSON'S SPECIAL OFFER



Giant Waved Spencer Sweet Peas

Brilliant Mixture Poppies

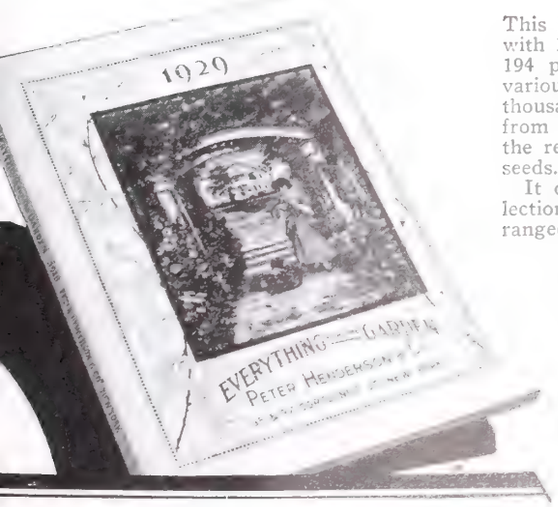
1929 Seed Catalogue and 25-Cent Rebate Slip —Only 10c

MAIL the coupon with only 10 cents, and we will mail you "Everything for the Garden," Henderson's new seed catalogue, together with the new Henderson 25-cent rebate slip, which will also entitle you, without charge, to the Henderson specialty offer of 6 packets of our tested seeds with your order.

These 6 packets are all seeds of our own introductions, and are among our most famous specialties—Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip Radish;—Invincible Asters, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas. These, like all Henderson's Seeds, are tested seeds.

For 82 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

Everything for the Garden



This is a book of 210 pages, with 16 beautiful color plates, 194 pages of rotogravure in various colors, and over a thousand illustrations direct from actual photographs of the results from Henderson's seeds.

It offers many special collections of vegetable seeds arranged so as to give a continuous supply of fresh vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

It is a complete garden book, and should be in the hands of every lover of the garden beautiful or bountiful —Clip the coupon now!



Early Scarlet Turnip Radish

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With every catalogue will be sent our Henderson Rebate Slip which, returned to us, will be accepted as 25 cents cash payment on any order of two dollars or over.

In addition we will include with your order, without charge, the Henderson specialty collection of three packets of Vegetable and three packets of Flower seeds as described above.

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Ponderosa



Big Boston Lettuce



Chinese Cypress Juniper

Hill's Evergreens

grow more beautiful year after year

PICTURE your home looking out from behind beautiful evergreens. Plant now and let Nature begin to do her perfect work in making your home more beautiful and valuable.

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"All the Truth About Roses"

"Roses, by Bobbink & Atkins," our revised Rose catalogue, is a comprehensive list of the best Roses in America. Many new and rare Roses are included in the 945 varieties presented in its pages.

Here you will find 290 Hybrid Teas and Teas, 124 H.P.s, Polyanthas and Rugosas, 531 Climber and miscellaneous species. All are truthfully described, with comments on their merits and demerits. Varieties are classified and arranged to make ordering easy. A copy will be mailed on request to those who intend to plant Roses.

Old-Fashioned Flowers

For Every place and purpose

Our collection includes many unusual and rare varieties—Heuchera in representative sorts, Physostegia, Potentella Hybrids, Silene, Mariatima flore Plana, Ericas in variety. Rock plants, woodland plants and lilies and old-fashioned flowers are described and priced in our catalogue *"Hardy Herbaceous Plants."* An alphabetical table indicates flowering period, height and color. A copy will be mailed on request to all who intend to plant old-fashioned flowers.

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Everything any nursery has and hundreds of items not available elsewhere

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Coldwell "Cub" Power Lawn Mower and Roller, shown above. Mows and rolls, simultaneously, 3 to 4 acres a day on one gallon of gasoline. Unexcelled for operating on hilly lawns. Moderate in price.

Wonderful New Power Lawn Mowers by Coldwell

A complete line of dependable machines in which have been incorporated the most advanced features known to lawn mower design and construction.

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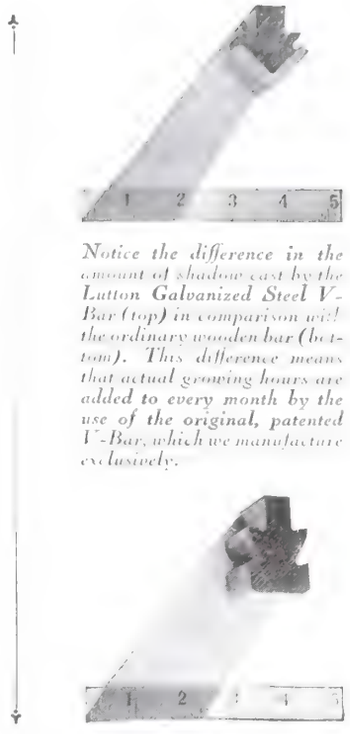
For every lawn there is a suitable Coldwell model . . . at the price you want to pay. See them at the local Coldwell dealers.

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Beautiful Lutton Solar V-Bar Greenhouse, built for Howard Coffin, Sapeloe Island, Ga.



Notice the difference in the amount of shadow cast by the Lutton Galvanized Steel V-Bar (top) in comparison with the ordinary wooden bar (bottom). This difference means that actual growing hours are added to every month by the use of the original, patented V-Bar, which we manufacture exclusively.

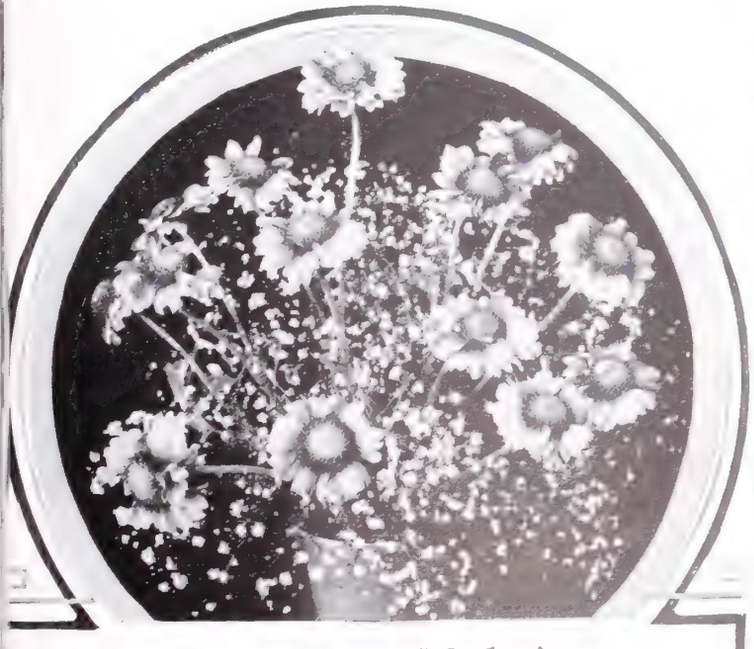
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FLOWERS in a riot of color . . . green vines heavy with grapes . . . fruits golden and rare—all these may be yours on drab winter days. Choose a Lutton Solar V-Bar Greenhouse. (Perhaps attach it to your garage where the same heating plant will care for both.) Only be sure it really *is* a Lutton Solar V-Bar. For this means ultra quality construction throughout, better ventilation, and the maximum amount of sunlight to nurture your plants.

Catalogue on Request.

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Nature Never Made A Lovelier Gypsophila

LARGE sprays of pure white, rosette-shaped flowers, much larger than the old form of Baby's-breath, come in late June, and continue to come until frost. Charming when used with delphiniums, gaillardias, and other flowers. Extra good 1-year field-grown plants 50 cts. each, $5 a dozen; 2-yr. 75 cts. each, $7.50 a dozen.

Four new Hardy Chrysanthemums, a trio of new Pinks, and a strain of new Day Lilies, are presented in our 1929 catalogue which will be mailed in February. Send for a copy.

THE BRISTOL NURSERIES, Inc., Box H, Bristol, Conn.

Kunderd Gladioli
Stand Supreme



Kunderd Gladiolus Book FREE

IF YOU have never grown Kunderd Gladioli you have a pleasant surprise awaiting you. Kunderd Glads are among the most beautiful in the world—and with good reason. Mr. A. E. Kunderd has been breeding, hybridizing and originating new types of Gladioli for nearly fifty years. He is the world's leading originator of Gladioli.

At the National Gladiolus Shows Kunderd Gladioli invariably carry off the majority of the important prizes. His famous Ruffled Gladioli are the most popular and beautiful to be found. The new Kunderd Laciniated type illustrates how exquisitely beautiful and dainty the Gladiolus can be when grown from Kunderd bulbs.

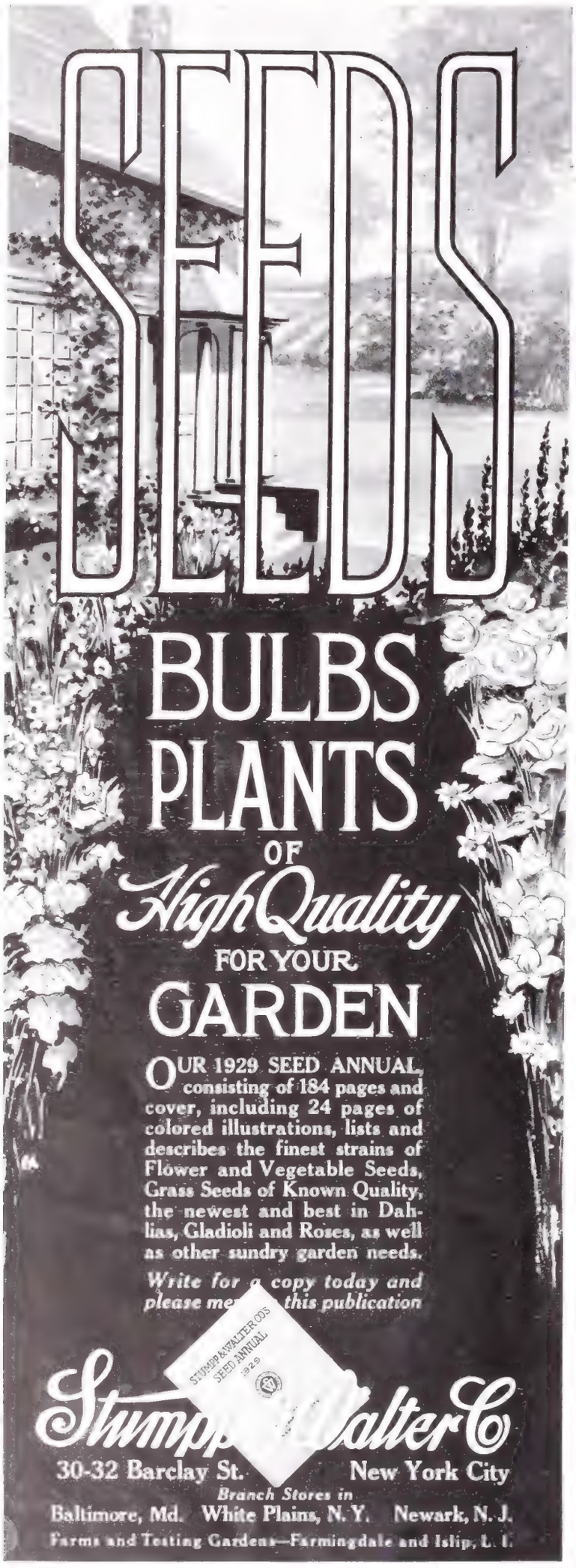
Kunderd offers his Gladiolus Book—FREE

Be sure to send for this valuable book. It is a real guide to growing the world's most beautiful flower. Mr. Kunderd's instructions—taken right from his many years of experience, make success certain. Hundreds of Kunderd Gladioli described, 43 illustrated in full colors. 63 new varieties introduced. Use the coupon, please.

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Dear Sir:—Please send me your FREE Gladiolus book.

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FIRST STEPS WITH GENTIANS

(*Continued from page 166*)

of little Daffodils and Crocuses also make good company for it. *Gentiana verna* is one of the first flowers to star the mountains as the snows retreat, and perhaps its blue is the finest known in the world of flowers.

G. angulosa is close to *G. verna* and is said to be altogether a more robust and tractable plant than the Spring Gentian, but I have not thus far succeeded in securing it. Two others of this lovely star group are beyond the skill of first steppers and, for that matter, of many who have long played the game. These are *G. brachyphylla*, said to gleam 4,200 feet high upon the Matterhorn, and *G. bavarica*, of spongy damp pastures of the higher calcareous Alps. I must here note that Sir James Cotter *(A Simple Guide To Rock Gardening)* says that *G. brachyphylla* is less difficult to grow than many of its tribe; but this is not in line with the great mass of testimony.

AN EASY SPECIES

Perhaps the most kindly disposed of all desirable Gentians towards first steppers is *G. septemfida*, an August-flowering species from alpine pastures of the Caucasus. Given a rather low situation on the rock garden in sunshine, and a deep soil compounded of leafmold, loam, sand and many chips (the last to ward off drought) this plant should thrive and increase and prove a most precious possession. Its slender stems are inclined to flop, and each is finished off at the tip with a head of lovely large soft blue flowers, well-opened bells, that on old plants are borne with great freedom and make a fine show. *G. lagodechiana* is a small edition of *G. septemfida*, and also a willing doer. It quickly forms dense little tufts of small leaves from whose midst arise many half-procumbent stems bearing clusters of fine blue white-throated blossoms. Both these plants are of great value to the rock gardener because of their late flowering. *G. freyniana* is another species belonging to this group, with flowers somewhat larger, of a fine blue paling in the throat.

Of the same general character as the foregoing, but a much taller and stronger-growing plant, is the Willow Gentian, *G. asclepiadea*. All who have seen its graceful masses among the rocks of the marvelous rock garden at the Edinburgh Botanic Gardens (where Gentians are grown with consummate skill) will desire to possess this plant. Two feet tall it grows, its long, bending, leafy stalks weighted with glorious blue trumpets in the late summer. It requires a cool situation among large stones or low bushes and a soil that is deep and cool. There is an albino form worth having, but among blue-flowered seedlings some will be found poor in quality of color; only the best should be retained.

H. S. Thompson *(Alpine Plants of Europe)* says that this species is most often found on limestone.

A number of excellent Gentians have been introduced in recent years from the regions of the Himalayas, and we are happy to be able to procure two of them in this country at the present time. These are *G. Farreri*, (Mr. Farrer's great find and introduction) and *G. sino-ornata*. Both are to be seen superbly grown at the Edinburgh Botanic Garden. They are growing on the lower reaches of the construction in a cool and friable soil of loam, leafmold and sand, and make a most dazzling display. These Gentians make tufts, that widen into mats, if luck attend you, of narrow pointed leaves out of which arise frail bending stems a few inches long, carrying enormous trumpet-flowers, one to a stem. *G. sino-ornata* is the stronger-growing of the two and its trumpets wear a more brilliant blue; ultramarine is perhaps a strong enough word to describe it, but there are softening purple shadows in the throat, and the long buds are suffused with buff and veined with black. I have seldom seen a more exquisite flower. Mr. Farrer describes his Gentian as Cambridge blue, but with me it has shown itself considerably paler, though of a most lovely and luminous quality, and the throat white. It has the characteristic markings on the exterior that give these flowers such real distinction.

ABUNDANCE OF BLOSSOMS

One of the proven delights of *Gentiana farreri* is that quite tiny specimens bear a most extraordinary number of blossoms, which is quite contrary to the rather stingy habit of the race in general. From experiments in my own garden I am induced to believe that these two plants are not averse to a good deal of acidity in the soil. It seems safe to affirm that these fine species, given reasonable care and comfort, are going to be a joy to rock gardeners. Of course they are still new-comers and we do not know a great deal about them, but thus far they do not display the skittish unreliability of such as *verna* and *acaulis*.

Of course all this is to say little enough about the great Gentian tribe; but first steppers will find their hands full and their hearts likely to be broken in the effort to garden-break even the few species enumerated. No mention at all has been made of the numerous fine North American species, but I hope in a later paper to give these their proper due.

I shall be glad upon the receipt of an addressed envelope to direct anyone interested to the sources whence seeds or plants of Gentians may be obtained.

Color — Fragrance — Charm and Interest are Attributes of the Water Lily Pool



4 Water Lily Pool for Every Garden

THERE is room in your garden, even though it be small, for a Water Lily Pool, or at least for a simple sunken-tub garden. Your Water Lily Pool will quickly become the center of interest in your garden, for the culture of colorful, agrant, beautiful Water Lilies, interesting, odd aquatic ants and ornamental fishes is fascinating.

Many make the mistake of thinking that the beauties id joys of a Water Lily Pool are only for those who have rge estates. Some of the prettiest Water Lily Pools are ocated in small gardens. Beautiful effects are obtained ith a simple sunken-tub pool surrounded by rocks and quatic plants.

Collection r Small Pool

$10

cludes 3 Water lies, pink, blue, llow; 20 Aquatic ants in 10 varieties; Goldfishes; 2 alico Fishes; Col- tion of Tadpoles, Snails and other avengers.



Complete Water Garden for only $5

Your choice of pink, blue, yellow or white Water Lily; 6 Aquatic Plants; 6 Border Plants; Water Lily Tub and Pair of Snails. All for $5

DeLuxe Collection of Water Lilies

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The Seven best Lilies — *Attraction*, large dark red. *Comanche*, bronze, crimson. *Morning Glory*, shell pink. *Chromatella*, deep yellow. *Juno*, large, white. *Mrs. Ed. H. Nutting*, blue. *General Pershing*, pink.

ollection of 60 Tadpoles, snails, gs, turtles, clams, etc., for pool — $5 | *7 Aquarium Plants, all interesting species, will be sent for only $1.10*

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"World's Largest Grower of Water Lilies"

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TREES · SHRUBS · PLANTS · SEEDS

If you plan to

Beautify Your Grounds

You'll want this Catalog!



The STORRS & HARRISON CO.'S 75th ANNIVERSARY CATALOG

YOUR FREE copy is now ready! Send for this unusually attractive catalog, which has been especially designed to make the Diamond Jubilee of America's OLDEST and LARGEST Departmental Nursery a memorable event. It contains features of utmost value to every one who plans to beautify his grounds this spring. For example:

—168 illustrated pages, some in colors.
—1973 new varieties and old favorites.
—EVERYTHING from a packet of seeds to a 15 foot tree.
—SCORES of special 75th Anniversary offers.
—MANY helpful Landscape Suggestions.

And a Cash Coupon

is included in each catalog giving a further saving on nursery stock of the famous "S & H QUALITY." No matter what you need to beautify your grounds, you'll find it in this catalog. And each tree, shrub, vine, etc., is backed by the reputation and experience of America's Oldest and Largest Departmental Nurseries.

Here Are Just a Few Attractive Offers from Our Big Diamond Jubilee Catalog



Regal Lily

Regal Lily Bulbs at cost!

Collection 10

Just one of the many unusual values you will find in our big 75th Anniversary Catalog. The Regal Lily is today the outstanding, most popular and most wanted garden plant. It was quite recently brought to America from Thibet, and every one who sees it, loves it, for it is very beautiful. It is hardy and easy to grow. Demand for the Regal Lily has exceeded the supply, and as a result prices are normally high. But to celebrate our 75th Anniversary we are offering, for a limited time, Regal Lily bulbs of blooming size at cost.

5 Bulbs **$1** 10 Bulbs **$1.90** 25 Bulbs **$4.50**

By Mail Post Paid

Lawn Group of Evergreens



Lawn Group

Collection 11

1 Norway Spruce, 3 to 4 ft. . . $3.25
1 Greek Juniper, 2½ to 3 ft. . . 3.00
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Estimated Weight Packed, 200 lbs. $13 Value Special **$11.70**

By Freight or Express Collect

Send this Coupon Now!

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Collection 1
1 lb. "S & H Velvet Sod" Lawn Seed, regularly, 85c
1 Dozen "S & H Old Glory Mixed" Gladioli, regularly, 60c.
"S & H" Landscape Booklet
By Mail. All for **$1.00**

Special Entrance Planting



Collection 2
2 Pyramidal Arborvitae 3 ft. to 4 ft.
2 Dwarf Swedish Juniper 2-2½ ft.
2 Pfitzer's Juniper 1½ to 2 ft.
$25 Value. **$22.50**
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If you prefer shrubs
Collection 3
2 Ibota Privet, 3 to 4 ft.
2 Spirea Thunbergi 18-24 in.
2 Red Barberry 3 yr.
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Perennials
Collection 4
Identification Samples
1 Artemisia Silver King.
1 Dicentra Eximea.
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1 Geum, Mrs. Bradshaw.
1 Heleopsis Golden Sun.
1 Rudbeckia Purpurea.
By Mail—All for **$1.45**



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Gentlemen: Please send me, **FREE**, your 75th Anniversary Catalog.

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50 varieties of Sutton's Seeds—Special collection for $10.00

THIS is the second year that Sutton & Sons have made this remarkable offer to American flower lovers—an opportunity to get fifty packets of Sutton's finest quality flower seeds at a price that is little more than half the catalog value. This special collection offers many of the varieties less commonly grown, but which make flower gardens distinctive, as well as beautiful.

By all means, order this collection now—in ample time to give the seeds a good start. Next summer your garden will be a blaze of glory, with a profusion of blooms that for size, color and form, will excel anything you have had the pleasure of growing before. Remember, Sutton's Seeds are acknowledged by all Europe to be the finest strains known. They are the same strains that are used on the large estates in England and the continent.

The collection includes these varieties

Aster, Park Pearl
Aster, Ball Beauty
Anchusa, Italica
Antirrhinum, Bright Pink
Antirrhinum, Orange King
Antirrhinum, White
Antirrhinum, Yellow
Antirrhinum, Tall, Mixed
Aquilegia, Long-spurred Hybrids
Aster, Perennial, Sub-caeruleus
Campanula, Sutton's Hybrids
Campanula, Carpatica, Mixed
Canterbury Bells, Mixed
Chrysanthemum, Annual, Double and Single
Chrysanthemum, Perennial, Shasta Daisy Westralia
Clarkia Elegans, Mixed
Coreopsis
Cornflower, Blue
Cosmea, Early Single, Mixed
Daisy, Giant Double, Mixed
Delphinium, Belladonna
Delphinium, Hybridum, Mixed
Dimorphotheca, Aurantiaca Hybrids
Erigeron Speciosus
Eschscholtzia, Special Mixture
Eschscholtzia, Ruby King
Gaillardia, Large-flowered, Single
Geum, Double, Mrs. Bradshaw
Godetia, Double Rose
Hollyhock, Double, Prize Mixed
Larkspur, Stock-flowered, Mixed
Lavatera, Loveliness
Lupinus, Polyphyllus, Hybrids
Marigold, Double African Tall, Mixed
Marigold, French Miniature, Mixed
Mignonette, Giant
Myosotis, Royal Blue
Œnothera, Afterglow
Pentstemon, Large-flowered, Mixed
Phlox Drummondii, Large-flowered, Mixed
Poppy, Mrs. Perry
Poppy, Bracteatum
Poppy, Orientale
Pyrethrum, Single, Mixed
Scabious, Pink
Scabious, Mauve
Stock, Salmon Beauty
Sweet William, Pink Beauty
Verbena, Giant Pink
Zinnia, Giant Double, Mixed

This exceptional collection will be carefully packed and shipped postpaid to any address in the United States, together with a copy of Sutton's catalog, containing a guide to horticulture, for $10. Send International Money Order. Address

SUTTON & SONS
Dept. 8 Reading, England



Sutton's Intermediate Antirrhinums. Seed packets, 60 cents.

Sutton's Seeds
England's Best

TULIP TIME IN SOUTH CAROLINA

(*Continued from page 82*)

baked through by weeks of hot, dry weather. In the early winter a light mulch of manure was given as food.

The second year the flowers were just as lovely and there were many more blooms, all large and perfect. But there was no spectacular increase apparent. After the tops had entirely died down and there was every indication that the bulbs were ripe, Mrs. Blake had them taken up.

The number harvested almost brought consternation! Old Herbert said: "Mis' Blake, there certainly is a passel of 'em. Where on earth did they all come from?" Where indeed? And where could boxes be found to put them in so varieties could be kept separate and where could they be put to ripen further during the summer? But boxes and places were found and bulblets were carefully attended to.

It was not until November came again and brought its planting time that the bulbs were counted. When one plants in drifts of a hundred, fifty on each side of a path, counting is an easy matter, and that is what was done. The beds were prepared the same way with the addition of a generous amount of bone meal. As the bulbs came up this spring they were lightly cultivated and an application of compost was worked into the soil. When the buds appeared another application of compost was made. All of which is more or less a prosaic story.

But there was nothing prosaic about those Tulips. Nor after one sight of the glowing path could one blame the Dutch. Tulip-mania is undoubtedly a perfectly justifiable state of being. In the spring sunlight when days were calm, the chalices were lifted so high above the leaves that it seemed as if an iridescent cloud hovered over the beds. When south winds blew they looked like huge butterflies or quivering hummingbirds dancing above the gray-green of Tulip leaves and Iris blades. The first year the bulbs were planted so that the pinks shaded into the lavenders, through the reds and into the bronzes. This spring the pinks melted into the lavenders, accentuated occasionally with a flash of deep purple. The bronzes drifted into a soft yellow, the whole theme appearing in ever deepening tones until the path led into the woods where Crabapple and Dogwood caught the song of spring and sang the finale.

The bulblets had been planted in a broad border along the road and were flanked with Iris. This was done so they could grow uninterruptedly for their blooming period in 1929. Not so. Those precocious Tulip babies all bloomed this spring. Their stems were not quite so tall, their cups not quite so deep as the older ones, but they were lovely. The more mature bulbs stood thirty inches or more above the bed and their cups were deep.

All are to nestle snugly in their out-of-door beds this summer and ripen under the summer sun. What the harvest will be next year remains to be seen.

Tulips sing but one melody in Mrs. Blake's garden. From the first of January, when warm days lure Scillas, Crocus and Pansies from behind the shelter of the rocks in the rock garden, through the riot of the Daffodils into the Tulips and Iris, Peonies and Roses, until the heavy frost lay low the last of the hardy Chrysanthemums, this garden is so beautifully managed that apparently it is at its height at all times and no bare beds and jaded looking plants ever tell of the passing of one cycle into the bloom of another. The twenty tried and true varieties which bloomed so valiantly and reproduced so prodigiously are Princess Elizabeth (pink), Reverend Ewbank (lavender), Edmée (rose), Dream (heliotrope), Bronze Queen, Cardinal Manning (violet), Moonlight (soft yellow), Phillipe de Commines (deep maroon), Louis IV (purple), Inglesbie (yellow), City of Harlem (red), Valentine (lavender), Clara Butt (pink), Apricot (yellow), Jubilee (purple), Massach (pink), Prince of Orange (yellow), Prince of Netherland (scarlet), Mrs. Farncombe Sander (red), and Psyche (pink).

HOUSE & GARDEN'S BOOKSHELF

OLD SILVER OF EUROPE AND AMERICA. By E. Alfred Jones, M. A. Philadelphia: J. B. Lippincott Company.

COLLECTORS of old silver, who read this book—and all of them should—will ask the question, "Has Mr. Jones attempted to condense too much in too small a space?" And the probability is that each of the collectors will find that the reply is "Yes". Those of us who are more familiar with old silver from long association, will be able to supply, by visualization, much of what this book has omitted. But such volumes as this should not be prepared with a view to finding its readers among the professional or among the experienced private collectors. Every author of such a book should address himself to the beginner and we certainly cannot admit that this present volume has fulfilled this intention.

Not so much because the text is lacking informative value, even if this is too brief. But rather from the point of the illustrations. Embryo collectors are like children. They have to learn the A. B. C. of the branch of antiques which they lean to for the moment. As their knowledge becomes wider so does their interest become keener. And, again like children, the beginner-collector of any antiques learns more readily if he acquires the rudiments through the medium of good pictures.

Here, this book demonstrates the short-sighted policy that prevails among English publishers—the lack of attention to the quality of the illustrative pages. None of the plates in this book are better than "fairly good"; others should not have been used. In most instances objects have

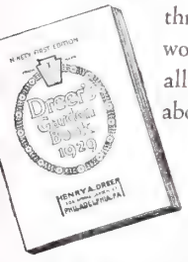
(*Continued on page 176*)



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ONSTANT striving after new high quality standards in Flower Seeds has won for the House of Dreer the patronage of the most exacting estate deners. The jobs of these men depend on their delivering the flowers to r employers, and our ever growing list of customers among estate deners best speaks for the quality of Dreer's Flower Seeds.

The maintenance of this high quality has brought about a volume of ness as interesting as it is diversified. The Asters, for instance. If all the ers grown from the seeds we sell annually were planted in a wreath three feet wide around the City of Philadelphia, there would still be enough to make a streamer just as wide, all the way out to San Francisco. But read the facts about The World's Finest Flower Seeds in



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It offers the choicest procurable in Seeds, Bulbs and Plants, and shopping through the Dreer Garden Book stands for economy, minus the risk of paying too little for doubtful merchandise. Your copy free for the asking, and please mention this publication.

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Saving labor costs—

building better lawns

Ideal Power Lawn Mowers mean low repair bills.

2 sizes roller type and 2 sizes wheel type. They cut close up to shrubs, trees, etc., slow down for corners—make a cleaner cutting job from first to last.

Send now for full particulars and prices on these practical power lawn mowers that mean better lawns.

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The

Beauty of Your Plantings Can Only Equal the Care of Your Selections

FINALLY, the effect you have so carefully planned will find expression only to the extent to which *quality* is the true characteristic of the plants you select. Assurance of that *quality* is found in the House of Barnes Bros., with whom *quality* and *integrity* are a tradition.

Soon the time will be here for making your spring selections. Let them be sturdy plants from the rugged New England environment in which Barnes Bros. plants are reared. Send for catalog now.

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ASPARAGUS



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Mary Washington Asparagus

Of the many varieties of Asparagus, the Washington is considered the finest, and no strain of the Washington near as good as the "Mary"—the best high producing tender, green asparagus for market and home use.

Plant an asparagus bed this Spring

Three years ago we planted this pedigreed seed, on some of the richest land in Glenwood Nursery—and now after careful cultivation and care we offer you these plants, for a quick cutting bed.

You can do it at little cost. Note these prices.

"BIG BUSTER SIZE"

Extra Selected Roots—3 Years Old

100 plants	$ 7.00
500 plants	30.00
1000 plants	55.00

Order now, read this guarantee

If upon receipt of shipment you find that these plants are not the largest and finest 3-year-old asparagus roots you have ever seen, send them back and we will return your money without question or controversy.

WRITE FOR FREE CATALOG

describing in detail many varieties of fruit trees, berries, shrubs, evergreens, perennials and everything for the small garden or largest estate. Address department "D".

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. . . unexpectedly

Mrs. "B" was a bit puzzled, not to say annoyed. She had planned a quiet week-end without guests.

But here were guests . . . uninvited. Very much in the foreground were people . . . picnickers . . . obviously individuals of very little "background."

These "individuals" could not have intruded if the "B's" had enclosed their country place with a trim and strong Anchor Estate Fence. When "B" returned from the golf club, he was reminded of this.

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ANCHOR Fences



FOR PAINTED WALLS

(*Continued from page 156*)

curtain materials as stencils. By use of this material it is possible to transfer intricate designs to wall panels, or, if desired, to cover the entire wall space with the delicate pattern of the curtain. The size of the stencil will vary according to the size of the design and the size of the wall or panel to be decorated. A wood frame similar to a window screen is needed, on which to tack the lace. No sags or wrinkles must be permitted to remain in the lace, and it should be stretched so that the design is not distorted. Then the stencil is given a coat of shellac, which holds the design in shape, although the stencil remains flexible and can be rolled. This type of stencil may be used on a smooth wall after the surface has been prepared with a ground coat of gloss paint or enamel, upon which, when the stencil is transferred, the light will reflect a silky finish. More commonly, however, it is used over a flat wall paint.

The plain stencil has many opportunities in a room that lacks interesting architectural features or whose walls need some finish to give it character. The variation of stenciled designs makes this finish suitable to both the formal room and the children's playroom. Innumerable color effects may be obtained, although these colors should be governed by the wall and ceiling colors of a room, by the trim and furnishings. One very attractive application is the stenciling of a narrow border design on plain walls to simulate panels. In the nursery the stencil may be employed to good advantage by decorating the walls with a border of animals or birds, or nursery rhyme characters, and in the bathroom a stencilled border with which is matched a design in the window curtains or the towels. Ready cut stencils are available in a variety of figures for all purposes and are applied over a flat ground coat of paint in much the same fashion as the lace curtain stencil.

Tiffany blending is still another of the many attractive wall treatments, and one of the easiest to accomplish. In the case of the graduated blend the finished walls show a shading of color, starting dark at the bottom and fading off to a very light note of the same color at the top. The preparation for this finish is the same as for the others, after which horizontal stripes are painted on the wall, the bottom stripes containing more color than those higher up. This is done by easing off the pressure on the brush, and the stripes are spaced farther apart as the work proceeds upward. Then, beginning at the top the stripes are blended together with a stippling brush or cloth, and the final result is a perfect shading from floor to ceiling.

With such a variety of interesting wall finishes it is quite possible to decorate a house so that it will have no two walls alike, and to introduce into a room a background of harmonizing color that will not become monotonous. Paint, on wall surfaces, is a decorative medium of distinction, to be used with discretion and good taste.

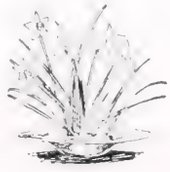
EARLY EUROPEAN STONEWARE

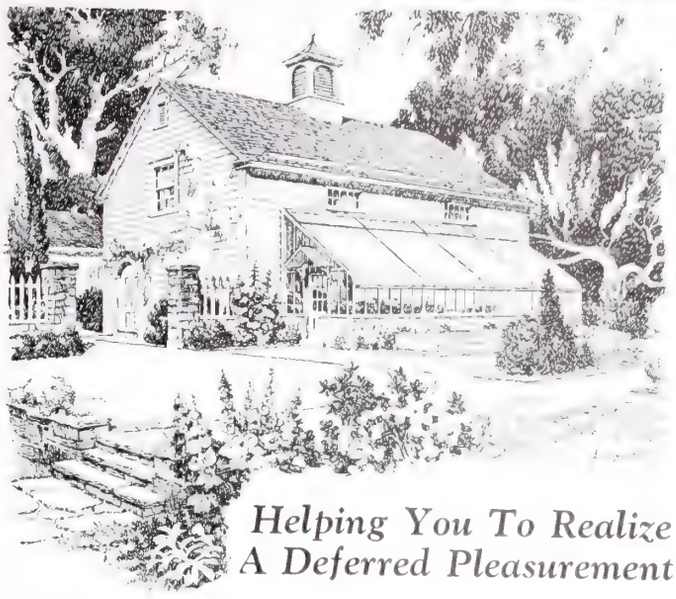
(*Continued from page 148*)

found with something of a lustrous surface. Both the Raeren and the Frechen potters were partial to the type of decorated vessels known as "Greybeard," "Longbeard," or "Bellarmine," displaying a grotesque bearded head on the neck of pieces, and sometimes on the body, or repeated, burlesquing, it is said, Robert, Cardinal Bellarmin (1542-1621).

The Bavarian brown stoneware of Creussen was enriched with enamel colors, as was the Nuremberg earthenware. The Creussen "Apostle" jugs are of much interest, and of course rare. As their name suggests, figures of the Apostles enter into the ornamentation. Biblical subjects were, indeed, great favorites with the German potters. Some of the Creussen pieces are blue in ground and bear polychrome decoration.

Lovers of ceramic art will be well repaid for turning to the study of Continental European pottery, and there is much to be learned about this old-time stoneware of the Rhineland and Flanders, great-great-grandfathers, the old "Greybeards" may be called, of the later stoneware of England. I suppose even the most indefatigable and fortunate collector would come upon a hundred delicate, beautiful, perfect Chelsea shepherdesses and Bow Shepherds before coming upon a single fine Siegburg *canette*, Raeren or Frechen *Bellarmine*, Westerwald *Good Samaritan*, Creussen *Apostlekrug* or an exceptional piece of true *Grès de Flandre*. Pieces of this sort do not lurk languorously in unexpected village antique shops; it is highly probable that one may not come upon them at all, unless in some museum. Still, King Alfred's Jewel was stumbled upon in Somerset! At any rate possession is not always a requisite to appreciation, else museums would have no interest to anyone but an official.





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This greenhouse shown was a special one. Thereby hangs an interesting tale. Want it?

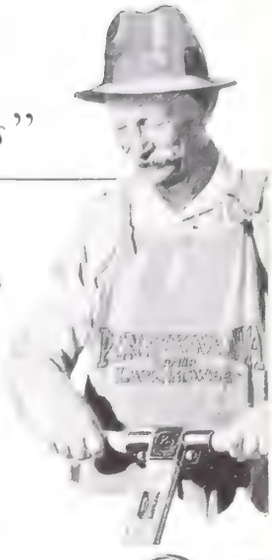
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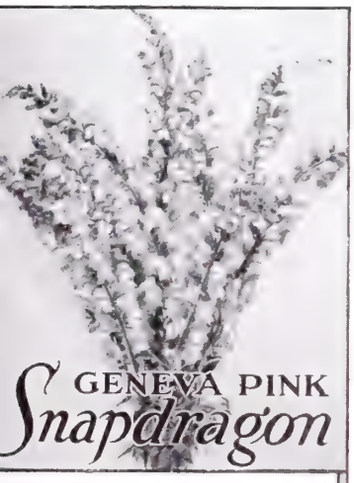
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The Aristocrat of all Fencing



Pronounced by landscape architects to be the most beautiful fencing on the market.

MADE of whole round Michigan White Cedar posts, rails and pickets left in the Natural Bark. No other fence offers just that same blending effect with Nature's background, and the curved top of this Fence which is brought into relief by the soft silver grey tone of the sharp edged (not pointed) tops of the pickets presents a graceful appearance obtainable by no other means.

Produced in three designs. Under-curve, Over-curve and Alternate Over-curve and Under-curve sections, with several different type gates from which to choose. Height Under-curve sections, maximum 48 inches; minimum 39 inches. Height Over-curve sections, maximum 57 inches; minimum 49 inches.

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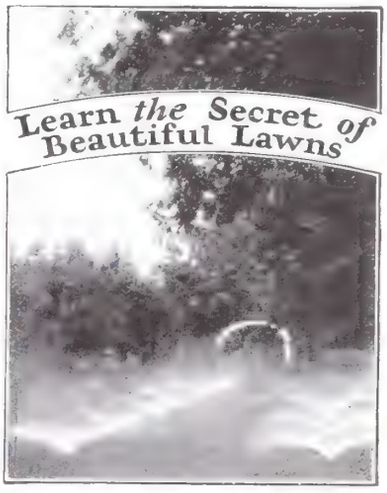
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PREPARE now for beautiful lawns next summer. You can laugh and loaf through the hot, dry months and still have rich, velvety turf and luxurious flowers around your home when you install the EVERGREEN concealed sprinkler system. This simple, efficient system puts artificial rainfall at your instant command with merely the turn of a valve. It may be easily installed at low cost by any handy-man. You should know about it.

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FEBRUARY - the month to plan for your garden

And here's something that will make all the difference between an ordinary garden and one with Old-World charm.

Garden Almanack
for FEBRUARY, 1929

1 F — Seeds of annuals and perennials should be ordered if this is not already done
2 S
3 S — *Sent coupon for Dubois catalog.*
4 M — Trees and shrubs should be ordered from the nursery. Prune the grape vine.
5 T
6 W
7 T — *Interesting pictures of Dubois garden just arrived.*
8 F — Sow vegetable seeds in the greenhouse or frame – early tomatoes, cabbage, cucumber, beets, celery.
9 S
10 S — *Found could make lovely note garden by erecting Dubois fence.*
11 M
12 T — Get flats prepared for seeds to be started indoors. A light open soil
13 W — with plenty of drainage is
14 T — essential.
15 F
16 S
17 S — *Our Dubois fence arrived!*
18 M — Prune shrubs which bloom on new
19 T — wood, such as grape, hydrangea,
20 W — rose of sharon, H. P. roses, mock
21 T — oranges, etc. *Old Bill Foster put up our Dubois in*
22 F — *only half a day.*
23 S — Spray lime and sulphur for scale and fungous diseases.
24 S — *Guilfords came for tea. Caroline adored our "old-world garden spot" created with our new Dubois.*
25 M
26 T
27 W — Prune trees and shrubs before the
28 T — buds begin to swell.

Garden Suggestions by DOROTHY GILES, *member, Garden Club of America; author of "The Little Kitchen Garden" and other garden publications.*

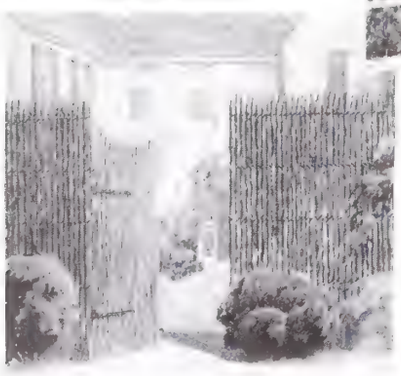
WHAT makes an English or French garden the very symbol of peace and quietude?

Not just their flowers . . . . nor even their air of antiquity. No, it has something to do, say people who know, with the way they're shut off from the world.

And that's done very largely by Dubois!

This famous French fence has been used for centuries to enclose gardens abroad. Not only does it provide an effective screen, but it forms an ideal background for flowers, sheltering against heavy wind or snow, and serving as a frame for the entire garden. Vines cling to it easily and need never be torn down,





as Dubois requires no painting. And because of its rare beauty and charm, neighbors are quick to welcome it as part of the landscape.

Dubois is the only genuine French woven wood fence on the market. Be sure to distinguish it from cheap imitations.

Dubois is made by hand, of split, live, chestnut saplings woven closely together with heavy rust-proof Copperweld wire. Comes in 5 ft. sections, ready to erect, in three heights: 6' 6", 4' 11", and 3' 10", with quaint gates to match. Lasts a lifetime. Moderate in cost

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Woven Wood Fence

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Please send me your free illustrated booklet on Dubois, containing photographs showing its many applications, complete details of construction, erection data, and prices.

Name.....

Address.....

City..... State..... 21



HOUSE & GARDEN'S BOOKSHELF

(Continued from page 172)

been crowded onto one page with an absolute disregard for their relative sizes, also to the advisability of showing characteristic details.

In a few instances the sizes of different articles are quoted in the index of the plates. But in very few. For example, one of the illustrations of American silver: on this page are two inkstands, a large cup and cover, and a kettle. The size of the cup is given as 11 inches high. Were we to presume this to be the approximate scale of the other objects—and most inexperienced collectors would do so—then the kettle would appear to be 4 inches high and the inkstands equally out of proportion to what they really are.

Another unfortunate instance of this "crowding" of too many objects on the same picture is that illustrating English standing salts and salt cellars of later periods. Actually these vary in height from sixteen inches to two inches. Yet to quote only one misleading instance on this page: an Elizabethan salt, sixteen inches tall, appears on the picture, smaller than one which is less than eight inches high.

Many enthusiasts of early American silver will take issue with Mr. Jones for the statement that Paul Revere was "the most conspicuous (silversmith) by reason of his part in the American Revolution and not of his superior workmanship."

We will and do commend Mr. Jones upon this effort to produce a brief history of the silver craft of different nations. But we feel that he could, with his undoubted ability and knowledge, have given us a better. Had he been less anxious to produce a *magnum in parvo* the probability is he would have come nearer to a *magnum opus*.

None the less this same abbreviated history contains much enjoyable and instructive reading; and despite the shortcomings we have observed, it is one that should find a place on the bookshelves of all silver lovers. For furniture and all other crafts, however attractive, will never offer quite all the lure that emanates from old silver. Nor does any collector, interested in this ware, ever become satiated with literature treating with his hobby. And of all present writers on the subject none has a more intimate acquaintance with early silversmithing than Mr. Jones.

E. W.

EARLY AMERICAN WROUGHT IRON. By Albert H. Sonn. New York: Charles Scribner's Sons.

TO most of us iron is merely iron. Consequently to the same "most" it offers little attraction. Now come these three volumes by Mr. Sonn which will convince the greatest skeptic that as much art is displayed in the iron objects wrought by the wayside blacksmith as that found with the work of other craftsmen.

The book relies, and relies successfully, upon the three hundred and twenty excellent plates reproduced from drawings made by the author. To turn the pages of the three volumes, slowly, is to realize a quickly increasing interest toward old wrought iron and a spirit of envy toward the draughtsman who has discovered so great a variety of examples.

One pleasing feature is the elimination of unnecessary prolixity. Such text, as there is, is restricted to a short but concise history of old ironwork, after which we are carried on by the pictures. With each of the latter a short description appears on the opposite page. This supplies the origin of the example illustrated and, often, historical data connected with it.

In this way we are shown the old wooden string latches and bolts of the early 17th Century and the more elaborate wooden fastenings that appeared soon afterwards. And so on to the splendid ornamental gates and iron fencing that still recall the splendor of Charleston and other cities in the South. It might be said that nothing is omitted for the three volumes cover everything from weather vanes to footscrapers.

The author tells us that "little, if anything, in the field of early American wrought iron" is distinctly American, but that the settlers from various parts of Europe impressed their own native traditions on the ironwork of the different colonies. These European influences may be followed in the examples illustrated. For instance, the knockers. There is the applied heart ornament, of the Pennsylvania Germans; the circular shape with molded decoration found in New Orleans but derived from the Italian styles; the applied scrolls of French origin, also found in New Orleans; and the numerous shapes that came from England and which are now to be found in different parts of America.

To further illustrate these resemblances sketches of European examples are included for the purpose of comparison and this adds much to the value of the work as a reference volume.

There is one point which many readers of this book may notice. The author frequently omits to supply the earlier name for some particular object illustrated. This is especially obvious in his description of the plates illustrating lock escutcheons. The interest in the many attractive styles of these would have been added to if more of them had been designated by their original names. This same remark applies to the sketches of the large hinges.

Not only will collectors of wrought iron be numbered among the readers of these three volumes but it is fairly safe to say that present day architects will also find them a source of inspiration. With the revival of interest in earlier styles it is not always easy to obtain a good prototype. But whether it be the design for a shutter catch, a thumb-latch, weather vane, or a pair of elaborate entrance gates, an original design in the "handwriting" of a clever artist is to be found among the plates that represent the indefatigable labor of Mr. Sonn.

E. W.



Dwarf Tree of Clapp Pear from which 3 pecks were picked last fall

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THE GARDENER'S SCRAP BOOK

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THE fact is not always realized that careful and intelligent pruning often has a great deal to do with the shapeliness of young stock bought from the best nurseries. Most of us think of pruning as being exercised only on fairly mature deciduous trees and shrubs, whereas the expert nurseryman begins it while his plants are still small and puts it into practice on very many of his coniferous species.

Shaping a tree by early pruning calls for considerable experience and knowledge of the effects that cutting in certain places will have. As far as the conifers are concerned, it may be well for the amateur to practice on one of the simpler groups like the Pines. Shaping of these should be done just as the new growth of the year has ripened. The theory is to prune only this new wood, thereby checking next year's growth in one direction and diverting it to another. Each year the process is repeated until, ultimately, the final effect is attained.

IVY ON THE GROUND

IN New England and the northern tier of States generally, the English Ivy will be found hardy as a ground cover even though it may winter-kill when grown on house walls or other elevated places. Apparently it needs no more protection than a few leaves scattered over it, plus what snow may fall and cover it during at least part of the winter.





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This is a seed catalog unlike others, a beautifully illustrated magazine of home gardening information, the culmination of 53 years of thoughtful service to American home gardeners.

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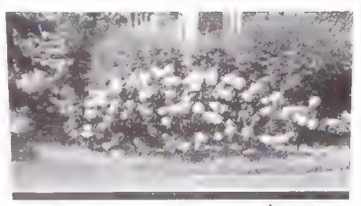
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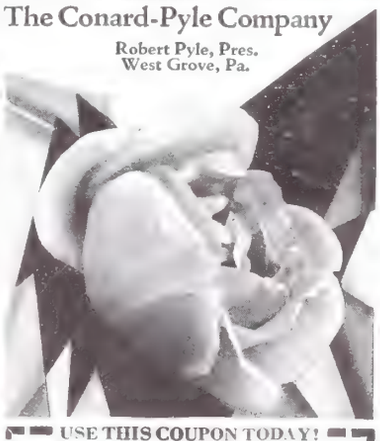
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THE GARDENER'S SCRAP BOOK

At first thought it may seem strange to use Ivy as a ground trailer, but the idea is really an excellent one which often leads to delightful effects. The vines are lovely along the margin of a pool or brook, or creeping along in the shade at the edge of a shrub border. They need little or no direct sunlight, nothing especial in the way of soil preparation, and are always ready to show their deep, blue-green leaves whenever a thaw lifts off their snow blankets.

LILACS ON PRIVET STOCK

EVERY year there crops up again the old argument as to whether Lilacs make better plants on their own roots or when grafted on Privet stock.

The proponents of the own-root plan claim that their system does away with all possibility of the Privet taking command of the situation and crowding out the Lilacs, but they say nothing about the fact that ungrafted Lilacs are slow to take hold and grow. It is the experience of experts that, when the grafting has been properly done and both stock and scion are as they should be, the Lilac part of the combination will send down roots of its own which gradually supplant and kill off those of the Privet. The purpose of the latter is to give the bush a strong, vigorous start and enable it to make good growth in its early years—a purpose which it fulfills admirably.

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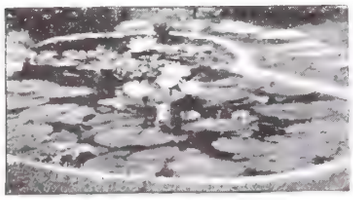


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ANNUALS FOR INDOORS

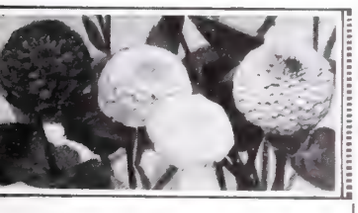
THOSE who have small greenhouses, conservatories or some sunny, warm room in the house where the air is not too dry for the welfare of young plant growth will do well to plant some seeds of certain annuals early in February. If Stocks, African Balsams and Calendulas are sown now they will yield flowering plants for indoors which will be a most welcome foretaste of the beauties which will follow when the outdoor season is really under way.

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PLANTS that live in pots—foliage species as well as those grown for the beauty of their flowers, in the house or outdoors—need occasional repotting into larger containers as they outgrow the ones they have been in for the past few months. Unless this is done the roots become cramped for space and the upper growth suffers severely in consequence.

There is more to repotting than most people realize. A pot one or two sizes larger than the old one should be used, and enough well-prepared soil put in the bottom of it to fill it about one-third full before the plant is set in. All being in readiness, the plant is removed from the old pot by inverting the latter and jarring its rim on the edge of a table to loosen the root ball and let it slide out into your hand without breakage. Loosen the ball a little if the roots in it are in a hard, tight mass and then set it on the soil in the center of the fresh pot. Fill in around and over the root ball with fresh soil which is pressed down firmly as it is put in—not packed down after the filling has been completed.

Thus handled, and supplied with a reasonable amount of water, plants will start in almost immediately to reestablish themselves and in a week should show noticeable new growth.



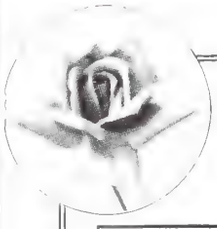
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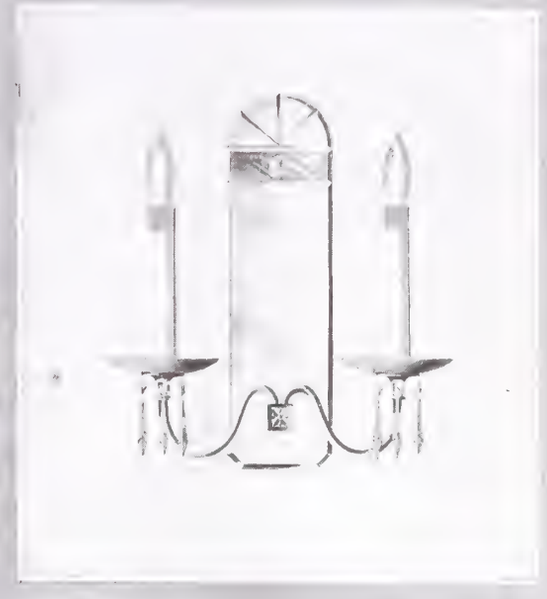
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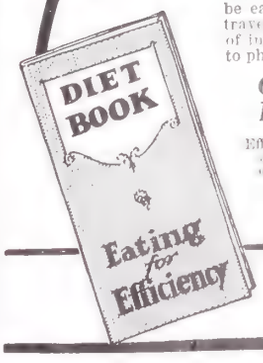
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You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.

We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of House & Garden is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things unin-vestigated.

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Campbell's
ctric Exerciser



de in 2 models—floor model and portable model

e You Troubled th Overweight?

you like to keep in good physical condition heavy exercise. Here is the practical solution your problem. Without physical exertion muscular development, you can still keep body and arms supple. Keep the entire body system toned up in glorious health with Campbell Electric Exerciser



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Fits the toilet bowl like a glove, off and on in a minute. Adjustable for old or new plumbing. Easy to clean, sanitation insured by exclusive patented features.

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SANITARY TOILET CHAIR



Does Your House Suit YOU?

Do you feel as though you lived in somebody else's house—the wrong entrance hall—the wrong dining room—the wrong windows that won't be fitted with the right curtains, *ever?* . . . Then you're already dreaming of your own house made just to suit you. . . . And you need House & Garden's Second Book of Houses.

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Look Years Younger



SEND coupon below for FREE book that tells how Kathryn Murray's Five Minute A Day Facial Exercises actually regain and retain the lovely skin texture and roundness of youth for thousands of delighted women. Read their enthusiastic statements of the wonders accomplished so easily, so quickly, so inexpensively. No creams. No straps. No treatments.

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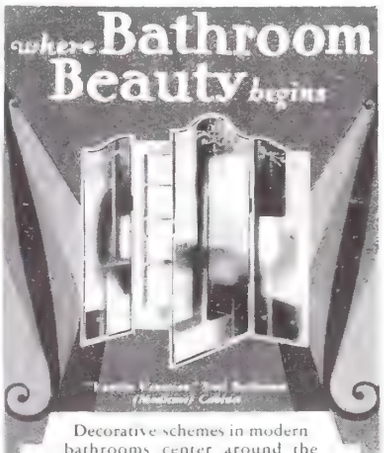
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City . . . . . State . . . . . .



Decorative schemes in modern bathrooms center around the new style medicine cabinets "Venetian" models, with all-mirror, etched doors, are most popular because the cabinet is completely concealed. The "Vanitie Venetian," shown above, has extra side wings—a beautiful, artistic fixture. Ideal for new or remodeled bathrooms

MORTON
MEDICINE CABINETS

last a lifetime. Made of steel, white enameled—permanently baked on. Sanitary, rustproof, harmonize with all makes of plumbing fixtures. Finest mirrors and plate glass shelves. Eleven models, to recess or hang on wall. Installed instantly. "Out of the carton into the wall." Priced from $6.00. Sold by lumber dealers, plumbers, etc. Send for free booklet.

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Manufacturers of Steel Cabinets for Over Forty Years
188 W. Lake Street, Chicago, Ill., U.S.A.

FREE Without obligation send me a copy of free booklet showing new styles in medicine cabinets.

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Upstairs, Downstairs, all about the House . . . the new *Telephone Convenience*



Telephones wherever you need them— a modern way to increase the living comfort of your home . . .

New ideas for greater telephone convenience suggest the desirability of having telephone service in nearly every room in the house. The Bell System's modern equipment makes it possible.

This added comfort can be had either with permanently connected instruments, or with portable telephones which can be plugged into conveniently located sockets, wherever they are needed. Telephones may be used for intercommunication within the house, too, without interfering with outside calls.

How convenient it is to be linked with all parts of your house no matter what room you happen to be in . . . or to have telephones in whatever rooms you wish . . . yet from these same instruments to be able to talk with neighbors, with friends and relatives in other cities, or with London and Paris!

Many families nowadays have two or more telephone lines. In such homes, incoming and outgoing calls are never delayed, for the additional lines give assurance that at least one will always be available for service. If desired, an entire line may be devoted solely to servants' use.

Nearly every room in your house would be more livable with a telephone or telephone outlet in it. The Telephone Business Office will be glad to have a representative explain just how these modern telephone facilities can be applied to your own home, at moderate cost. Call them today.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES

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MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK

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When you use a *smart figured wall paper*

In this charmingly conceived room the decorator has chosen a soft satin for the valance and side-curtains — to contrast pleasingly with the smart modern wall paper. And as a crowning touch to the beauty of the window, Judd Decorated Bluebird Extending Rods in Gray Armor finish were used.

You, in your home, can also give a decided air of elegance to your window drapings, of whatever type they may be, by using these famous rods. They are used by leading decorators everywhere. And you can be sure that whichever model you choose is fully authentic in style, is well and sturdily made, and is fully extending. Inquire for Judd Decorated Bluebird Rods at your favorite department, furniture or hardware store, or write direct to us and we will see that your needs are filled. H. L. Judd Company, Inc., 24 West 40th Street, New York City.

Beneath the soft satin valance and side-curtains, two fringed voile curtains are used, each mounted on a Judd Flat Rod. The silk curtains are suspended from Judd Decorated Bluebird Rod No. 9H6. The Decorated Extending Rods are priced at $1.50 to $4.00 each, complete with brackets, rings, etc.

J U D D
Drapery Fixtures

Write today for a free copy of our new booklet "Suggestions for Beautiful Windows." It contains a more complete description of this beautiful window and is fully illustrated with photographs of many other actual window treatments which you can easily develop with Judd Rods and Fixtures.



DJEDI...le parfum moderne

A century ago Pierre Francois Pascal Guerlain began to make perfumes in the shadow of the Arc de Triomphe... Today, Gabriel Guerlain, his sons and his grandsons create perfumes for the smart international set who mirror the mode of 1929.

The sweetness of those flower odeurs the Empress Eugenie loved... the sorcery of the Orient that swept Europe with the advent of Jicky... a new era heralded in gorgeous Shalimar... thus Guerlain, supreme interpreter, poured the soul of each succeeding age into his crystal flacons.

Today and tomorrow...there is DJEDI, le parfum de l'esprit moderne. Disturbing as the new art. Subtle as the restless modern mind. Created by Guerlain for women who are essentially of the period.

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GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

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New Cretonnes

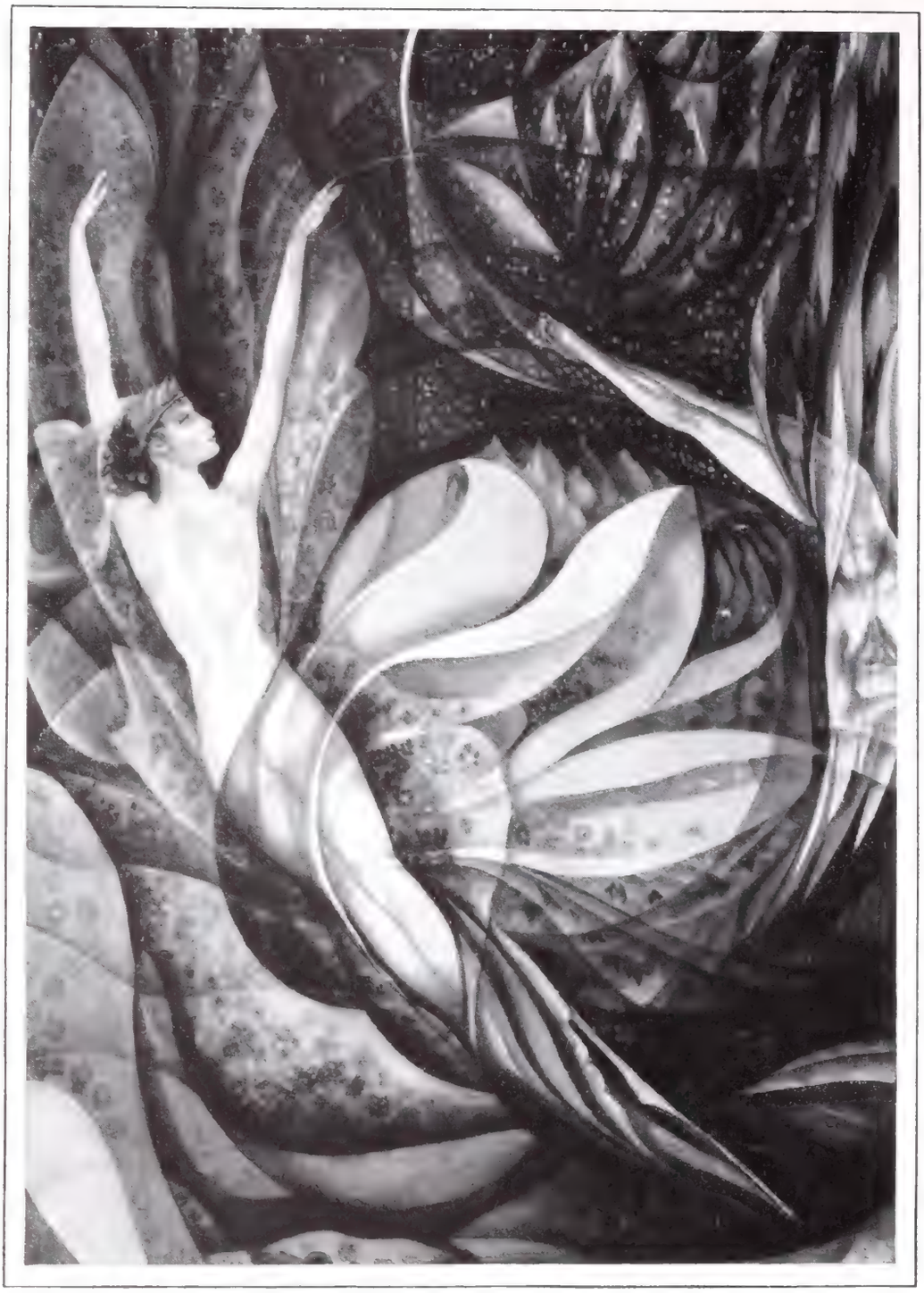
HAND-BLOCKED
LINENS AND
CHINTZES

that bring into the home the exhilarating charm of fields riotously abloom, or of cool, well-ordered gardens. Distinctive—in many instances exclusive—patterns chosen with care from the best European and American looms for persons of discriminating tastes.

UPHOLSTERY FABRICS
FOURTH FLOOR

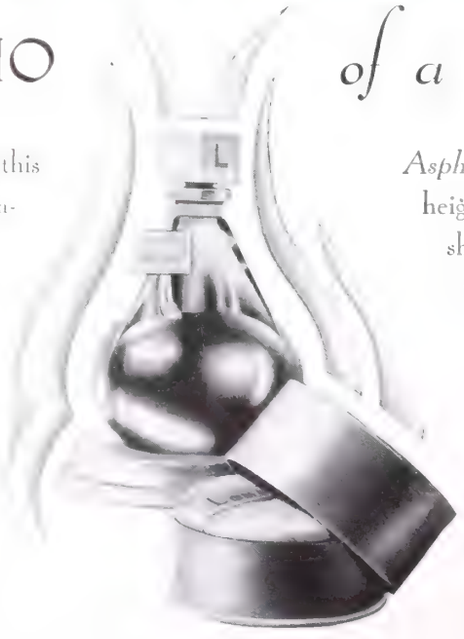
Consult Altman Decorators now on your plans for Spring draperies and upholsteries—so that they will have time to design and make them in perfect accord with your wishes.

DECORATORS—SEVENTH FLOOR



THE SILVER ECHO *of a golden perfume*

Many a lovely face will be made lovelier by this new aid to beauty . . . a Lenthéric powder fragranced with the triumphant radiance of Parfum Asphodèle . . . Technically, it is a superb powder—a beauty-creating powder . . . soft and smooth as a perfumed mist . . . so soft and smooth it seems a miracle that it can cling so cleverly and so long to a lovely cheek. Then, it *is* Asphodèle—not an inferior copy of this supreme odor. *Poudre Asphodèle* echoes sweetly, clearly, decisively the golden warmth, the tropic sweetness of Parfum



Asphodèle . . . Moreover, it is subtly shaded t heighten the beauty of any complexion . . . shades, from cool blonde tones to dark br nette, as well as white. And as a final touc each silvery box of Lenthéric powder hol its own soft immaculate puff. Sold for price surprisingly modest for a powd so exquisitely blended and fragranced.

Lenthéric, *Par*

Parfums · FIFTH AVE. AND 58TH STREET, NEW YO
245 RUE SAINT-HONORÉ, PARIS, FRANCE

It Wasn't Like This

In the Old Clipper Days!



THAT was when men labored at lawn-mowing — pushing along at the old grass-cutting grind, and every daisy making a strange disturbance within the works. Now — What a difference! What a movement! Just like your first roller bearing skates — you buzz along at the same breath-taking clip, keeping up with yourself only by a miracle. This is a virile, a vigorous grass cutter — flower of a new race of Super-Lawn-Mowers.

The Supre-Macy Lawn Mower, $24.24

Wheels and blades running on roller bearings, insuring smooth, swift action. 17 inch crucible steel knives. Ash handle double braced. Wheels 11-inches high. Guaranteed for 1 year against defective parts.

MACY'S

34th Street and Broadway, New York

E OF MANY EXCELLENT ITEMS IN MACY'S GARDEN DEPARTMENT

This Charming Chintz



Tempers Modernity with Feminine Grace

IF you have associated the term "modernistic" with bold patterns and clashing colors—consider this smart bedroom which lives up to the gay and animated spirit of the day, yet which is also so dainty that it would be an ideal apartment for a young girl.

It owes much of its inspiration to the unusual Waverly chintz chosen for the draperies, which follows the Viennese style of modern decor—emphasizing grace and lightness.

Upon a bisque background the design, in tones of green, gold, blue and apricot, trails its bright course. This is hung over glass curtains of pale green gauze, softly lustrous. A chaise longue is covered with the same chintz.

For contrast, the dressing-table is draped with a latticed Waverly Print, which carries out the same color scheme, with shaded stripes of green on gold. This is also used for the smart oblong lampshade, and the bands on the pastel green bedspread.



Send 10 cents for samples of these and other new designs.

Address: Waverly Fabrics, Dept. 31 60 W. 40th Street New York City.

The two fabrics are combined to make an ultra-smart closet—with the floral chintz used for the garment bags, and the latticed design for the hat boxes, stocking boxes, and lingerie drawers.

See this delightful design at your dealer's, and you will realize how adaptable it is. The orchid and green grounds make equally charming bedrooms, and with a black or peach background it is stunning for livingroom draperies.

Waverly Fabrics are sold in dry goods, furniture, and department stores, at prices ranging from fifty cents to a dollar and a half a yard.

Waverly Fabrics

A SCHUMACHER UNIT



Antiques that Graced A London Guild Hall in 1775

When the Grocers' Guild in 1775 ordered these fine, sturdy chairs for their great hall, little did they dream that the year 1929 would find them still ready for service and enjoyment. Yet here they are—a dozen of them—in the antique collections of *Lord & Taylor*, where with the beautiful Sheraton sideboard illustrated, they form part of a great assemblage of rare antiques, rich in historic charm.

SIXTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK



Mrs. Robert R. McCormick

from a portrait by an eminent painter. Mrs. McCormick treasures pictures, owning one of the finest Cezannes in the world, an exquisite Matisse, and other splendid moderns. Extremely versatile, she is, as well as a distinguished Chicago hostess, a painter of some note, and the breeder of a prize Guernsey herd on her place at Wheaton.

In her Beautifully Appointed Town House
Mrs. ROBERT R. McCORMICK
has these Luxurious Mattresses and Springs





THE DAMASK-COVERED BEAUTYREST MATTRESS AND MATCHING ACE BOX SPRING. The Beautyrest has a center of hundreds of small, individually pocketed coils that insure lasting buoyancy. The splendidly constructed box spring has the same taped edges and stitched sides, making a comfortable, pleasing pair. Rose, light blue and lilac in this pattern and a medallion design in sea-foam green, beige and Venetian blue.

ELEGANCE and luxury characterize the Chicago home of Mrs. Robert R. McCormick. Each smallest detail has been exquisitely thought out, from the Chinese brocades that hang in the entrance hall to the marvelous Aubusson rugs richly carpeting the floors.

There is an entire Adam room which came intact from England, and the garden was done by Vitale, who makes those charming Chinese shadow trees of iron.

And for this house of treasures Mrs. McCormick chose these most luxurious mattresses and springs—the damask covered Simmons Beautyrest Mattress and Ace Box Spring!

In this bedroom, done in the French and Venetian manner, their rose damask covers blend beautifully with the rose and apricot hangings. Mrs. McCormick, who is delighted with them, says:

"I can't say enough in praise of these buoyant Beautyrests and the new Ace Box Spring. They are the last word in comfort. The rose fits the color scheme of the room perfectly, and completes the harmony of color and comfort."

In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75; Simmons Beds $10.00 to $60.00, No. 1581 $32.75; Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.



THIS EXQUISITE BEDROOM in Mrs. McCormick's home, has soft green walls, light rose organdy glass curtains with deep peach taffeta hangings, and a handsome Aubusson rug. In this setting of elegance, Simmons Beds No. 1581 fit perfectly, in green with apricot trim, and rose damask covered Beautyrests and Springs. This bed also comes in peach, mahogany, and walnut finish.

Already, 655,487 Beautyrests in American homes*

Every 54 seconds, one more Beautyrest in someone's home!

*These records are for the U. S. only

SIMMONS

BEDS · SPRINGS · MATTRESSES BUILT FOR SLEEP



The Paneled Pine Room At The

Hampton Shops

18 EAST 50TH STREET
NEW YORK

This new paneled room in the early Georgian manner at the Hampton Shops perfectly exemplifies the type of interior it is the particular province of the Hampton Decorators to create. Every detail is full of interest: the mantel, the carvings in the Grinling Gibbons manner, the plaster ceiling, the Venetian glass chandelier — and most of all, the handling of the knotted Oregon pine in the paneling . . . Will you not visit this lovely room at the Hampton Shops?

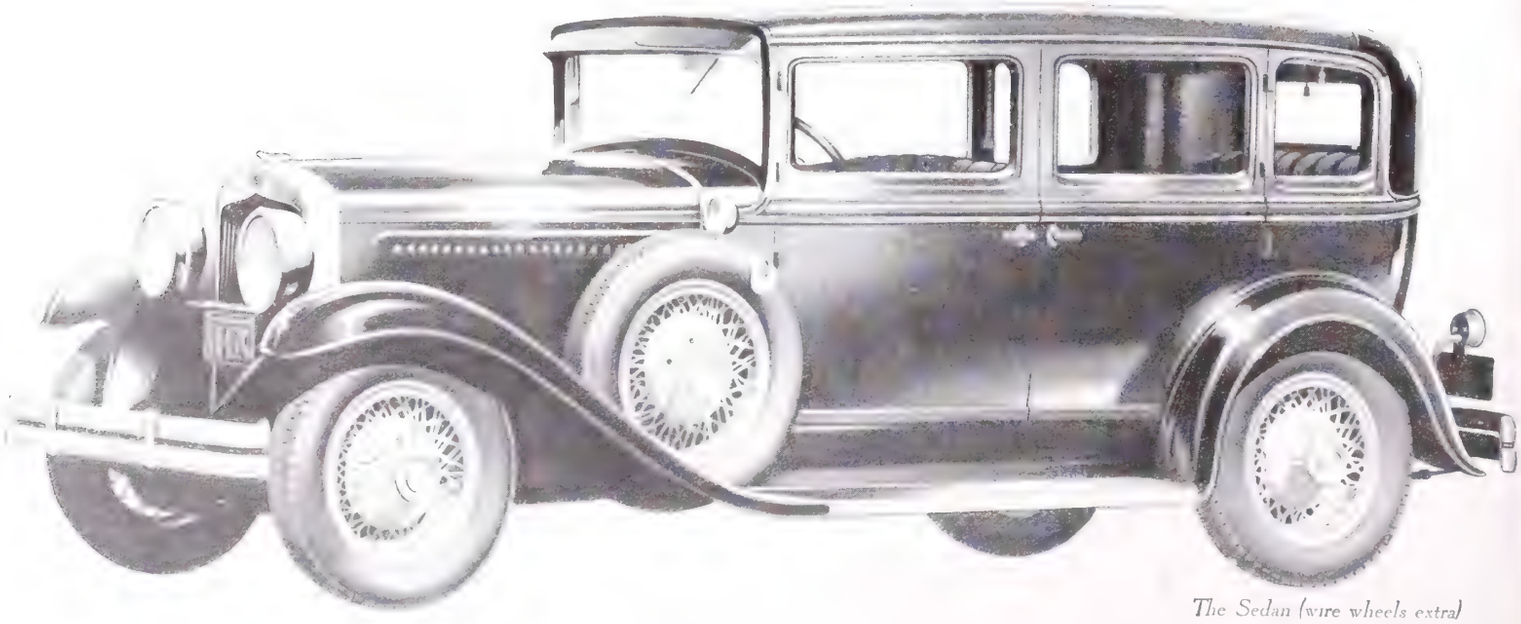
Furniture · Decoration · Antiques

Styled to the newest vogue in custom design . .



NO OTHER fine car is quite like the new Dodge Senior. No other could be! Only the engineering genius of a Chrysler, coupled with the manufacturing proficiency of Dodge Brothers could achieve such all-comprising luxury at so moderate a price. Here is a motor car that is smart, spacious and versatile. Artistically, it is styled to the newest vogue in custom design. Mechanically, it embraces Walter P. Chrysler's latest advancements. Keyed to every modern need of traffic and travel, it performs with sparkling agility. Unique in its Chrysler quality and Dodge Brothers dependability, the new Dodge Senior is a value unsurpassed even by cars costing much more.

NEW DODGE SENIOR



The Sedan (wire wheels extra)

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



GEORGIAN MAHOGANY SIDEBOARD WITH CHIPPENDALE CHAIRS, *by* KENSINGTON

The Dignity and Quiet Elegance of the Georgian Style—Perfectly Reflected in Kensington Reproductions

THE passing of the Baroque and Rococo styles, by which the Renaissance movement was submerged, was marked in England by a return to the classic under the influence of the architects, the Brothers Adam, shortly after the middle of the 18th Century. An example of the early work of this period is seen in the magnificent sideboard in our illustration, flanked by the chairs of Chippendale whose extraordinary individual ability triumphed over the difficulties of an inferior style.

In every detail of design and execution this piece represents the highest expression of present day craftsmanship and may be compared only with the work of the 18th Century English masters when the art of cabinet-making reached its apogee. In it are perfectly reflected the dignity and quiet elegance of the Georgian style that make it preeminently the choice for the important dining room.

The same sincerity in design and equal quality in craftsmanship characterize all Kensington Furniture; and Kensington Furniture is made in all the decorative styles appropriate for American homes.

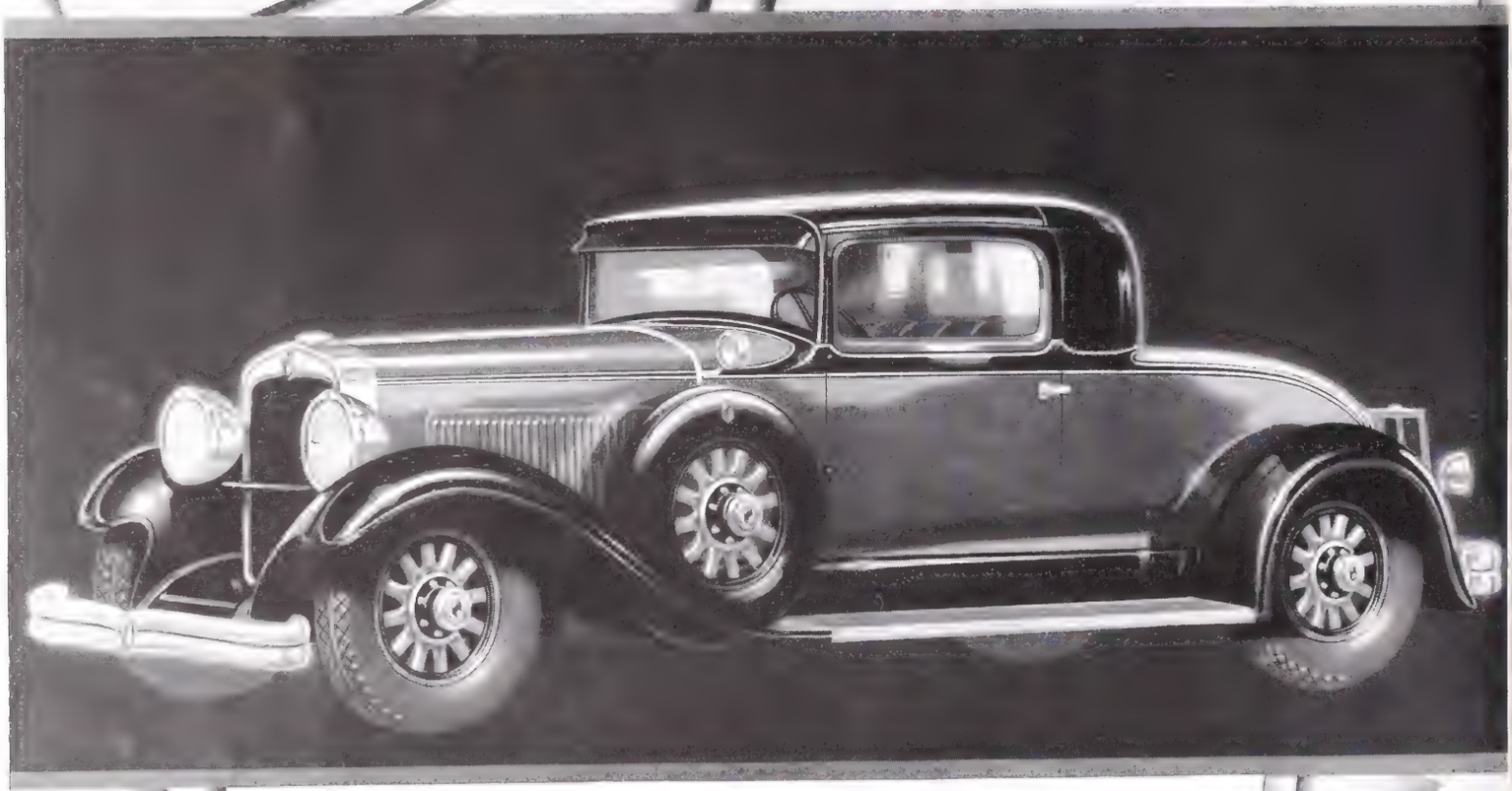
The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON INC. COMPANY
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR





THERE is a finer touch to the operation and control of the new Nash "400." ¶ Perfect confidence, even in severe traffic, is yours. Nash brakes stop the car comfortably, instantly. Gears shift smoothly, noiselessly. Clutch pedal yields to the lightest pressure. You've never driven an easier car to steer and park. ¶ Drive the new "400," and then you will know that, here indeed, is the *World's easiest car to drive.*

NASH LEADS THE WORLD IN MOTOR CAR VALUE





How can I make my own living-room more inviting?

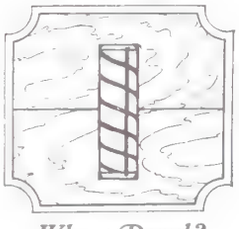
A RECURRING problem is to improve your living-room. Home activities center there ... comfort is essential. Friends and guests assemble there ... dignity and charm are necessary.

Do you wonder why you tire of your living-room? ... feel the urge for some noticeable change? Look to your furniture. Nearly every early American home had pieces, sometimes of heirloom value, always in good taste, and always gratifying.

In Kittinger Furniture today you find only pieces and suites of heirloom quality and value. They never become tiresome ... never need replacing. Their design is authentic ... their durability and good appearance unquestioned.

Kittinger Distinctive Furniture ... there are over five hundred pieces ... is specially designed for practical value and reasonable cost in furnishing every room in the home.

The unusual value of Kittinger Distinctive Furniture lies not only in the design but in the practice of using only solid woods ... American Walnut, Honduras Mahogany, Oak and a few in Maple, with handsome carvings and superior lacquer finish.



Why a Dowel?

Kittinger Distinctive Furniture is made only of solid woods with scrupulous attention to details and thoroughly sound construction. The use of special grooved maple dowel pins, thoroughly glued and then squeezed in place under pressure, gives assurance of a perfect joint—stronger than the wood itself.

We Are Opening New Showrooms in New York City and Los Angeles

Now you may see in these displays the ny Kittinger distinc- reproductions. In w York City, about rch 1st, at 205 East l St.; in Los Angeles actory on Goodrich d., corner of Union ific Avenue, about ril 1st.

Purchases may be anged through your ler or decorator.

You will be interested in the several booklets on Kittinger Distinctive Furniture for Home, Club, Hotel, or Executive Office. A copy with names of dealers in your locality will be sent on request. Kittinger Company, Dept. 34 Elmwood Ave., Buffalo, N.Y.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
Distinctive Furniture

To Harmonize with this Lovely SHEFFIELD SUITE

This Exquisite Bedroom Arranged for You by

THE STUDIOS OF STERLING & WELCH, CLEVELAND, OHIO

NUMBER TWO OF A SERIES OF ROOM INTERIORS BY AMERICA'S FOREMOST DECORATORS



The Sheffield Suite now displayed by leading furniture dealers everywhere.

The selection of the Sheffield, from a varied and splendid assortment of Berkey & Gay bedroom suites, by the Sterling & Welch Studios shows that furniture styles and beauty are now well within the means of the average family.

This charming suite is Heppelwhite in style. The unusual beauty of the highly appropriate woods, and their new and modern handling, together with a soft, luxurious finish, lend it particular distinction. Beautiful carved overlays and hand matched woods are employed liberally Special features of convenience are present, such as partitioned trays for jewelry; and the toilet table contains a plate glass tray for cosmetics. Features which are typical of the details and appointments found in all Berkey & Gay suites. Altogether, this strikingly beautiful suite is a splendid example of Berkey & Gay style and workmanship, for more than three generations the criterion of furniture style in America. Visit your leading furniture store and view this beautiful Sheffield Suite. Look at other selections of Berkey & Gay suites; watch your dealers advertising for further important announcements. Berkey & Gay suites are priced from $200 to $6000.

DETAILS OF THE STERLING & WELCH BEDROOM

[illegible] the Sterling and Welch Studios [illegible] an ivory background with soft green and rose colors predominating. The floor is entirely covered [illegible] are painted light ivory; the panel [illegible] glaze. The glass curtains are of a figured net, linen colored.

The lambrequins and hangings are waterproof cretonne with a rose tone floral pattern. The upholstered chair is covered with a striped green silk; the bench and small chair seat are covered with small figured linen frieze in softened tones of coral and green. The center ceiling lights and side brackets are silver with glass candle cuts and drops; the silk shades [illegible] colored.

The bedspread is green taffeta with piping and edging of rose.

* * *

Interesting, helpful room details and suggestions by leading authorities fill the "Furniture Style Book." A new chapter on Art Moderne Furniture and Decorations is now included. Endorsed by leading decorators. Send for the Furniture Style Book. Price, fifty cents—stamps or coin.

Berkey & Gay Furniture

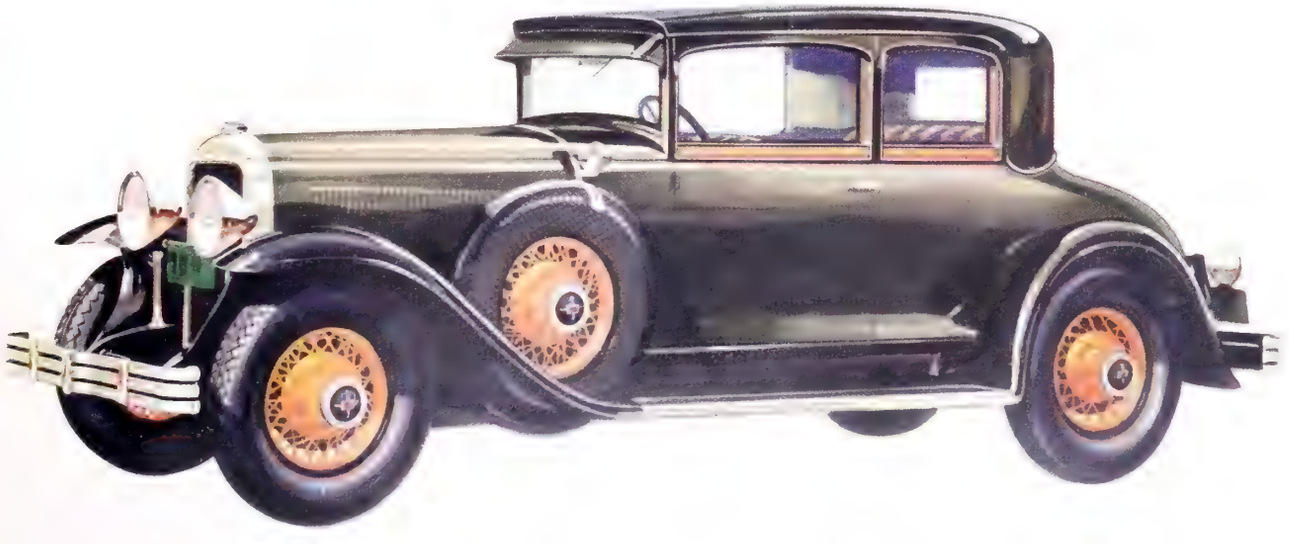
BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN: FOUNDED 1853
NEW YORK: WHOLESALE SHOWROOM, 115 WEST 40th STREET

Furniture's Proudest Coat-of-Arms. Inset in every Berkey & Gay piece--your protection when buying--your pride ever after.



"Pay as much as you will—no car will pay you more—nor serve you better nor longer than a Buick!"

Dollars are for delight. To spend them grudgingly, or prodigally, is to defeat their purpose. To invest them in a Buick is to purchase maximum motoring delight—the topmost degree of style, beauty, comfort, performance—without paying a single dollar premium . . . That is what makes Buick the standard of motor car value. That is what makes it the outstanding choice of discerning men and women everywhere.



BUICK

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM

WALLPAPER . . *approved expression of modern taste in home decoration*

FREE yourself this Spring from the drab tyranny of plain walls. For one-color surfaces are hopelessly *passé*. Wallpaper, with fresh new moods in line and color, is the mode decreed. Metropolitan decorators, social leaders, specialists in home modernisation, all sponsor this gladly-welcomed vogue. Any woman can give her home the smart modern touch with wallpaper! "How to Modernise Your Home with Wallpaper" is a helpful book rich in stimulating suggestion. Lavishly illustrated in nineteen colors. A generous selection of actual wallpaper samples is included. If sold through stores the book would cost a dollar or more. We will send you both book and papers *for twenty-five cents*. Use the coupon at the foot of this page.



Send for this book today!

Wallpaper Manufacturers' Association
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Enclosed is 25¢ for which send me your new book illustrated in nineteen colors, "How to Modernise Your Home with Wallpaper." Send also a liberal selection of actual wallpaper samples.

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City..... *State*.....

H, G. 3-29



Lieutenant General ROBERT LEE BULLARD who was in command of 2nd Army, A. E. F. on Armistice Day, November 11, 1918.

"An army man must keep fit - reach for a Lucky instead of a sweet"

Robert Lee Bullard

Lieutenant General
Robert Lee Bullard

"General de Braack, one of Napoleon's greatest cavalry leaders, said: 'Smoke yourself and teach your men to smoke. It will comfort you and them under the greatest strain.' One hundred years after de Braack, one million Americans fighting at the front in France and smoking Lucky Strikes found it to be true. Of course, I say reach for a Lucky instead of a sweet. An army man must besides keep fit and not be overweight."

ROBERT LEE BULLARD

THE modern common sense way—reach for a Lucky instead of a fattening sweet. Everyone is doing it—men keep healthy and fit, women retain a trim figure. Lucky Strike, the finest tobaccos, skilfully blended, then toasted to develop a flavor which is a delightful alternative for that craving for fattening sweets.

Toasting frees Lucky Strike from impurities. 20,679 physicians recognize this when they say Luckies are less irritating than other cigarettes. That's why folks say: "It's good to smoke Luckies."

Note: Authorities attribute the enormous increase in Cigarette smoking to the improvement in the process of Cigarette manufacture by the application of heat. It is true that during 1928, Lucky Strike Cigarettes showed a greater increase than all other Cigarettes combined. This surely confirms the public's confidence in the superiority of Lucky Strike.

"It's toasted"

No Throat Irritation - No Cough.

Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

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stead of
sweet.

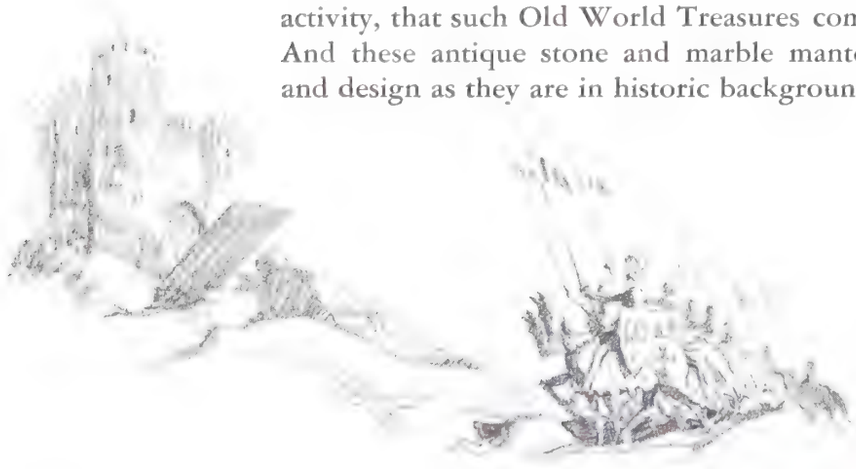
© 1929.
The American Tobacco Co., Manufacturers



Once upon a time—

. . . . and before this old mantel his last stand was made. With the courage of a lion he fought, but they were too many for him. He who had so often been the victor was now the vanquished—the gallant last of a noble line . . . .

History, lore and legend have descended with many of the mantels brought here from Europe by this House. Genuine antique mantels that have lived since the Middle Ages, since the Renaissance. It is only because of our connections abroad, cemented by a century of activity, that such Old World Treasures come to us, to our patrons. And these antique stone and marble mantels are as rich in beauty and design as they are in historic background.



WM. H.

OVER A HUNDRED YEARS OF SERVICE TO TH



THE Georgian Period Antique Mantel shown here was taken from an old mansion built in 1735 in Great Marlborough Street, London. Price $2500. Georgian Period Andirons, silver finish, to match. Price $275 for large size, $175 for small. If you are interested in a mantel or distinctive fireplace fixtures, in any particular period, we shall gladly submit photographs of those now available. A booklet describing our service and offerings is yours for the asking. Address us at New York—Dept. HG.

JACKSON COMPANY

2 West 47th Street, New York
318 North Michigan Avenue, Chicago

ROMINENT FAMILIES IN THE SOCIAL REGISTER



TWO FURNITURE PIECES expressive of Valentine-Seaver artistry are illustrated . . . A love-seat of exclusive lines, covered with imported frieze fabric, most exquisite in its quality and coloring. The single, full width, down cushion and unusually low seat are suggestive of deep lounging comfort . . . In the chair, *modern lines* have been deftly suggested, without the *extreme flare* so commonly seen. Covering is of a rich frieze. The cushion is filled with soft, resilient down. The side panels are of beautifully grained mahogany . . .. Valentine-Seaver furniture is, of course, for those who can tell quality without assistance from the price tag. Considering the long years of its life, the cost is of secondary importance . . . Better dealers everywhere feature Valentine-Seaver. If you do not know where to see it in your community, please write us.

VALENTINE SEAVER

Valentine-Seaver Co., Division of Kroehler Mfg. Company,
world's largest makers of upholstered furniture, Chicago, Ill.

The Greater HUDSON

in 14 Distinguished New Body Types



Original Copper Etching by Chas. A. Barker

"There is a very costly car" you would say

If you did not know the price



From whatever viewpoint you regard it — whether rich appearance, luxurious appointment or brilliant performance — if you did not know the price of the Greater Hudson you would say, "There is a very costly car."

On the standard chassis nine models are offered — the Coach, Standard Sedan, Coupe, Roadster, Phaeton, Town Sedan, Convertible Coupe, Landau Sedan and Victoria, ranging from $1095 to $1500 at factory. On the long chassis there are five models — the 4-passenger Sport Phaeton, the 7-passenger Phaeton, the 5-passenger Club Sedan, the 7-passenger Sedan and the 7-passenger Limousine, with a price range from $1850 to $2100 at factory.

92 DEVELOPED HORSEPOWER — ABOVE 85 MILES AN HOUR

DYNAMIQUE CREATIONS



THE LIVING ROOM IN MODERN

The living room in modern . . . have you considered what it means with DYNAMIQUE?

It means comfort and beauty expertly blended. Little tables with happy niches for tea and cigarettes and books. Sturdy tables that follow the mood and height of your chairs—chairs where one can curl deep in comfort or expand in a long low stretch of leisure. Desks and highboys of a definite grace that will hold the treasures and mirror the certain artistry of our generation.

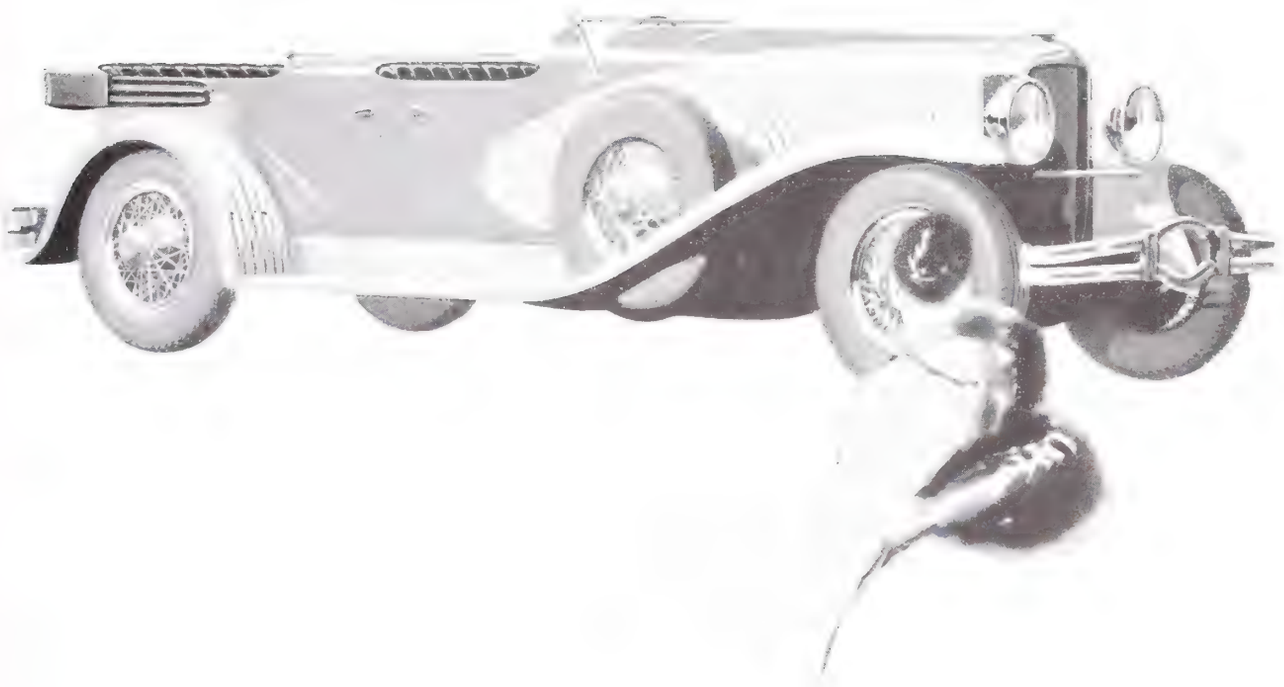
And the gleam of genuine wood colors polished to a warm brilliance or accented by modern damasks. Utter comfort and all the amenities of life colorfully considered . . . this is the way that DYNAMIQUE interprets your living room in modern.

Incidental pieces or complete suites at the better stores in the United States and Canada.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN

DYNAMIQUE CREATIONS

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"The World's Finest Motor Car"

Duesenberg

The world's finest automobile, the new Duesenberg, has 265 horsepower. Its entire construction is proportionately strong, thereby insuring greatest safety, endurance and absolute dominion. It excels equally in every other respect.

Chassis $8,500

DUESENBERG, INC., INDIANAPOLIS, INDIANA



Baby needs *more* heat



Outdoorsman John insists on *less*...



than You or I desire!

Everybody's Snug...*with* *FINGER-TOUCH CONTROL*

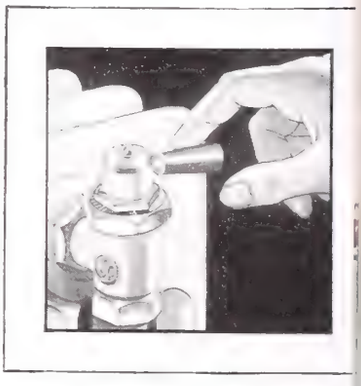
The last slight fault in heating systems has been mastered. Today, for your next home you are invited to select the system that provides each room with *heat on tap.* The system that delivers locally to each room as much or as little heat as is required, with no effect on the temperature of other rooms. The system that automatically adjusts itself to your hour-to-hour need for heat.

We offer you Hoffman Controlled Heat, guaranteed in writing, for many years. Whether you prefer coal, oil or gas as fuel —no matter what standard boiler and radiators you select—you can add the almost magic equipment that makes it a Hoffman Controlled Heat system.

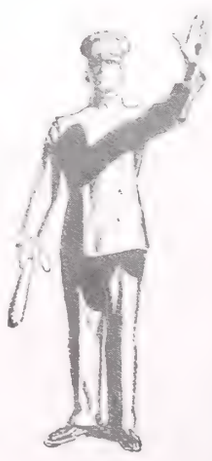
Hoffman Controlled Heat means finger-touch control. The action of the *entire system* centers on the pressure of your finger on the lever handles of the radiator valves. A finger touch commands each radiator to give off full heat, three-quarters heat, half heat, one-quarter heat or none at all. The response is rapid.

Only as the call for heat increases does the supply of steam accumulate. Thus there is no waste. With Hoffman Controlled Heat, even great sky-scrapers are luxuriously heated with a mere pound of pressure. Homes require only ounces. Fuel costs are drastically low, where ounces do the work of pounds, even in zero weather.

Thousands who contemplate building new homes will want to know all about this latest great step ahead in the science of heating. A post card brings you our new interesting booklet in which you will find all the astonishing facts. Address Hoffman Specialty Company, Inc., Dept. H-14 Waterbury, Connecticut, for your copy.



You've seen "finger-touch" control in fi apartment buildings, hospitals, etc. your new home, you can have this sa luxury—with Hoffman Controlled He



HOFFMAN
CONTROLLED HEAT



ARVELOUS effects be achieved with rtlac on glass, tin, na or parchment.

Bring a New warmth and Gaiety to your home with

ARTLAC in GLORIOUS COLORS



NPAINTED furniture departments offer a wealth of possibilities when you are med with Artlac. And what marvels you n do with the things you already have!



FURNITURE that glows with soft, lovely color Smooth as a cherry. Who would guess that you yourself, whatever your inexperience, could achieve such perfection? *Artlac* is the new wonder worker that makes this miracle possible.

Artlac goes on like cream, and levels itself without a ripple. It is dry in four short hours, long enough so that drying cannot outrun your working speed. Speedily enough to keep pace with your impatience.

And such colors . . . ! "Who is your decorator?" your friends will ask. For never before have shades so charming and so sophisticated been offered.

Leading decorators, artists, stylists, have chosen them for their beauty and smartness. They are based on the clear enduring Devoe colors with which for generations famous artists have painted their masterpieces.

You will find *Artlac* at department stores—paint, unpainted furniture and artists' materials departments.

How Artlac is Different

- Spreads with amazing ease.
- Dries with glorious smoothness.
- Four hours to dry. Slow enough for good workmanship. Swift enough for speedy results.
- Comes in glass jars, from tiny ones to full quarts.
- Lasting surface that won't chip or fade.
- Glorious colors expertly styled by famous interior decorators, artists, stylists.



Send for Fascinating Booklet and Color Card

DEVOE & RAYNOLDS COMPANY, Inc.
Dept. H-3, 1 West 47th Street, New York City

Please send me free your Artlac Color Card and booklet "My Own Interior Decorator".

*Name*_____

*Address*_____

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ARTLAC

Pierce-Arrow turns another page

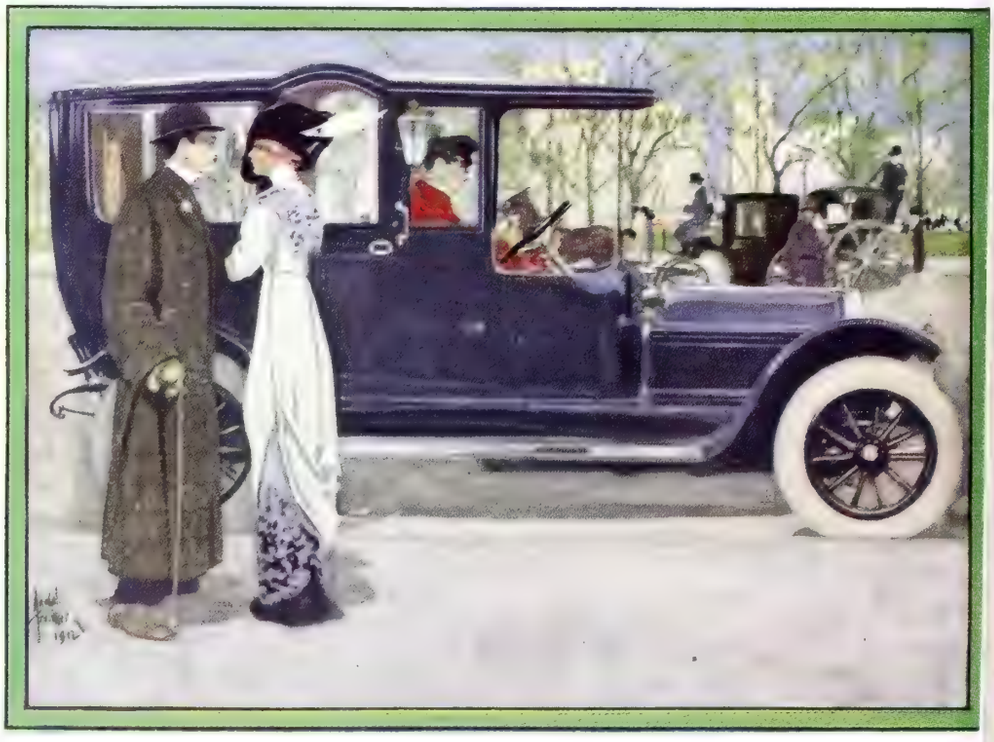
and inaugurates A NEW STRAIGHT EIGHT

Arriving at the psychological moment—when a modernly beautiful creation was really needed in the fine car field—the new straight eight by Pierce-Arrow scores a triumph even greater, if possible, than that of its most illustrious predecessors.

Pierce-Arrow believes that bulk and conflicting lines have too long prevailed among fine motor cars—that size no longer serves as an excuse for the ungraceful, the unwieldy.

The contention is borne out convincingly by the new straight eight—an ultramodern creation which delightfully departs from all stodgy tradition.

Not a smaller car, this latest Pierce-Arrow, but one that has vigor, grace, spirit! A beautiful silhouette against the most distinguished of backgrounds . . . *the first automobile of a new fine car era!*



Reproduced from a painting which has hung in the Pierce-Arrow Board-room since 1912. A full decade earlier, Pierce-Arrow had established its fame as America's Finest Motor Car.

PIERCE

n fine car history

Today's Pierce-Arrow by Adolph Treidler who, in 1912, painted the illustration shown on the opposite page... the same artist, the same scene, the same make of car, seventeen years later.



A STRAIGHT EIGHT *by* PIERCE-ARROW

125 Horsepower Engine • 85 Miles per Hour • 133-inch and 143-inch Wheel Bases • 59½-inch Rear Tread • 72-inch Overall Height • Ample Head-room • Wide Doors • Pierce-Arrow Coachwork • Non-shatterable Glass • Fender or Bracket Headlamps optional without extra charge.

FROM $2775 TO $8200, AT BUFFALO

The purchase of a car from income has been made an altogether attractive procedure by the Pierce-Arrow Finance Corporation. The average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

Pierce-Arrow mechanical detail embraces every device of proved character known to the engineering of fine motor cars

ARROW



A new vogue in distinctive walls and ceilings

Another Upson Achievement . . . . . Relief Treatments that give all the dignity and distinction of modeled plaster . . . . at a fraction of its cost.

WHAT does *your home* say to your friends?

Does it reflect your pride—your personality? Does it fairly suggest your prosperity?

Consciously or unconsciously, we *judge* the man by the exterior and the woman by the interior of the home.

Cracked walls or ceilings may unjustly suggest lack of self-respect, niggardliness, or even straitened finances. For walls and ceilings are the keynote of every home—the background for furnishings.

Ceilings are decorative opportunities!

This new, aristocratic "Relief Treatment" brings within the reach of all, the beauty of modeled plaster—a type of decoration hitherto available only to the wealthy—even more to be desired than paneling!

We will *gladly* furnish detailed suggestions which good carpenters can follow. Upson Relief Treatments are available in a wide variety of interesting designs for every room in the house—from kitchen, through living room to attic!



SPRAWLING, CRAWLING CRACKS BANISHED FOREVER!

By Upsonizing, unsightly walls and ceilings—too oft neglected—may be easily renewed and beautified. No longer need any room in the house be a source of constant embarrassment and apology.

Nothing better than Upson Board for ceilings

Upsonized ceilings are permanent as well as characterful! Certified tests prove that Upson Board and Upson Fibre-Tile excel in resistance to jars, blows, heat, cold, moisture—even ordinary leaks—as compared with needlessly heavy and brittle boards.

You'll like Upson Board! You will be enthusiastic over this new vogue of decoration, just as are hundreds of discriminating home-lovers who were also eager to acquire the new and beautiful in their homes.

You will want to learn more of the beaut that the new Upson Relief Treatment ma bring to your home—whether for a sing ceiling or all through the house. You wi also want to know about Upson Fibre-Til which builds washable tile-like walls a about 1/10th the cost of ceramic tile.

We invite you to mail this coupon for full details

THE UPSON COMPANY, 318 Upson Pt., Lockport, N.Y.

Enclosed find 10 cents for samples of Upson Board and Upson Fiber-Tile, literature describing the new Upson Method of Relief Paneling, folders showing how Upson Fibre-Tile builds colorful kitchens and baths, and details of your new Decorative Service. I am interested in

☐ New Ceilings ☐ Office Use ☐ Kitchen or Bath

Name .....

Street .....

City .....

UPSON BOARD

© 1929 The Upson Company, Lockport, New York

AN UNUSUALLY FINE RESIDENCE

With a beauty of line accentuated by a clever and interesting use of Creo-Dipt Stained Shingles

THE architect of this interesting Bronxville, New York, house, Lewis Bowman, has given careful study to even the smallest detail.

The flat, white expanse of Dixie White Creo-Dipt Stained Shingles on the side walls is just enough relieved by the vertical shingle lines to prevent the entire effect from becoming monotonous. The roof harmonizes in shades of blackish brown that will become even more attractive as they weather and age.

Such striking results as this have had a large share in making Creo-Dipts increasingly popular with the country's leading architects—men who demand something entirely away from the commonplace.



(Above) Sidewalls of this interesting Bronxville, N. Y., residence are 24" Dixie White Creo-Dipt Stained Shingles, laid double to give the effect of one inch butt shingles. The outside course overlaps the under course about half an inch, producing deep, attractive shadow lines.



(At left) Rear view of the Bartlett residence. This picture cannot do justice to the roof, which is deep brown, almost black in its intensity of color.

NOT only are Creo-Dipts found on so many new homes, but recently many of the really fine historical places of the past have been preserved to posterity with Creo-Dipt Stained Shingles laid right over the old siding—in many cases right over the old roof. Because of the wide choice of Creo-Dipt colors it is possible to select color tones that disturb none of the aged dignity of these interesting old places.

To the architect or owner planning really fine work, there is a real reason for insisting upon genuine Creo-Dipt Stained Shingles. Ordinary shingles are merely dipped into the stain.

Creo-Dipt Stained Shingles are *stained under pressure*—submerged into heated, agitated stain, while compressed air forces preserving oils and colors into each shingle.

As a result Creo-Dipt colors last longer and require much less upkeep. And, of course, all Creo-Dipts are made only from selected, straight-grained cedar, so they must always lie flat and smooth.



(Above) Details of the entrance, showing the painstaking care the architect has given each part of the house. Creo-Dipt Dixie White, used on this house, is the only Creo-Dipt color that requires brush coating after laying.

IF your present home is the least bit shabby, or you plan to build, we suggest you mail the coupon and let us send you photographs of other interesting Creo-Dipt results—both on old and new homes—and a color chart showing the wide choice of Creo-Dipt colors.

Or, ask your architect, builder or lumber dealers about the new Pressure Stained Creo-Dipts; leading lumber dealers everywhere carry them in stock, for 20 years, building authorities have recommended genuine Creo-Dipts and endorsed them. Look for *Creo-Dipt* in your phone book.

Creo-Dipt Company, Inc., 1431 Oliver Street, North Tonawanda, N. Y. In Canada: Creo-Dipt Company, Ltd., 1610 Royal Bank Bldg., Toronto. Sales Offices in principal cities.

CREO-DIPT
Stained Shingles

STAINED UNDER PRESSURE

Creo-Dipt Co., Inc., 1431 Oliver Street, North Tonawanda, N. Y.
In Canada: Creo-Dipt Co., Ltd., 1610 Royal Bank Bldg., Toronto.

Enclosed find 25c for portfolio of large-size photographs of new Creo Dipt homes by leading architects, old homes re beautified, booklet of color suggestions, and name of local Creo Dipt dealer, who will recommend a reliable carpenter-contractor (Outside U. S. or Canada please send 50c in money order or international stamps.)
Check below use that interests you

☐ Covering old side walls ☐ Building new ☐ Re-roofing

Name

Address



Built to Keep 4 *Children Happy* • •



Here are four reasons for building a good house . . . Catherine and Mary O'Donnell are leaving for school. Patty and Jack are still stay-at-homes.

At right: The house of Mr. & Mrs. J. J. O'Donnell at Mt. Vernon, N. Y. . . . It is a fine example of Colonial brickwork. Architect, Frank Kronfeld; Builder, Commuter Homes, Inc.

• • Built to Keep out "*The Shadow of Rust*"

MR. J. J. O'Donnell has recently built a new home. Both he and Mrs. O'Donnell and Catherine, Mary, Patty—even Jack (though it shouldn't make *much* difference to him) are very happy with it. . .

"Our first home was in Pelham," says Mrs. O'Donnell. "When we moved in, we knew very little about the worries of owning a home, and as for rust causing us endless trouble—it never even occurred to us. But we soon found out.

"First we noticed that the water pressure was growing weaker. Soon we couldn't draw water in the bathroom if a faucet was open in the kitchen or laundry. Of course, although we didn't realize it at the time, rust was gradually clogging the pipes. Then we began to notice that the water was tinged with a reddish brown color that grew worse and worse until it reached a point where we just couldn't get the children's things nice and white. And I never had clear, sparkling water to serve at table. . .

"Then one day one of the pipes started to leak . . . my beautifully tinted ceilings—all splotched with ugly brown stains! And soon brown streaks began to appear on the walls . . . well—I don't think that I'm over-critical, but I just *couldn't* keep house with rusty water.

"By that time, the children were growing up and we needed a larger house. This time we knew all about rust. We had reason to. And you may be certain that we took every precaution to make our present home thoroughly and completely and forever proof against rust—inside and out.

"It was vital that the children have pure, clear water—and plenty of it—always. We made inquiries about brass pipe and decided to have Anaconda Brass installed because our architect and plumbing contractor recommended it. Our hot water boiler is copper—and it's a good one. Our roof has beautiful copper-clad shingles, and the gutters, rain-pipes and flashings are made of Anaconda Copper. . .

ANACONDA COPPER

"The Shadow of Rust" comes—certainly and inevitably to the house that is built with rustable metals. It makes trouble and costs money. You can free yourself—once and for all—from this Shadow by building with Anaconda Copper and Brass. They cannot rust.



"In the old house, these rusted out in no time, and after very heavy rain the sides of the house would be streaked with rust.

"Our hardware is all solid brass and the screens are made of strong, rust-proof Anaconda Bronze Wire.

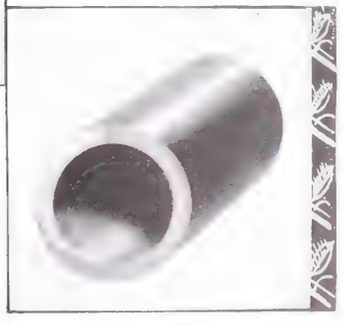
"It didn't cost as much to rust-proof our home as we expected. If necessary, we certainly would have saved the money in some other way... Our experience taught us that the last place to cut costs is in the plumbing, hardware and metal work. That would be false economy."

MRS. J. J. O'DONNELL

Every Anaconda product is fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organization, with more than a hundred years' experience, is responsible for every process from mine to consumer. For your protection every length of Anaconda Brass Pipe is stamped "Anaconda"—as is every sheet of Anaconda Copper.



Above: After 130 years the copper flashings, leaders and gutters in a beautiful Colonial home near Philadelphia are still in excellent condition!



At right: Brass pipe installed twenty-seven years ago in the Ten Eyck Hotel, Albany, N. Y., and ripped out to change the location of fixtures, was re-used in the same building. Brass pipe cannot rust.

Send for these Vital Facts on Home Building and Home Buying

To those interested in acquiring new homes or remodeling their present homes, The American Brass Company offers "The Home Owner's Fact Book," by Roger Whitman, an eminent building economist. This book is not restricted to rust-proofing but deals with important facts, often overlooked, concerning the planning, financing and maintenance costs of the home. It will be sent upon receipt of twenty-five cents to cover mailing costs. The booklet, "Rust-Proofed," containing informative data on the advantages and economies of rust-proofing the home inside and out, will be mailed free upon request. Address: The American Brass Company, Dept. 907, Waterbury, Connecticut.

A comparison, looking years ahead

"How can rust affect my house?"... To answer this important question the chart below has been prepared. It shows—fact for fact—what happens in a house where rustable materials have been used, compared with a house that is proof against rust . . . These facts have been gathered from actual, thorough investigation . . . (*The figures quoted in the chart apply to the average $15,000 house.*)

Rustable Water Pipe	*Anaconda Brass Pipe*
Low initial cost.	Slightly higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting! No damages from flooding. No worry over hidden rust trouble!
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or rust-replacements. Ever!
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $430 during the first 14 years).
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.
Rustable Gutters & Rainpipes	*Anaconda Copper Rainpipes*
Low initial cost.	Slightly higher initial cost.
Because they are constantly exposed to weather, they rust *quickly*.	Copper gutters, rainpipes and flashings can't rust—no matter how many years they are exposed.
Water seeping through rust-holes may cause damage to house.	No rust-holes; consequently no damage from seeping water.
Replacement necessary after five to eight years, or even sooner.	No rust-replacement ever necessary with copper.
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $335 during the first 14 years).

AND BRASS *Can't Rust*

The Stamp of Culture

MARBLE, the aristocrat of building materials, places the stamp of culture on home and garden—whether used lavishly in the mansion or sparingly in the cottage.

Employed for staircase, floor, bath, mantelpiece, shelf, radiator top, lamp base, or kitchen table top—or in statue, pergola, fountain, sundial or bench . . . wherever used, in fact . . .



Marble in floor, stairs and benches lends a distinctive note to this Dallas residence.

Marble the inimitable, marble the luxurious, marble the colorful, marble the beautiful, marble the practicable and marble the *economical* . . .

Always registers favorably in the minds of people who appreciate the better things in life—those whose taste suggests individuality, character, refinement and atmosphere.

There is No Substitute for Marble



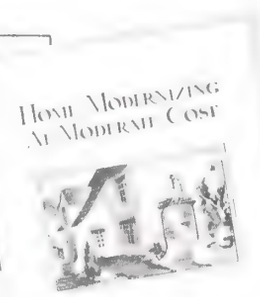
We have just published a series of books giving valuable facts and interesting suggestions about the use of marble in various kinds of buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in, and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-N.

NATIONAL ASSOCIATION *of* MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND, OHIO

There's hidden treasure IN YOUR OLD HOME





This *Free* book tells you how to find it



ove) This solidly built but unattractive old house was worth little more than ground it stood on. And its unpleasing appearance constantly tended to lower ghborhood real estate values. Then its owner modernized it. See the right-nd picture.

ght) Here is *the same house* after modernizing in the popular Mediterranean style h STEELTEX for stucco overcoating. At moderate cost it gained the beauty, nity, and attractiveness of the most modern home. Its real estate value was mediately enormously increased.

F YOU have an old home that you've . wished was like the new, modern houses u admire, you can gratify your wish—at a ry small cost. Today it's easy to modernize most any home. Have that extra room, sleep-g porch, or sun porch. It means not only ded comfort, convenience, and pride—a few ndred dollars spent for remodeling, if wisely ed, is sure to create an astounding increase the value of your property.

How great that increase may be, was told cently by C. Stanley Taylor, nationally known chitect and building economist. Mr. Taylor Director of Research for *Architectural Forum, uilding Age, Country Life,* and a number of her publications in the building field.

He says: "I have known cases where re-odeling at a moderate cost tripled the value a house. Of course it is not always possible add so much; but it is safe to say that a ell-planned and well-built remodeling job, ith modern building materials, *always* adds at ast double its own cost to the resale value."

New overcoats for old houses

ne of the easiest changes you can make is cover your home with beautiful stucco, as as done in the example illustrated above. et as you see from the picture, nothing is so kely to improve the appearance, and to in-ease the value far beyond the cost of the change. STEELTEX has made stucco over-coating one of the most satisfactory alterations that can be made to a house.

STEELTEX can be nailed right over the old clapboards or shingles as a base for stucco. To use STEELTEX is to embed in the stucco a network of steel that can withstand strains at the rate of 78,000 pounds per square inch of steel. STEELTEX not only guards the stucco, but it strengthens the whole framework of the house with rigid steel.

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Every remodeling feature is covered in this free book

Whether or not you plan to remodel this year, send for free book, *Home Modernizing at Moderate Cost.* It illustrates various remodeling ideas for *your* home, with photographs and remodeling suggestions for actual homes, big and little, in the attractive Colonial, English, and Mediterranean styles now so much in vogue. Each suggestion gives itemized costs, and resale valuations by experts.

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GAPING DOORS that *won't* stay shut

How to prevent that annoyance in your NEXT *home*



In brand new homes, the doors so often cause annoyance—refuse to stay closed—or stick stubbornly. To avoid these troubles in the house you're planning, see that "Laminex doors" are specified "throughout"

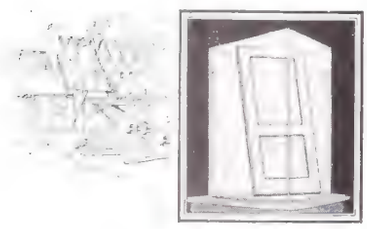
OVERLOOK this one fact in your planning and you may find that in your brand new home you are putting up with the same old door troubles you had hoped to move away from.

The cause of sticking doors and of doors that won't stay shut is rarely "the house settling" or "careless hanging." More frequently the fault is in the doors themselves. They absorb moisture in damp weather, swell tight against the frame. Drying out in summer, they shrink, often warping badly, besides. And the locks don't catch.

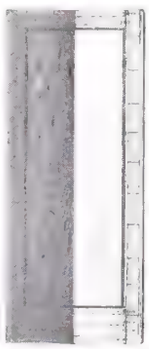
Annoyance. The expense of repairs. In your new home, fortunately, both can be avoided. For doors have been created that positively will not swell or shrink or warp. An achievement of the largest door manufacturers in the world, they are labeled "Laminex." On their base you'll find a full guarantee against the faults common to ordinary doors.

In lovely designs, Laminex doors are available throughout the United States, and at a cost so reasonable that the difference on all the doors in a six-room house will amount t only three or four dollars.

To be sure you will get Laminex trouble proof doors, tell the architect or builder *befo* the specifications are written. If you woul like to see a free sample of Laminex wood an wish to know which of the progressive mil work and lumber dealers in your city can su ply you, mail the coupon below.



Amazing proof that dampness cannot make a Laminex door warp, split, or come apart. These door soaking tests have been held in scores of cities



How a Laminex door is built — of blocks that counteract each other's tendency to warp — and both welded and moisture-proofed with famous Laminex cement to prevent swelling

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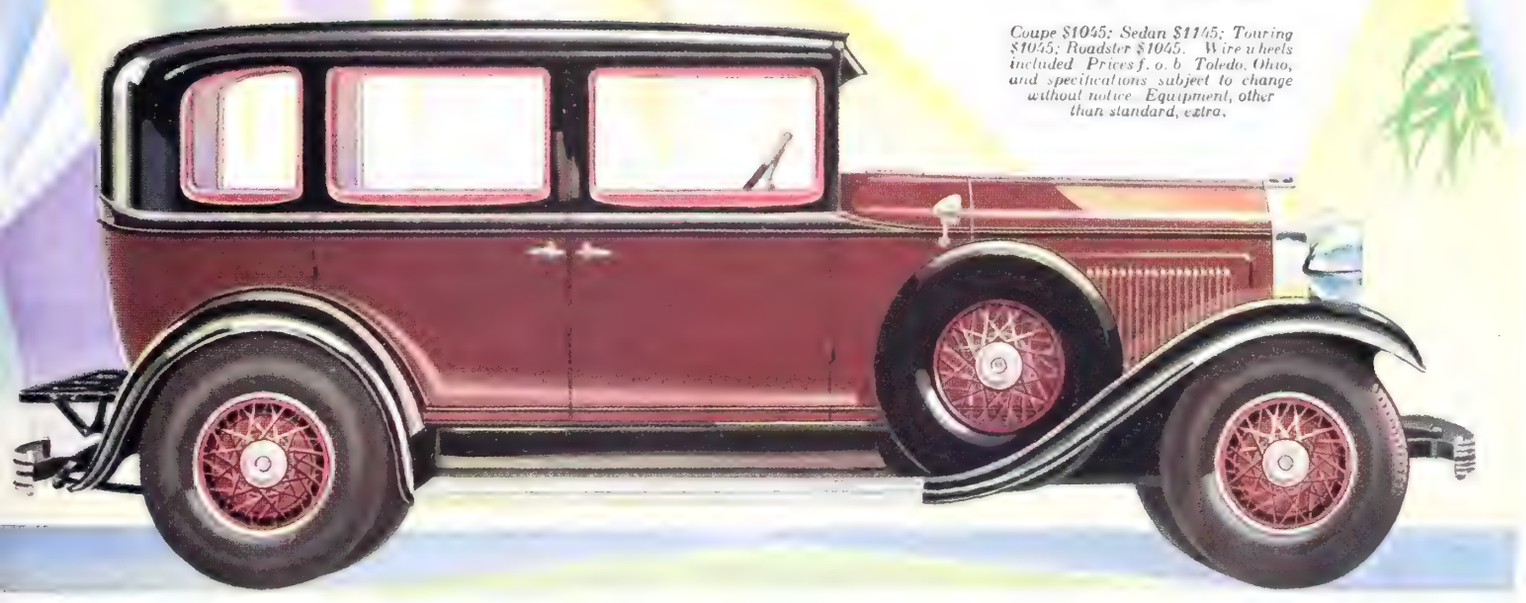
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New York Galleries plan a colorful Spanish library around Fenestra Steel Casements



JOHN MATTHEWS HATTON, ARCHITECT. NEW YORK GALLERIES, INC., DECORATORS

PICTURESQUELY recessed, many-paned Fenestra Casements make this room different from the old-fashioned somber library. "These windows, beautifully adapted to houses of Mediterranean architecture, are the inspiration for the colorful Spanish decorating scheme," says the decorator at the nationally known New York Galleries.

"Because they suggest the glamour of old Seville, they are curtained in slim folds of printed linen that might have adorned an Infanta's palace. The casements are recessed beneath a plaster arch with a twisted column between. Leaded panes—in rondel, shield, diamond and rectangular patterns add touches of color to the windows. The wall beneath the casements, including the sill itself, is covered with Spanish tiles.



Looking out of the library.

No other type of window offers such interesting decorative possibilities—such distinction—and yet such supreme comfort and convenience. For little, if any, more than the cost of ordinary windows, they give more light; better control of ventilation; easy washing from within the house; protection for draperies with inside screens. At the touch of a finger, they open wide to pleasant weather. Yet they close tight against cold and storm without warping, sticking or rattling.

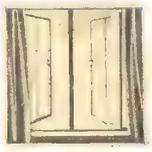
Fenestra Steel Windows may be had in a wide variety of types and sizes—from practical Basement Windows to smart casement styles for every room. They are equally suitable for almost every variety of architecture.



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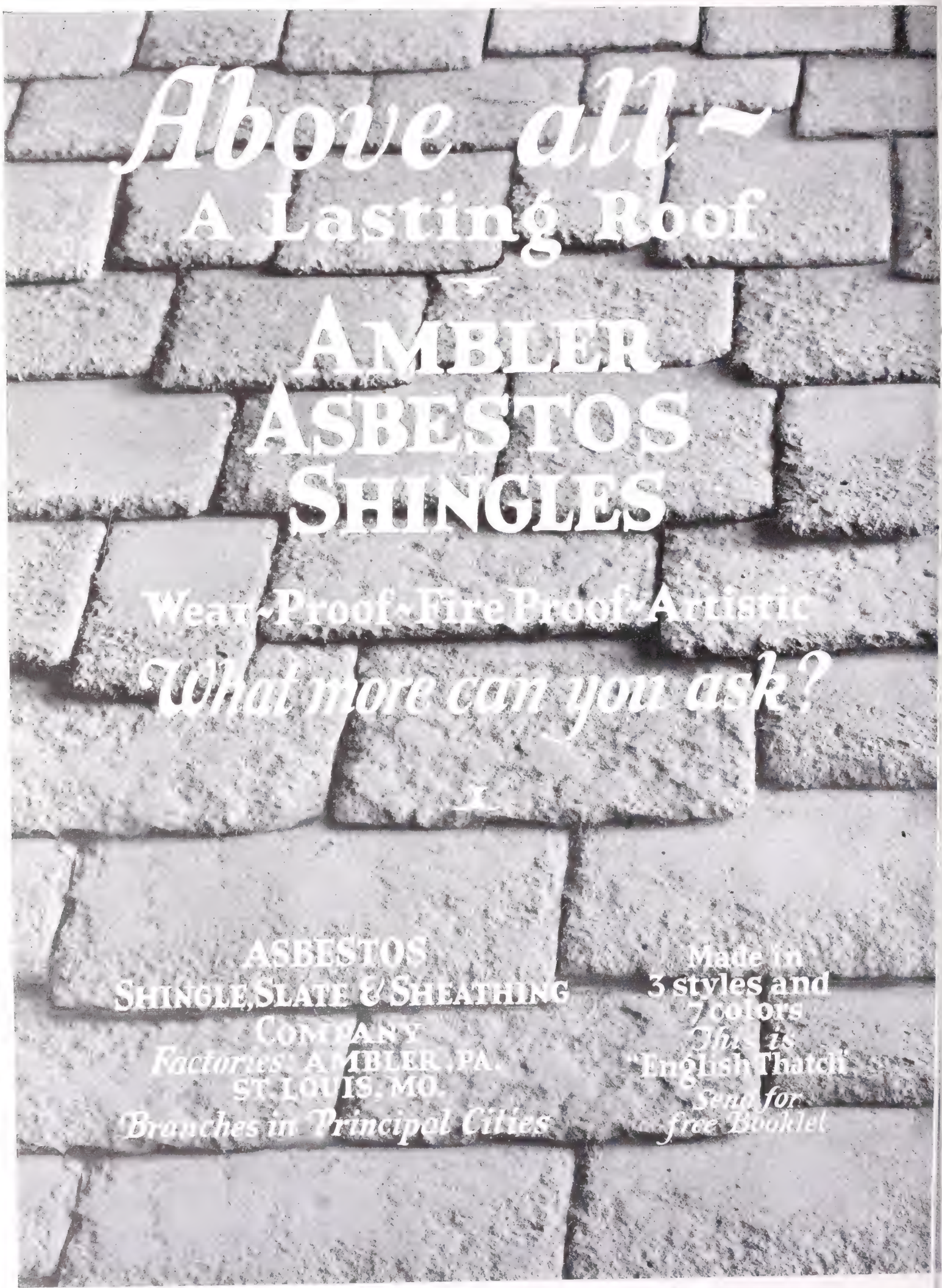
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Williams Oil-O-Matic is entirely automatic—turns itself on and off without human aid—maintains steady, healthful temperatures—unusually quiet—thrifty of its economy fuel—dependable—built to outlive your whole family—simple to install in your present heating system.

Mail the coupon at the bottom of this page—we'll send you a list of Williams Oil-O-Matic owners in your neighborhood. Ask them—they'll give you unbiased opinions of Oil-O-Matic. Or 'phone your nearest Williams Oil-O-Matic dealer—let him analyze your heating problems.

WILLIAMS OIL-O-MATIC HEATING CORPORATION
Bloomington, Illinois



For Small Homes, Bungalows—and moderate incomes

WILLIAMS DIST-O-MATIC HEATING

Listed as Standard by Underwriters' Laboratories

Genuine Williams Oil Heat at a Price Any Man Can Afford to Pay

All Williams products are sold on budget saving plans

WILLIAMS OIL-O-MATIC HEATING CORP.
Bloomington, Illinois

Gentlemen: Please send me a list of Williams Oil-O-Matic owners in my city. No obligation.

Name .....

Address .....

City ..... *State* .....



The NEW PENNSYLVANIA Varitone SLATE ROOF

THE age-old charm of hand craftsmanship is what this slate of *hand-fashioned natural* rock brings to your home.

VARITONE is a blend of five choice Pennsylvania slates in *cool color tones*, ranging from Gothic Blue to Cathedral Grey.

A special offset dress gives the effect of heavy, over-thick slates without the handicap of unnecessary weight and cost.

So fine grained is the rock of which Pennsylvania "VARITONE" roofing slate is made that it absorbs less than ½ per cent. of water. Artificial roofing absorbs 20 to 100 times as much. Think what this difference means in keeping your home free from dampness.

Being natural rock, Pennsylvania "VARITONE" slate cannot burn, is weather-proof, storm-proof—almost indestructible.

This permanent roofing, while strong and charming enough to add distinction to a place, is *not* too expensive for the *most modest home.*

SLATE—
—formed by Nature
—fashioned by Hand
—to protect man's finest possession—his HOME



The dignity of New England Colonial Architecture calls for the strong, cool tones of a Pennsylvania slate roof.

Write for booklet—"What You Need to Know About Slate"

PENNSYLVANIA SLATE INSTITUTE INC.,

PEN ARGYL, PENNSYLVANIA

New York Office: 507 Fifth Avenue

DONLY SLATE COMPANY, Pen Argyl, Penna.
VENDOR SLATE COMPANY, Easton, Penna.
JACKSON BANGOR SLATE CO., Pen Argyl, Penna.
ALBION VEIN SLATE COMPANY, Pen Argyl, Penna.
CHAPMAN SLATE COMPANY, Bethlehem, Penna.
KEENAN STRUCTURAL SLATE CO., Easton, Penna.
BANGOR FIDELITY SLATE COMPANY, West Bangor, Penna.
COLONIAL SLATE COMPANY, Bangor, Penna.
PARSONS BROTHERS SLATE CO., Pen Argyl, Penna.



ive *in the Shelter* of Masonite

A giant stride toward real home comfort . . . a great step forward in protecting family health . . . that's what Masonite, the all-wood insulating and building material, accomplishes for the thousands of home-owners who live within its shelter.

No longer do these families live in chilly, drafty rooms. No matter how cold it gets, how hard the wind blows, Masonite homes are cozily warm all winter long. And in summer when the sun scorches, these same homes remain comfortably cool. Noise is absorbed; dampness is shut out. Fuel savings are so great that they actually pay for Masonite insulation. Is it any wonder these homes have a greater resale value?

In new buildings, Masonite Structural Insulation serves as sheathing, for roof insulation, and as a sound deadener in floors. In old homes, it is installed under rafters and used for partitions, transforming waste attic space into cozy rooms. It is ideal for lining garages and basements or enclosing porches.

Masonite Insulating Lath provides smooth, crack-resistant walls and ceilings free from lath marks. It holds plaster with a tenacious grip that will not break under a pull of one thousand pounds per square foot. It enables each room to retain its heat in winter... even until you rise in the morning . . . and keeps heat out in summer.

Remember, too, that Masonite is made entirely of wood. It has wood's structural durability and building advantages. And, because it contains millions of tiny dead air cells, Masonite has wood's natural insulating ability multiplied many times.

Write today for the fascinating story of Masonite Structural Insulation. Surely, if you live in your own home or expect to build, you will want to know all about this all-wood insulation . . . the economies it gives . . . the comforts it provides. Just fill in and mail the coupon today.

MASONITE CORPORATION
111 West Washington St., Chicago, Ill.
MILLS: LAUREL, MISSISSIPPI

Masonite

STRUCTURAL INSULATION · INSULATING LATH · PRESDWOOD

nother
asonite
roduct
grainless
ood board
markable
orkability

Masonite Presdwood is a genuine wood board that is absolutely grainless. It will not crack, check, split or splinter. Takes any finish beautifully—needs no paint for protection. Possesses unusual workability, has uniform strength and high resistance to moisture. Can be used on any wood-working machine—can be punched, die cut and shaped. Industry after industry is finding new uses for this remarkable product.



Send for FREE Booklet

Mail the attached coupon today. It will bring you the interesting Masonite booklet every home-owner or prospective home-owner should have.

©MC

Masonite Corporation, Dept. 759,
111 W. Washington St., Chicago, Ill.
Please send me your free Masonite booklet, "Building for Permanence, Comfort and Value."

Name .....

Street .....

City ..... *State* .....

☐ If interested in Masonite Presdwood, check here.



1929

A thing of beauty and a joy forever. A modern residence in Connecticut, designed by Wesley Sherwood Bessell.



1772

Here's the ancient Colonel John Stuart house at Charleston, South Carolina. Note the staunchness of its Tidewater Red Cypress construction in its second century of service

Stave Off

repairs 200 years—for an extra $42

FOR 200 years, not one cent has been spent to replace the original Tidewater Red Cypress in hundreds of Pre-Revolutionary homesteads.

For 200 years, not one cent should be spent for rot repairs on the exterior trim (windows, doors, etc.) of the house recently built by Mr. R... K... of Dayton, Ohio.

Mr. K... selected durable Tidewater Red Cypress in preference to a slightly cheaper —but much inferior—lumber. On his $10,000 house, the extra cost was only $42.

For a few more dollars, he had bought not only freedom from worry, but also a wood that works easily, has a beautiful grain, and holds fast to paint.

Due to its durability and charm, hundreds of architects specify Tidewater Red Cypress every day. They recommend it for windows, doors, shingles, cornices, siding, porches, steps and every other place where wood meets moisture. You can't go wrong on any product endorsed by the great body of American architects.

A Book of Homes—
sent to you FREE

"Money Saved for Builders" offers a new way of assisting home-builders. It pictures dozens of attractive new houses and venerable old specimens of the best early-American architecture. This is not a book of commonplace printed plans. (To get th home of your dreams, by the way, we advis you to retain an architect—he usually save you much more than his fee.) This bookl gives amazing proofs of the durability Tidewater Red Cypress, tells how it is grow along the lower Atlantic and Gulf Coast tells how to cut the cost of operating you home, and explains why only "coastal typ cypress" can give you its distinctive beaut and durability.

SPECIFY *The Wood Eternal*

TIDEWATER RED CYPRESS

Southern Cypress Manufacturers Association
HG-3 Barnett National Bank Bldg.,
Jacksonville, Florida

Gentlemen:

"Money Saved for Builders" sounds mighty interesting. Please send it to me.

Name_____

Address_____



How perfectly this attractive roof of J-M Mottled Gray Hexagonal Asbestos Shingles blends with the architecture of this Toledo, Ohio, Church. Schools, institutions, churches — as well as residences find permanent roofing beauty and protection in J-M Shingles.

Will your roof *burn* —or will it *not?*



The age of color in roofs! And you will find in the J-M line a type of color combination to suit every decorative need. Above is an interesting roof of J-M Colorblende type.

There is no safe middle ground

DURING the past year approximately 23 per cent of all residential fires in the United States started on *roofs!* And only one thing will keep your home safe from roof-communicated fires, from the hazard of flying firebrands—*a fireproof roof.*

Johns-Manville Rigid Asbestos Shingles *cannot burn.* They are made of asbestos and cement, perfectly blended, under tremendous pressure. With these shingles on your home—the fire hazard is ended forever. A J-M Roof *cannot burn.*

J-M Asbestos Shingles can be heated white-hot without injury—a test which would destroy other roofings. This reserve of strength, this marvelous independence of fire means everlasting protection for the home roofed with J-M Shingles. Unharmed by extremes of heat or cold, by rain, sleet or snow, you are guarded by a roof which will outlast your house itself. Recent scientific tests prove that weather actually makes J-M Asbestos Shingles tougher and stronger!

Protection—plus Colorful Beauty

This is the age of color—and the wide range of colors and color combinations available in Johns-Manville Asbestos Shingles make possible any effect you may desire. Whatever the type of house, there is a J-M Roof to complete its beauty. And best of all —this permanent protection and colorful beauty is not accompanied by high price. For example, a roof of J-M No. 70 Mottled Gray Asbestos Shingles costs approximately only 12% more than a roof of 18-inch Stained Cedar Shingles. In the long run, a J-M Asbestos Shingle Roof is the least expensive of all roofs. The first cost is the last cost. No maintenance or repair bills. *You roof or re-roof for the last time.*

Every J-M Asbestos Shingle Roof is accompanied by a "certificate of registration." It will assure you that your roof is of Johns-Manville manufacture—everlastingly beautiful—eternally fireproof.

The Master Product of a Famous Manufacturer

J-M Asbestos Shingles are a master product of Johns-Manville—the world's leading manufacturer of fireproof, permanent roofing and building materials.

J-M *Asphalt* Shingles are the leaders in the field of colorful high-grade utility roofing at low cost. J-M Bonded Asbestos Built-up Roofs protect thousands of famous industrial and public buildings from coast to coast. J-M Transite, the Asbestos lumber, is unsurpassed for industrial roofing and siding.

J-M Brake Lining has meant maximum motoring safety and control for many years. Ask your brake service station about the new *molded* J-M lining. J-M Insulations serve every condition from 2400° above zero to 400° below.



Cool greens — warm reds — weathered grays — a complete range of roofing colors! And J-M offers with this beauty — fireproofness, permanence, and economy. Give a thought to *your* roof today!

FILL out the coupon today, and let us arrange for a free inspection of your roof—and an estimate (without obligation) for re-roofing with J-M Shingles.

JOHNS-MANVILLE CORPORATION
New York Chicago Cleveland San Francisco Toronto
(Mail coupon to branch nearest you)

☐ I would be interested in a free inspection of my roof and an estimate on re-roofing costs.
☐ Please send free copy of "The *New* Book of Roofs."

Name .....

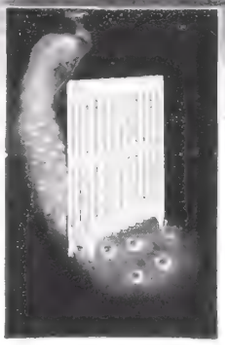
Address RS-27-3

.....

Johns-Manville
RIGID ASBESTOS SHINGLES

AERO —IN WHICH IS BLENDED BEAUTY AND WARMTH





Aero, the National Radiator, has beauty that has warmed the hearts of thousands, as its efficiency has warmed their homes.

For, in the search for greater radiator *effectiveness*, Aero designers discovered radiator *beauty*. The graceful, slender tubes and well-proportioned spacing increased efficiency, and at the same time conferred charm. The radiators quietly harmonize with the finest appointments. Aero was the *first complete line* of tube-type radiation.

Aero, the National Radiator remains the only complete line whose dependability has been conclusively demonstrated through years of service on a wide variety of applications.

In Aero, the National Radiator, beauty and warmth are blended. In homes where Aero is installed comfort, attractiveness, and satisfaction are permanent attendants.

NATIONAL RADIATOR CORPORATION
MANUFACTURER OF RADIATORS AND BOILERS

Nine Plants devoted to National Service through these Branch Offices and Warehouses

[illegible], ME.	BOSTON, MASS.	BUFFALO, N. Y.	CHICAGO, ILL.	CINCINNATI, O.	CLEVELAND, O.	INDIANAPOLIS, IND.	JOHNSTOWN, PA.
MILWAUKEE, WIS.	NEW YORK, N. Y.	OMAHA, NEB.	PHILADELPHIA, PA.	PITTSBURGH, PA.	RICHMOND, VA.	ST. LOUIS, MO.	WASHINGTON, D. C.

AERO
AERO
THE NATIONAL RADIATOR

UNION · NIAGARA · GURNEY · UTICA · CONTINENTAL · NATIONAL

FLOORS OF CHARACTER FOR HOMES



IF you wish your home to be smartly modern in every particular, you will now give special thought to floors. The picture shows effective use of Goodyear Rubber Tiling in a formal dining room. Considered in this light, the Tiling has the dignity and character suited to the more studied decorative effects.

But in its adaptability to the modern home, it has a very wide usage. If you will study carefully its advantages, you will find it a most desirable flooring for any room in the house.

In addition to its beauty of color, design and texture, it is pleasantly quiet and resilient under foot. You like to walk on it. And it has a special value for entrance hall, bathroom or kitchen because of its laboratory cleanliness. In durability it ranks with the most permanent types of floors.

An illustrated booklet showing many attractive patterns in two- and three-color combinations will be gladly forwarded upon request. Just mail the coupon.

GOODYEAR

Copyright 1929, by The Goodyear Tire & Rubber Co., Inc.

RUBBER TILING

For attractive booklet descriptive of this modern floor material, just fill in this coupon with name and address, then mail it to Goodyear, Akron, Ohio, or Los Angeles, California.

NAME .....

ADDRESS .....

Colored fixtures

add *everything* to beauty —almost *nothing* to cost

THE loveliest of bathrooms, nowadays, are being created with Kohler Colorware. And the cost is *very little higher* than for bathrooms with white fixtures.

The colored fixtures themselves do cost more, it is true. But fixtures are only part of a bathroom. The cost of fittings, of walls and floor, of labor—all that remains the same. The extra cost of color, a mere fraction of the total, is *nothing* to pay for the beauty that Kohler Colorware brings.

These graceful fixtures in lovely colors, first sponsored and developed to highest artistry by Kohler of Kohler, are the choice of architects and interior decorators not only for their most luxurious bathrooms, but for their simplest designs as well.

See how inexpensive!

When you realize that there are Kohler bath tubs *in color*, with chromium-plated fittings, all complete and ready to install, for as little as $80; lavatories for $40; toilets for $70—then you will see how *every* bathroom in this day can well afford this new beauty.

The Kohler colors are delicate shades of green, lavender, ivory, blue, brown, and gray. And there is a jet black—most effective in combination with Kohler fittings in gold. If you have several bathrooms, each may be developed in a different color scheme—each expressing your taste with individuality and distinction. . . .

It is superfluous, perhaps, to add that Kohler fixtures are far above the commonplace in quality. Kohler artisans put into their work something of the character of the place where they live—Kohler Village, one of America's most beautiful town-planned communities. In choosing Kohler Ware you choose superior worth—at the price of the ordinary.



Kohler fixtures in Old Ivory—the paneled Mayfair bath and Fairfax vitreous china lavatory

You should see Kohler Colorware at a Kohler display room, if one is near you. Ask your plumber about it. And send the coupon below for a book of bathrooms, kitchens, and laundries in all the Kohler colors.

KOHLER CO., *Founded 1873*, KOHLER, WIS. • *Shipping Point*, Sheboygan, Wis

Branches in Principal Cities

KOHLER OF KOHLER

Plumbing Fixtures

LOOK FOR THE KOHLER TRADE MARK ON EACH FIXTURE

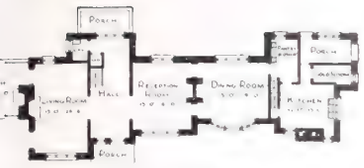
KOHLER CO., KOHLER, WIS. Gentlemen: Please send me your book of Kohler Colorware. H. & G.–8-

Name .....

Street .....

City ..... *State* .....

© 1929, Kohler C



First Floor Plan





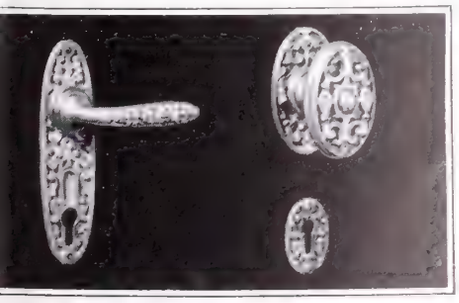
Carl A. Zeigler, A.I.A.
Architect

Sargent Hardware designs
n harmony with the rambling English dwelling

THE BEST HARDWARE IS MORE BEAUTIFUL AND MORE PERMANENT
. . . MORE THAN WORTH ITS SLIGHTLY GREATER COST

ITE likely, at least in your own mind, are building a new house—a home to personal and distinctive. English, nch, Spanish, or Colonial—the style be adapted skilfully to your partic- r wants and needs. In decoration and n it will blend those many ideas stored during years of observing, comparing l selecting. Each room is planned care- y, even to the small but all-important ails of finish.

Here is where Sargent Hardware will p you. For your new home you want best hardware—dependable, smooth- erating, and non-rusting. Hardware t needs no replacing while the building nds. Then, you must have a design to do its part in expressing your entire scheme of decoration. Whatever this may be, Sargent offers many designs to choose from—each one authentic, exact reproductions or artistic adaptions of the master designers. Sargent prescribes the hardware illustrated on this page for the English type residence pictured above.



utcheon No. 705ER with Lever Handle No. 1143ER; r Knob No. 1912ER with Rose No. 265ER; Key Plate No. 870ER.

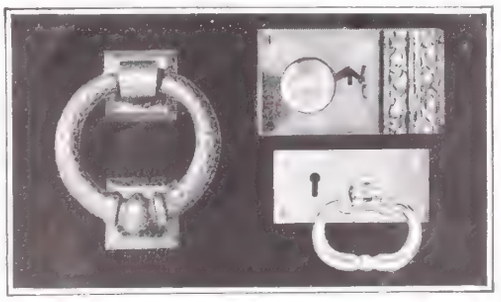


The two pieces shown above are suggested for exterior use with the alternative designs shown at left and right. Escutcheon No. 7896ER with Knob No. 1913ER; Door Handle No. HF2661.

Each piece is beautifully finished, perfectly machined, smooth in operation, and of solid brass or bronze.

Sargent Hardware is a worth-while investment costing little more than ordinary hardware, and repaying you many times over in its greater beauty and in its permanence. The cost of the complete finish hardware for this English dwelling is only about 2% of the total building cost. Hardware, however, necessarily varies in cost in different sections.

Our illustrated booklet, "Hardware for Utility and Ornamentation," will be sent you on request. You will find it interesting and instructive. Sargent & Company, 31 Water Street, New Haven, Conn.



Door Knocker No. 43; Rim Lock No. HFEM3549; Knob and Ring Handle No. HFEM1065; Escutcheon No. HFEM560.

SARGENT
LOCKS AND HARDWARE

IT IS A TEST FOR HOUSEHOLD CLEANLINESS - *what does it tell in your home?*

IF THERE is one thing that "places" a family's standard of living it is the manner in which they keep house. The bathroom, most of all, is a clue to the standards of the household, and the most conspicuous thing in the bathroom is the toilet seat. This piece alone is often the flaw in an otherwise presentable house and one which is sure to lead to unfavorable impressions. Fortunately, such a defect may be obviated easily and inexpensively.

A handsome Church Toilet Seat, strong, uncrackable, smooth as glass, may be fitted to any make of bowl in ten minutes with the help of only a pair of pliers. As readily as the rest of your furniture, it goes with you when you change residence.

You will find that Church Sani-White Seats are now the usual installation in modern homes and apartments. Your neighboring plumbing establishment has them on display.

Also in nine modern colors

On a wave of deserved popularity, Church colored seats have been swept into those interesting homes that are so effectively bringing color into every room. These seats are now available in nine pastel shades and nine sea-pearl tints. This wide range of beautiful colors permits one to manage just the right color scheme for the particular bathroom.



Ever-durable

Like the Sani-White Seats, the colored seats are definitely guaranteed not to crack, splinter or tarnish. This is also true of Church bath chairs and stools. The covering on them is not a paint, lacquer or enamel. It is solid, and has no joints in which germs or dirt can lodge. After years of service this covering will remain sanitary and free from blemish. Write for illustrated folio. C. F. Church Mfg. Co., Dept. H-3, Holyoke, Massachusetts.

Church Sani-Seats

"Toilet Seats for Better Bathrooms"

Sold by all plumbing stores since 1898

The Eternit Horizontal design offers you a new and exclusive shingle . . . in mellow attractive colors . . . at a most reasonable cost!





The residence of W. K. Groff, Esq., Berwyn, Pennsylvania

Eternit
REG. U.S. PAT. OFF.
ASBESTOS SHINGLES

WITH the perfection of Eternit Horizontal Asbestos Shingles, a roofing design entirely unlike that of any other shingle has been made available for home owners, builders, and architects. Wider, longer than the usual shingle, the Horizontal exposes a beautiful surface . . . a surface defined by shadow lines that run in pleasant angles up the roof. The shadows are deeper and more prominent; the colors soft and mellow. It is a striking shingle—beautiful in design, remarkable for its adaptability to definite types of architecture. And the reasonable cost makes it a real economy.

All Eternit colors are beautiful—whether they come in the Horizontal design, or in the familiar American and Hexagonal methods. Emerald Green, fresh as an English lawn . . . Indian Red, gay, bright, autumnal . . . Colonial Gray, quiet as a soft passing cloud . . . and Quarry Blue, a soft natural slate color. Every one of these shingles is absolutely colorfast. They positively will not bloom or fade out. And in addition, there are Autumn Bronze, and Heatherblends—a tapestry of five harmonious shades . . . all beautiful, all increasing in charm as the years pass.

And the passing of the years will find Eternit Asbestos Shingles unharmed by any onslaughts of storm or blowing weather. They will continue to give the same sure protection, the same defense against the elements. Eternit Asbestos Shingles will never burn, never yield to sparks or flames or flying embers. They are absolutely fire-proof. Eternits will not rot, raise, chip, or crack.

Contrary to the opinion of many people, a roof of asbestos shingles is not expensive. The first cost is low, and the cost over a long period of years—which is the only way to figure roofing expense—reduces your original expenditure to a minimum. An Eternit roof virtually never wears out.

Whether you plan to build, or whether your present home needs reroofing, let your architect, dealer, or builder tell you about Eternit Asbestos Shingles. Eternit, Inc., 9215 Riverview Drive, St. Louis. Offices and warehouses at Philadelphia, New Orleans, Houston, and Jacksonville.

FOR THE PROTECTION OF THE OWNER, EVERY ETERNIT SHINGLE IS TRADE-MARKED; EVERY ETERNIT ROOF IS REGISTERED

bring your home up-to-date . . .

with INSULITE, *the double-purpose insulation*



Money filters through the uninsulated roof.

Pile on more fuel—run the furnace full tilt. You can't heat all out-doors, so the thing to do is to—

—line the attic with INSULITE and reduce heating costs.

In summer the difference will be just as great; every room in the house many degrees cooler.

Besides the *comfort* thus achieved, many attics—when finished off with INSULITE Building Board—will make ideal play rooms, workshops, sleeping quarters, sewing rooms and the like.

Many helpful suggestions for the use of INSULITE—the double-purpose, all-wood-fiber insulating board—are contained in the booklet—"Rooms of Happiness." Write for a free copy.

THE INSULITE COMPANY
1215 Builders Exchange Department No. 7
MINNEAPOLIS, MINN.

Ask Your Lumber Dealer for

INSULITE

the Wood-Fiber Insulating Board

"Now say 'Ah!' please..."

THE boiler having complied with this request, a faint echo of its loud "a-r-r-r-h!" came from the lips of the eminent boilerologist.

"Nothing like a good 'ah' to show what's what," he aid. "This boiler is suffering from a lack of Fire Surface, hich is equivalent to saying that it has no stomach, o apparatus for absorbing heat from the fuel you feed . Consequently it loses all its heat up the chimney, hile the house goes cold and uncomfortable, and your uel bills climb sky-high.

"The thing to do is to put this boiler out of its misery s humanely as possible and get a new boiler in its place, ne that has a stomach large enough to digest all the eat your house needs, and pass it on economically to very room of your house.

"Then your home will be always warm and comfor- able, and every year you will make a saving in your ost of heating—a saving that in a few years will pay he cost of the new boiler."

Send for Free Copies of Our Two Books

If you have a sick boiler in your house, or if you are oing to build and want to avoid installing a sick boiler, end for our two books, "Guaranteed Heating Satisfac- ion at Minimum Cost," and, "Does it Pay To Install an Oil Burner?"

They contain a more complete and more serious dis- ussion of the above. To anyone interested we will gladly nail a copy of each book free. They make a definite ontribution to the subject of heating comfort, and to he subject of heating costs and how to reduce them. They tell you why an H. B. Smith Boiler properly installed vill give you economically all the heat you normally vant, and be able to supply additional heat in extra cold veather or when there is sickness in the house. Simply se the coupon below, sending it today to The H. B. Smith Co., Dept. K-21, Westfield, Mass.

THE H·B·SMITH
BOILERS & RADIATORS
Used in fine homes and buildings since 1866

The H. B. Smith boilers for steam, hot water and vapor heating radi- ators; and hot water supply boilers: for factory and public building.



THE H. B. SMITH COMPANY, Dept. K-21, Westfield, Mass.

Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books.

Name .....

Street .....

City ..... State .....

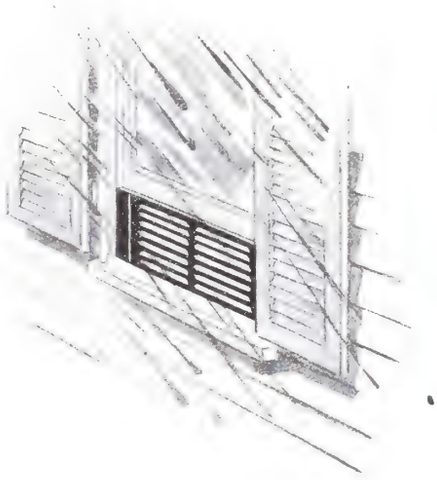


Wurldsbest Ventilators Eliminate This!

You need not close the windows when it storms. The Wurldsbest Ventilator gives you ventilation in the modern manner. Keeps out rain and snow, and due to a fine mesh, built-in bronze wire screen, dirt and dust are excluded. Plenty of clean fresh air WITHOUT DRAFTS, as the current is deflected *overhead.* Protects health, curtains, drapes and rugs. Fits on the outside lower sash and does not interfere with *completely opening or closing the window.*

Wurldsbest is a high quality product, strongly made of a special rust-resisting steel. A beautiful olive green enamel finish is baked on, enriching its appearance and making it adaptable to any interior or outside color scheme.

Offered in sizes for every window. Adjustable ends assure snug, perfect fit. Buy Wurldsbest Window Ventilators at leading hardware and department stores. If your dealer cannot supply you, send check or money order and your dealer's name direct to us—Dept. H-329.



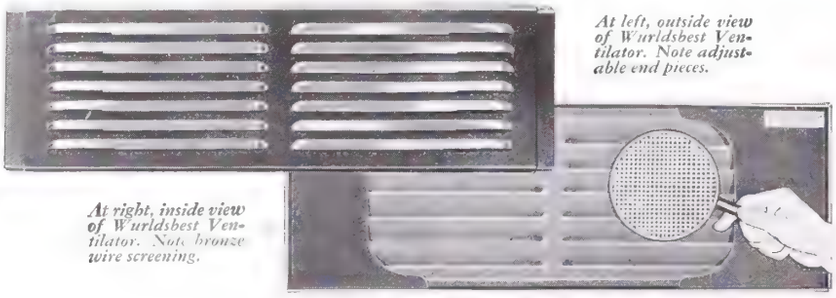
POPULAR SIZES

No. 3, 23" to 30" wide—$3.00
No. 4, 30" to 36" wide— 3.50
No. 5A, 36" to 46" wide— 4.00

Prices slightly higher in Canada

ALLWEATHER VENTILATOR COMPANY, Inc.
452 Lexington Avenue, New York City

Wurldsbest
WINDOW VENTILATORS



At left, outside view of Wurldsbest Ventilator. Note adjustable end pieces.

At right, inside view of Wurldsbest Ventilator. Note bronze wire screening.



Balsam-Wool is a guaranteed Weyerhaeuser product—a blanket of fluffy wood fibre that looks and acts like sheep's wool. It is TRUE Insulation—keeping the house warm in winter and cool in summer—because it is—

FLEXIBLE-THICK
EFFICIENT
WINDPROOF
WATERPROOF
FIRE RESISTANT
VERMIN PROOF
LIGHT WEIGHT
PERMANENT

To be truly modern—Heating Equipment must include this Heat Saver

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The DECORATORS CLUB Inc.

THE Decorators Club is an organization of women decorators—with a nation-wide membership of those who believe in the maintenance of the highest standards in this field of Interior Decoration.

With the rapid increase of interest in this art, it is to the advantage of both clients and decorators that these standards be understood as widely as possible.

The members of The Decorators Club believe that clients can be safeguarded in their expectation of competent and beautiful work only when those calling themselves decorators (1) have had thorough educational preparation, (2) have had sufficient practical experience to guarantee sound workmanship and good values, and (3) maintain unquestioned ethical practice.

Upon the cornerstone of this type of service is built the art of Interior Decoration.

Among many other well-known decorators—members of this organization—are those whose names appear in the accompanying lists.

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BY APPOINTMENT TO H.R.H. THE PRINCE OF WALES

THE fresh English day is perfect for the meet . . . and the gallant Household Brigade is tuned to ride as never before. But it is the presence of Lady Joan Lycett*, above everything, that makes this first day at Hawthorne Hill a really brilliant affair. So clear, so radiant is her complexion, that it seems a product of the gods. ⚜ ⚜ Many distinguished English women, and Lady Joan among them, trust their complexions to the care of one fragrant soap, Yardley's Old English Lavender. It is well known that during the last 150 years this delicate soap has never failed to soothe, stimulate and protect fresh English beauty, as famous as history itself. ⚜ ⚜ As the perfect complement to this soap, Lady Joan uses Yardley's sheer face powder to save her skin from all types of weather. Yardley products, England's best, are obtainable anywhere in America. Old English Lavender Soap, "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; "Old English Lavender," in sprinkler bottles from $12 to $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York; Toronto and Paris. **Out of deference to our clientele we have refrained from using actual names.*

Yardley's Old English Lavender Soap



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Modern Charm

MODERNISM in good taste has been fully achieved in the new Bigelow-Hartford creations. Lovely in their simplicity, appealing alike in color and design, without a hint of the bizarre, these rugs and carpets bring to the home distinction and restfulness. They harmonize with all modern interiors and many traditional ones. Sturdily constructed of finest materials, by master craftsmen, they will give long years of service. Modern charm is realized when a Bigelow-Hartford rug or carpet is the basis of your decorative plan. Progressive merchants everywhere are showing these weaves. If you are in doubt as to where you may see them, write, and we shall gladly give you the name of a nearby store. A most interesting booklet, *Color and Design: Their Use in Home Decoration,* will be sent you for 25¢. Bigelow-Hartford Carpet Company, 385 Madison Ave., New York.

BIGELOW-HARTFORD
RUGS & CARPETS

DIRECTORY of DECORATION & FINE ARTS



Genuine Louis XVI arm-chair in fruit wood

WALTER JOHNSON, INC.

INTERIORS AND ANTIQUES

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MODERNISM in interior decoration no longer needs the explanations it did only a short time ago. Accepted as a definite fact, not as a fad, it has come to be recognized as an integral part of the natural background for present day living. Not so long ago modern decoration was interpreted for the most part in geometric forms, depicted in more or less flamboyant colors. Today, however, the tide of modernism has receded into more quiet channels; soft tones predominate, particularly several shades of one color. It is therefore not surprising to find the movement more generally accepted, and more and better designs available in every field of home furnishing. Floor coverings, an important item in the decorative scheme of a room, because so much depends upon their suitability of texture, color and design have not been neglected. Since the floor and its covering underlie and hold together the rest of the room, it is fortunate that the newer carpets, rugs and linoleums now present a multitude of designs in the best taste and in colorings suitable for the modern interior.



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INTERIOR-DECORATOR

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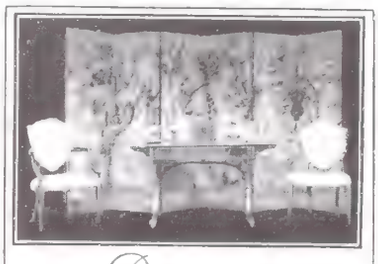
The average house seldom attains perfection, because there has been no one experienced person to correlate the work of architect, landscape architect and decorator with the owner's own ideas.

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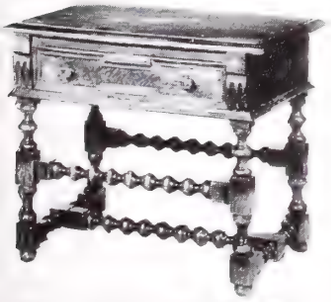


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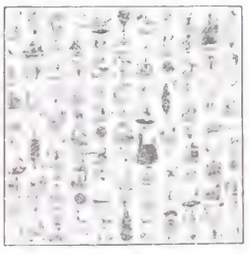
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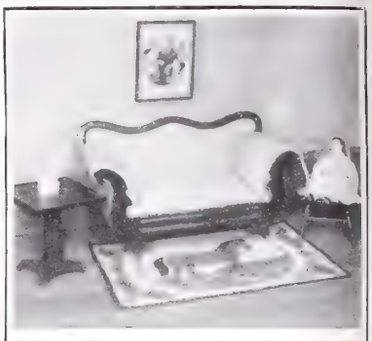


...adds to the convenience of shoe storage, quickly, that ships about into your present closet and brings order out of chaos. Creates an ideal search-to-toe any home.

hall LUGGAGE

PHILIP HALL
38 East 19th Street, New York

IN THIS day of complicated living the decoration of the nursery requires particularly careful consideration. A touch of sophistication may be a smart note, but care must be taken that when this is present it should in no way detract from the general appeal to the tiny occupant of this kingdom. This is of the utmost importance if the decorator would scale the furnishings to the user. (It is not a rare event to find a nursery furnished to suit the taste of adults rather than of the child). R. H. Macy & Company are featuring several nursery rugs designed by Richard Falconer, an American artist, that strike a happy medium between sophistication and simplicity. A wise owl sitting on the limb of a dead tree is treated in a distinctly modern manner. Colors are blended from various shades of one tone to form a perfect harmony. Another design depicts an elephant perched rather riskily on a ball, much in the circus manner, with a naïve moon and a star hanging haphazardly in the firmament above. This is available in all the pleasant colorings prevalent today—rose and gray with brown, blue and white, green and yellow. These chenille rugs may be used also in the bathroom since they are guaranteed washable and color fast.



Quaint and Interesting Group of Children's Furniture by

CHILDHOOD INC.
215 EAST 57TH ST. NEW YORK
Booklet D on request.

FRUIT SALAD
(WINE SYRUP)

One of the delicious Fruits in glass importations of the Sherry kitchens . . . now obtainable with every other Sherry approved table delicacy . . . through this newest expansion of Sherry Service.

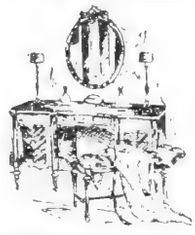
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SATINWOOD BEDROOMS

$625

for bed, bureau, chest, vanity, chair, bench, and table.

BEAUTIFULLY DESIGNED—EXQUISITELY MADE! DO SEE THIS AND 60 OTHER CHARMING GROUPS

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This charming small French Lamp (with finish of dull silver) could make any dreary corner attractive . Price $25

Early Wall Papers

usually represented some scene or picture, which avoided the continual repetition that appears in modern papers.

Old Scenic Papers are now practically extinct, but Zuber & Cie, Alsace, and Desfosse & Karth, Paris, fortunately have the original blocks, which are used to produce these papers.

Illustrations upon request . . . Can be ordered through your local Decorator or direct from

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Importers, Jobbers and Retailers of Interior Furnishings
101 & 119 Park Ave., New York
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Sole American Agents for
ZUBER & CIE *and* DESFOSSE & KARTH

STUDIO: "*Hedgelands*", HARDINSBURG, KY.

The Rose Comforter

of Taffeta in two tones; size 66" x 84"—$60.00—the pair—$120.00. Particularly adaptable to the Town House or Apartment.

Bed and Couch Coverings—Pillows—Baby Things—Negligees. Send for Catalog "G."



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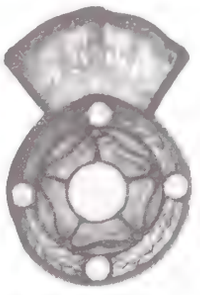
555 MADISON AVENUE
NEW YORK

A SENSE of humour is necessary these days in order to appreciate some of the best of the latest rug offerings, especially those designed by Richard Falconer. Among the new designs are amusing caricatures that make especially good bathroom or bedroom rugs. An excellent hooked rug offered by R. H. Macy & Company has a sand colored background against which is depicted a heron standing on one leg in blue-green water, with a wave rolling out into space. The border of this fanciful design is henna and blue, and finishes the rug in a becoming manner.



AMONG the new Bigelow Hartford modern rugs are a number of floral and small all-over patterns in soft colors that make excellent scatter rugs. Scatter size modern rugs are somewhat more popular than the 9 x 12 size because even those conservative persons who are afraid to indulge in the modern movement to any great extent are tempted to invest without great expense, in a

Ancient Stained Glass



and Decorative Medallions.

Roy Grosvenor Thomas
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Attractive and Practical
is this hand-wrought iron Bridge Lamp and Shade



Finished in black, rusty, antique vermilion, green or blue. Adjustable bracket with Parchment shade. An unusual value, specially priced.

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DISTINCTIVE AND USEFUL CLOSETS
ELSIE de WOLFE

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780, Madison Avenue,
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Dear Mrs. Herzog:

I am longing to have you in Paris and see my new apartment. Is there any chance of your coming, and if so I will wait for you and not try to do my closets badly myself.

I remain,
Yours sincerely,
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The CLOSET Shop
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II IV

SHELF PAPER

French Blue
Green Yellow Rose
Cherry Red

4 yard roll
60 cents postpaid
order by design and color

Amy Drevenstedt
31 East Tenth Street
New York

I III

small rug, merely for a trial. One of the newest patterns utilizes both the cut and the uncut wool yarn in a twisted and then a plain stitch, with an interesting effect. The motif is worked out in varied sized leaves in numerous shades of one color. It is available in small sizes and in the 9 x 12 size, in tans and browns, greens, or mauve tones. Grays, beiges, lavenders, blues and greens are the colors found most in demand.



STRANGE as it may seem, the mountain workers who ply their trade at home and in quaint shops scattered throughout the Blue Ridge Mountain district, are beginning to do hooked rugs in the modern manner. Old fashioned geometric forms have been adapted to modern designs and are executed in all the tones associated with contemporary décor. One pattern called "The Shell" is worthy of a place in the most modern interior. It is worked in browns and black, with the center figure in rose and side motifs in

Queen Anne
OCCASIONAL
Chair

Specially Priced



$45

Solid walnut, field cloth upholstery and fine workmanship combine to make a most attractive and serviceable piece. Covered in brocatelle with antique nails—$60.00.

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Fine Furniture
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New Holder for Ivy
Or Cut Flowers



Charmingly designed entirely by hand. Doubly useful for growing ivy or holding cut flowers. Hand-turned Pot is in terra cotta shade and 6½" high; unglazed for growing ivy or glazed inside to hold water for cut flowers. The graceful 13" hand wrought iron holder may be had in black, rusty or halt polish finishes. **No. 802**—either finish of Pot and holder, complete, **$4.50.** Add 25c for postage.

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An Heirloom Piece

to be treasured for generations to come. This genuine mahogany desk of the popular block front type is a perfect reproduction—always good taste.



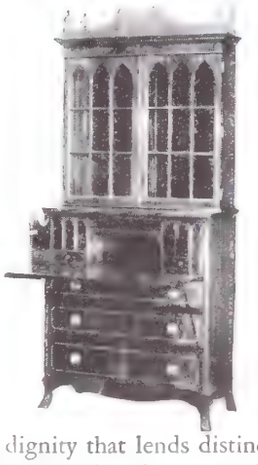
As shown—width 38", height 43"—Price $120. With bookshelves and glass panelled doors above, height 84"—$175.

Catalogue "B" on request

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Furnishings of Dependable Quality Since 1840



SECRETARY

Mahogany, inlaid with satinwood. Hepplewhite design, height 82", width 36½", writing space 17" by 34"

It is delightful to work at this secretary, with its little drawers and shelves to keep letters in! — of a dignity that lends distinction to one's study. *Richter Furniture—of a quality that insures lasting satisfaction—may be bought through your Architect, Dealer, or Decorator. Booklet on request.*

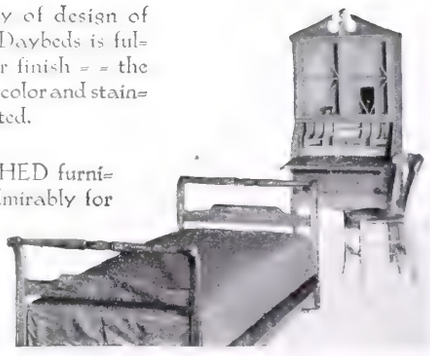
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FINISHED TO YOUR INDIVIDUAL TASTE

DAYBEDS

The beauty of design of Hearthstone Daybeds is fulfilled by their finish = = the possibilities of color and staining are unlimited.

Hearthstone UNFINISHED furniture commends itself admirably for the furnishing of any room where an individual decorative scheme is to be carried out.



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Length 19 inches
Width 14 inches
Height 18 inches
Solid Mahogany Dull Finish
$37.50

A faithful reproduction of an old English Canterbury made entirely by hand in our shops.

Mail orders promptly filled upon receipt of check or money order. There is no charge for packing.

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Hand Made Reproductions
666 Lexington Avenue
NEW YORK CITY

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green. This may be made of either mercerized cotton or all of wool according to one's choice. Hand-hooked rugs and mats that fit in so well with Early American interiors still continue to be made by the mountain folk, and are available from The Treasure Chest of Asheville, North Carolina.

EARLY American hooked rugs are enjoying a healthy revival. American "Orientals" of the type that fits in well with 18th Century furniture, English, particularly, run a close second. Following on the heels of the latter in the order of popularity come modern rugs, which when you consider how new and different the patterns are, is not a bad rating. B. Altman and Company have several modern hooked rugs in soft colors, both domestic and imported. One interesting design has a soft orange border, a green ground with tones of gray shading into lavender. Cotton bathroom rugs imported from Germany offer smartly simple pat-

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Colorful, carved wooden bust of Beethoven by the noted Swiss artist Hans Huggler. We have an exceptionally fine in its lifelike treatment. Price $50.00.
We also have a group of small peasant character carvings by the same artist, $4.00 each.

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514 Lexington Avenue
NEW YORK
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THE Bame Portable Fireplace, Mantel and Hearth, exactly like one built in, is better because it can be placed where desired easily movable, no flues, wall alterations or redecorating. Equipped with Magicoal Electric Fire (operating from light socket) it satisfies the natural longing for "firelight happiness". Any period design.

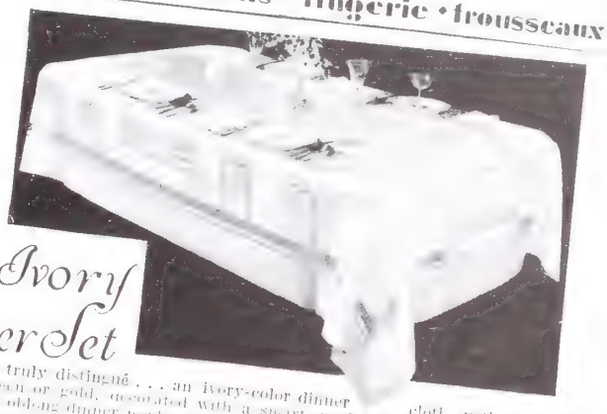
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Full line of mantels, grates, andirons, etc.

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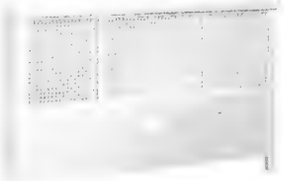


An Ivory Dinner Set

SOMETHING truly distingué . . . an ivory-color dinner cloth with a central band of green or gold, decorated with a smart, modernistic stag design. Size 72 x 108, with 12 oblong dinner napkins, including green or gold monograms on napkins and French hand hemming and broidering. $90.80; size 72 x 126, $109.80.

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Radiator Enclosures transform radiators into furniture—

that is lovely to see . . . that adds charm to every room arrangement . . . stops "radiator smudge", humidifies the air. Made to fit every individual location, in any desired finish, at a surprisingly low price. Many attractive types.



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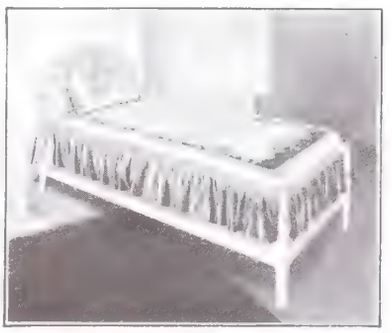
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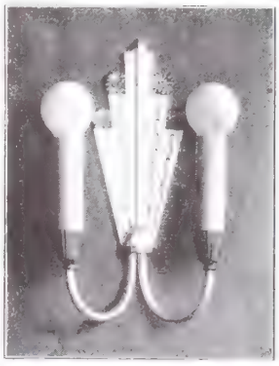
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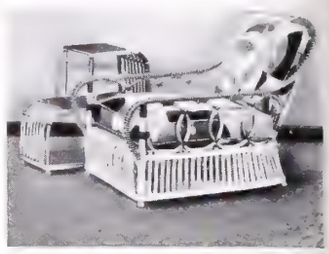
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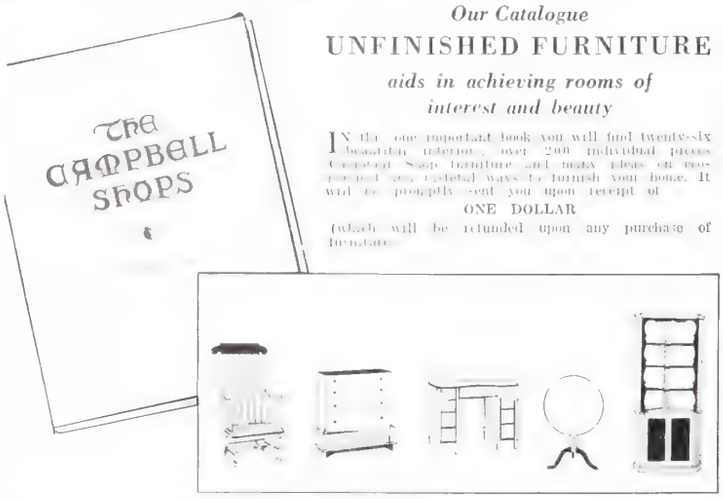
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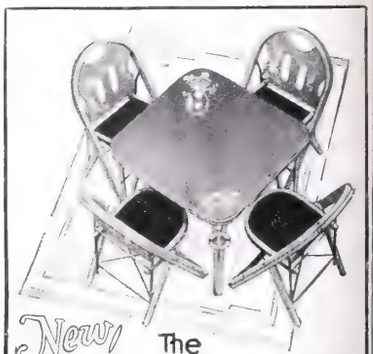
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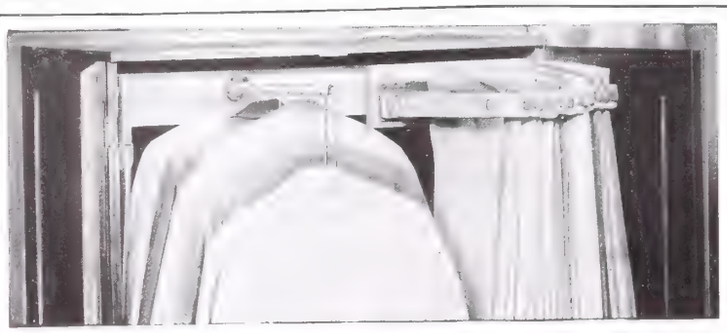


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Just a few miles off the Owens Valley Road you climb into the very heart of the High Sierra's summer glaciers and snow-pockets. Painted by Leland Curtis. Courtesy Stendahl Galleries, Los Angeles

(Written by an Easterner who came to Southern California in 1927)

BLIZZARD-SWEPT and ice-locked, and resisting close approach, the High Sierra assume ven more awesome magnificence in winter. I had y thrills crossing the Sierra via Tioga Pass one ily day, driving through snow-pockets and fishing y trout-abounding waters. I longed to experience ie Sierra's winter moods.

With Eastern visitors I have been basking in the ellow winter sunshine of the little Owens Valley wn of Lone Pine, watching great snow-swirls atter themselves against the shivery gray walls of It. Whitney. (14,501 ft.) The contrast between ie Valley's comfort and the mad battle on the untry's loftiest peak was astounding.

Leland Curtis painted this High Sierra picture in ily. So, when you come out this summer, a few ours drive will put you into the heart of thousands f square miles of scenery he so faithfully expresses.

To my never ending delight I find that out of the placid blue Pacific rise islands rivalling Capri; for 270 miles extends an American Riviera. Golden-fruited orange groves are on every side as you motor to the Old Spanish Missions. Beaches are broad and safe. You will quickly agree with me that there is no end to the new things to see and do in this Southwest Empire of yours!

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If I had it to do over again, I'd start planning *now* to come out this summer. I'd like to be close-by when you receive the new, All-Year Club book "Southern California Through the Camera." It's something I want on the library table. *So will you.* Will you send for it now?

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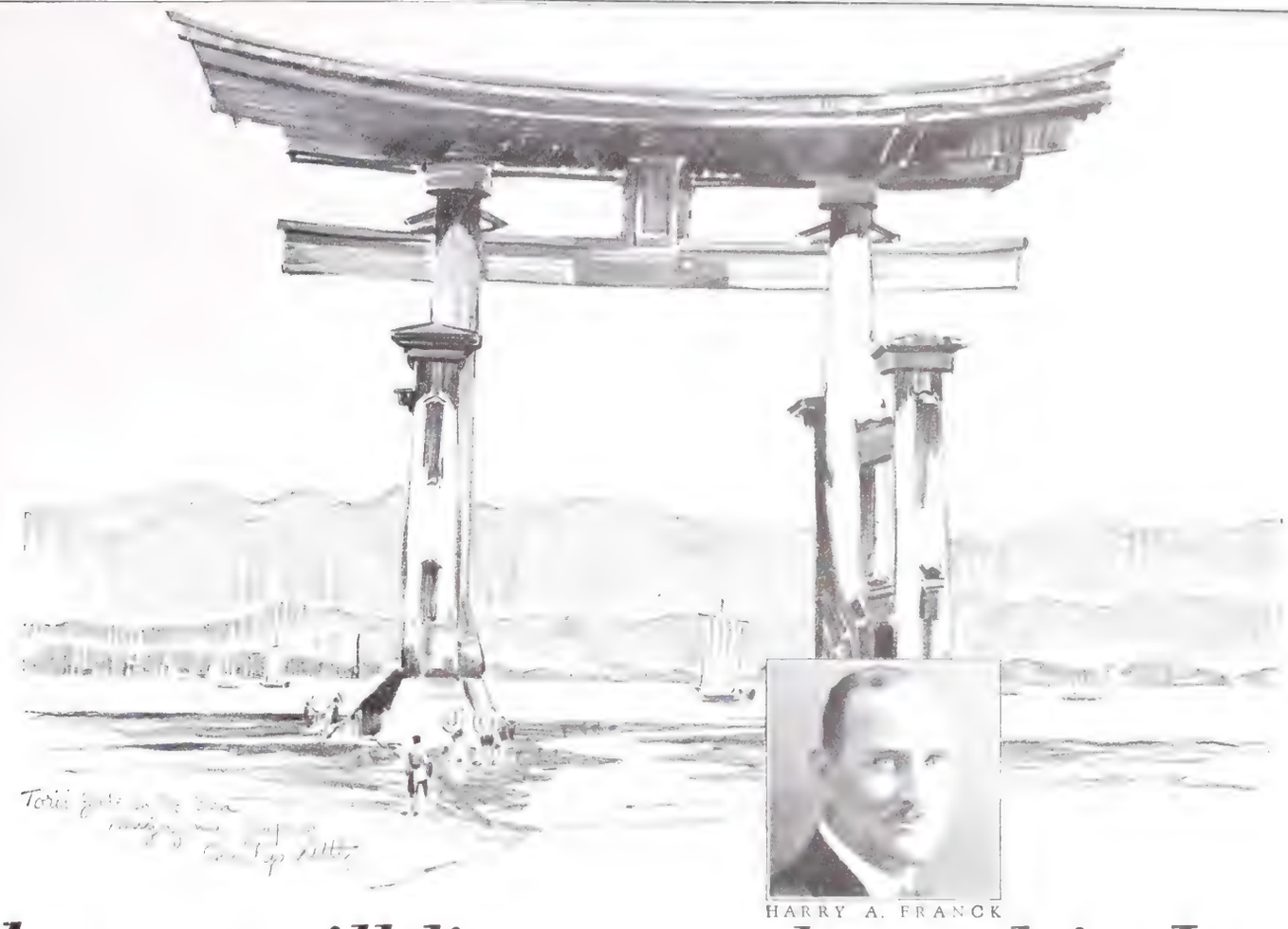
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In the Water or Out— it's Cool all Summer in HAWAII

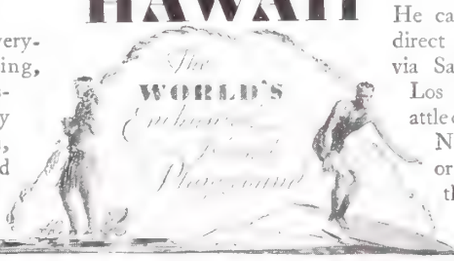
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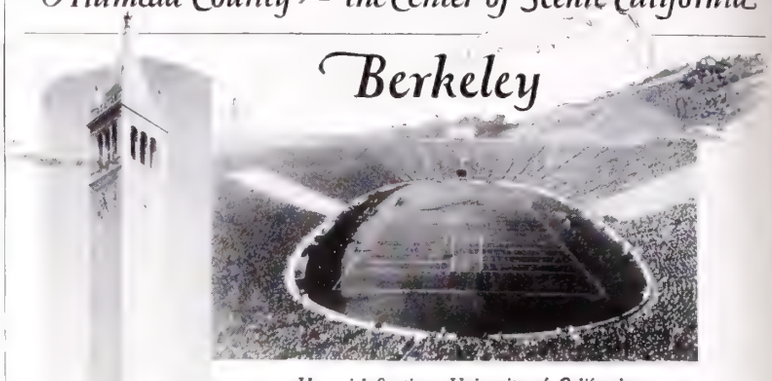
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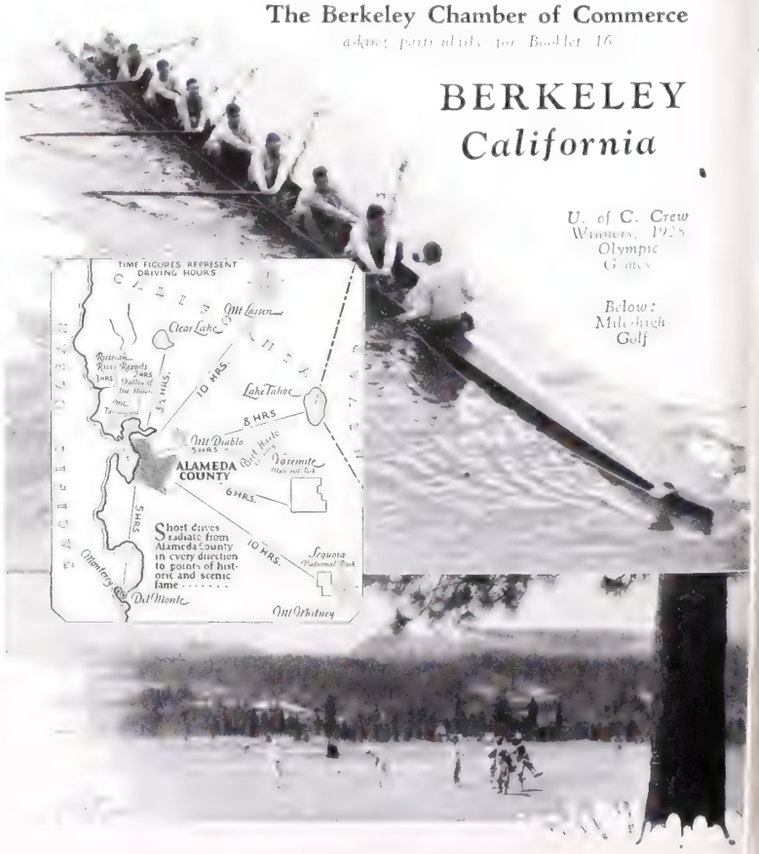
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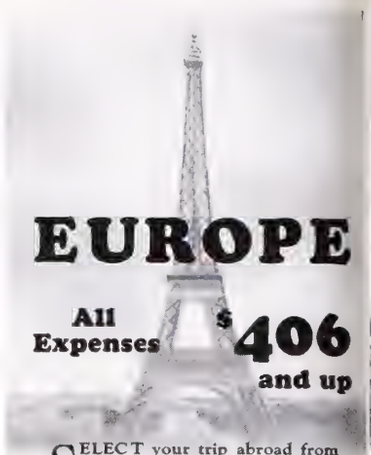
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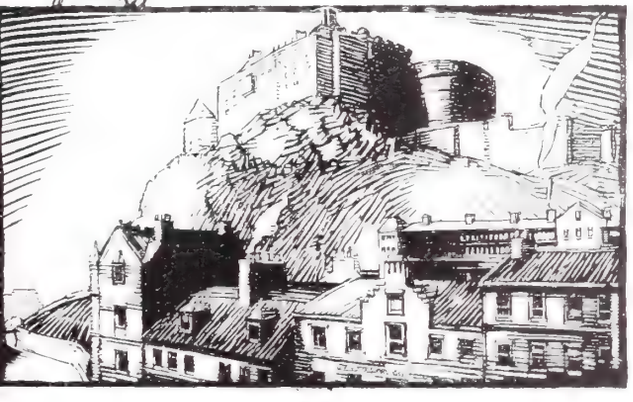
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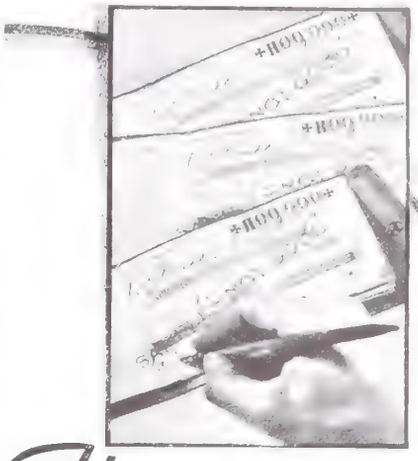
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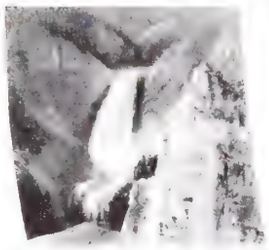
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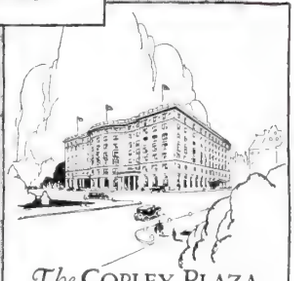
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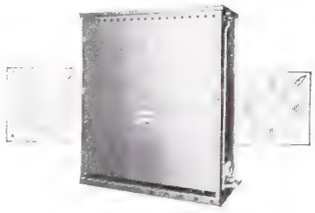
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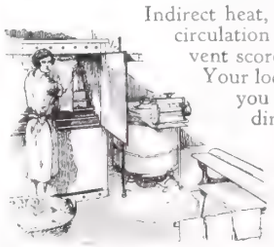
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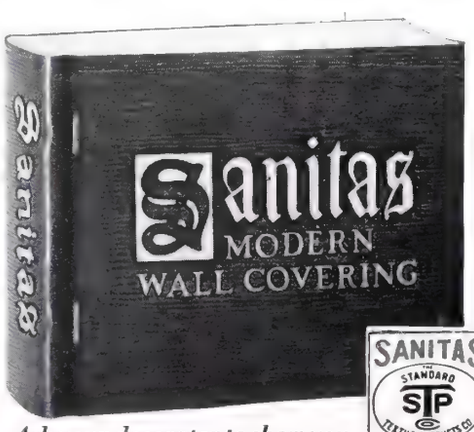
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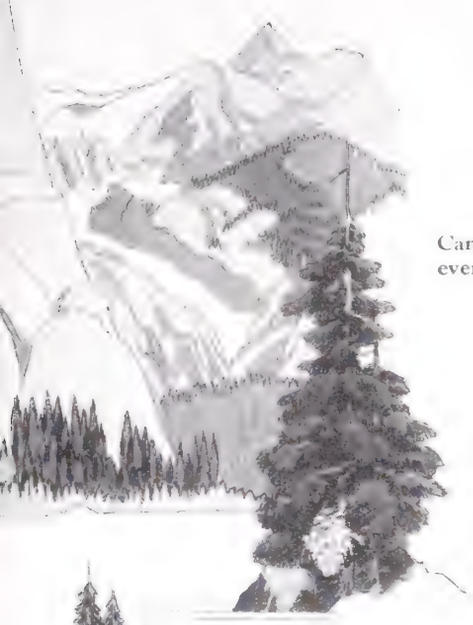
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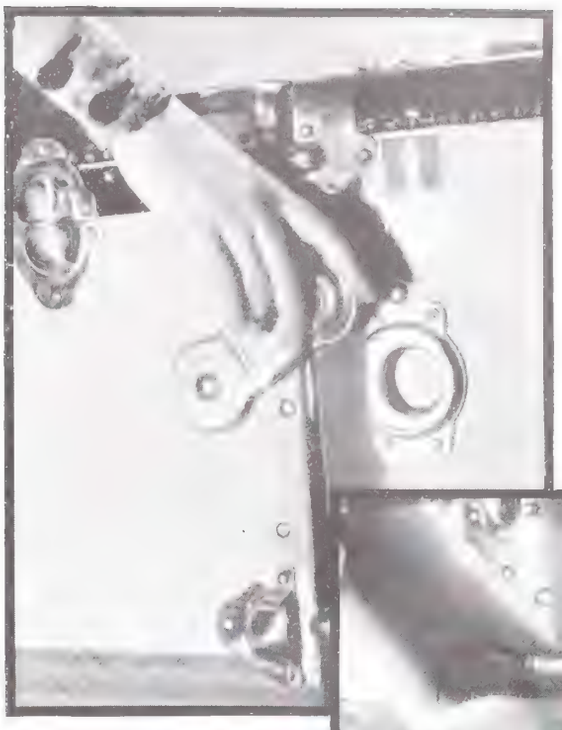
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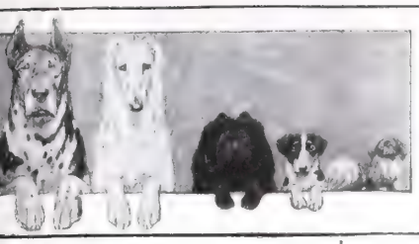
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The full report of the investigators is far too long to be set down here, but the gist of its conclusions is as follows:

Distemper is not caused by the germ *bacillus bronchisepticus*, as was formerly believed by many who were working on the problem. It results from a virus or ultra-microscopic organism so minute that it cannot be caught even by the finest laboratory filter. Consequently, the immunization treatments which have been worked out from time to time on the *bronchisepticus* theory are valueless.

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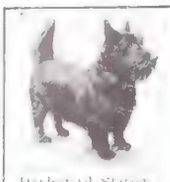
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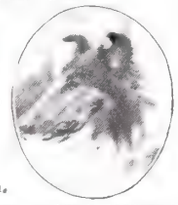
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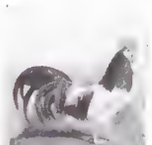
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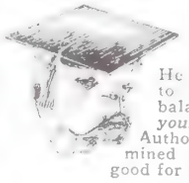
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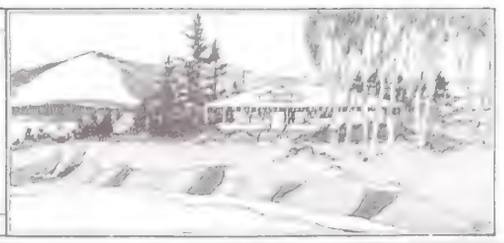
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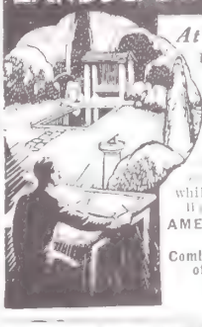
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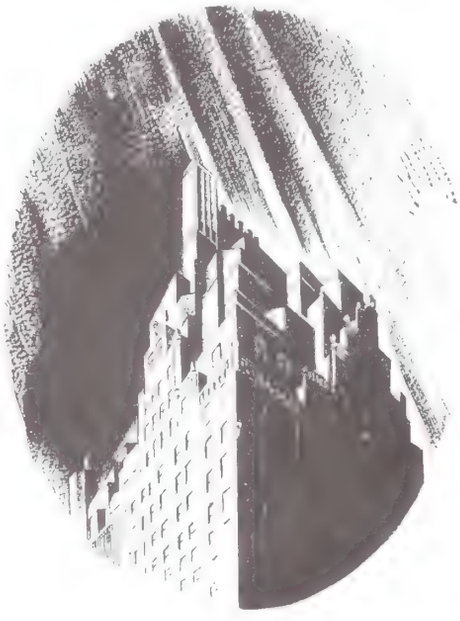
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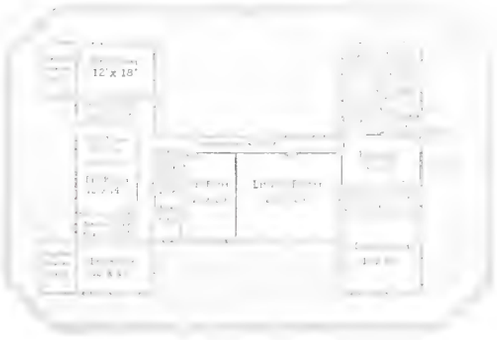
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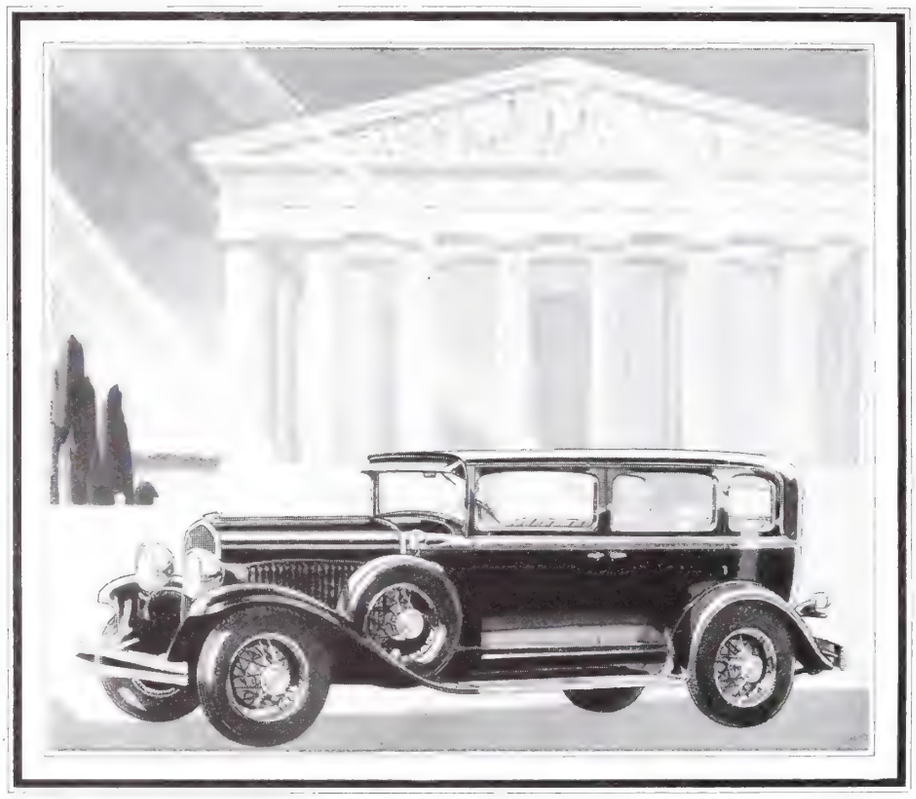
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

ARDENERS, it would seem, fall into two classes—the horulturists and the landscapists—ose who grow trees, shrubs, flowers d vegetables for the particular inest each individual type of plant ers; and those who grow them r the landscape effects they make en combined with each other. To former, gardening is a science; the latter an art.

These two distinctions may appear ely drawn, but going among garners one will eventually discover t the divisions are true, and men d women gardeners alike fall into m with the snug click of nickels o a subway entrance gate. For the rticulturists' gardens are often a zzling jumble of color and form d variation, and the landscapists' rdens are restrained, set and dislined and usually limited in plant terial to a few kinds. The one rden is a heterogeneous collection e a crowd of people, the other a ll-selected company. Nor can it be d that one is a finer garden than other because each is planted for different purpose. To compare m would be wrong because the o are based on such radically difrent beliefs and interests.

But whether one's garden be horultural or landscaped, whether to e gardening is a science or an art, point at which these two widely fferent practices meet is in the rdeners themselves. They meet on soil. And the way to judge them by the condition of their hands d clothes. For the ultimate test of y gardener's sincerity and love is the amount of good rich soil clinging to his or her person. A gardener is no gardener at all unless he be a dirt gardener. Mere dilettante dabbling with pretty flowers on a sunny day is no proof of garden love. The proof lies in tired muscles and soiled hands, in the vigilance against pest and disease, in the knowledge of each kind of plant as it advances from seed or root or bulb to its uttermost flowering and fruit.

To dirt gardeners gardening is more than a science, more than an art: it is a way of life. It is a path that leads out from the conflict of ordinary circumstances to the tranquil and vast meadows of a new world. It is a habit that satisfies the animal in us, for the body must function if we would really do our work. At the same time it is a practice that satisfies the longing of the spirit in us, for it affords constant and vivid compacts with Reality.

The average life of today—the material or hard-laboring, hard-playing or money-making world—cannot be passed through without leaving its soot upon us. The dirt it lays on our hands is a dirty dirt. And many of us, alas, cannot see that it is there. But the dirt that is upon the gardener's hands is a clean, obvious dirt. It is, moreover, a cleansing dirt, for it will wash away the soiling of the world, it will scour clean and bright the tarnished hands we bring to it.

The practice of dirt gardening, then, is even more than a way of life; it is a way of salvation. Happy are the people who choose to walk in it.

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MARCH, 1929

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VOLUME LV NUMBER THREE

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The Treasure has been found. It is shared with all those who love sweets. The trail of the treasure hunter leads to the sign of the nearest Whitman agent—Ask him for Whitman's PLEASURE ISLAND CHOCOLATES.

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THE BULLETIN BOARD

LOCALIZED Tastes. A swing around the vast area of this country soon shows one that taste is a localized affair. Especially is this true of furniture. Here on the Atlantic seaboard Early American and Modernist designs run neck-to-neck in popularity and Spanish is little thought of save in the extreme South, in Florida. On the Pacific coast, Early American furniture is scarcely ever asked for, whereas French Provincial in the North and Central parts and Spanish in the South, with Modernism growing in favor, are the trends. Southern California is creating types reminiscent of the furnishings of the missions and even Santa Fé has neighborhood styles. In parts of New England, each district used to have distinctive races of chairs and tables.



EARLY Furniture Migration. It would be pleasant, one of these days, to study the migrations of furniture—to follow the trail of New England heirlooms to the Ohio Valley where the early settlers took it, to trace it on through the opening West as it was carried by pack train and covered wagon to the Coast. Another trail to follow is the wandering of the Windsor chair from its first source in Philadelphia. Boston papers in Colonial times often spoke of it as the Philadelphia Windsor and it took on the added value of being an importation. Yankee cabinet-makers soon copied it, however, so that the general impression is that it came from New England. Being canny folk, Yankees never denied it; and being slow folk, Philadelphia never pressed their claims. So there you are.



THE Treasure. Howard Pyle once painted a picture called "And So The Treasure Was Divided". It showed a sunny bit of land on which pirates—big-boned and thick-muscled—sat around gazing at the swag they had captured—the gold and the rich fabrics and the priceless vessels. And so the treasure was divided.

In a short while the treasure of Spring will be spread before us and on many a sunny slope the gold of Narcissi and the rich Tulip chalices and the colorful fabrics that are woven along the border's edge by snowy Arabis and pink Creeping Phlox and purple Aubretia. Golden bells will hang from the Forsythia and many a flowering tree will wear enough blossomy jewels to pay a king's ransom. From the coffers of Winter it has been snatched, from the abundance of the sun and the rich stores of the rain and the hidden caches of the brown earth. Such a treasure to divide! Such a swag of Spring!



DAYS Of Waiting. By this time all orders for seeds and plants should have been sent off. What a relief it is to come down to earth again, after spending imaginary thousands for things in catalogs, to come down to the reality of what we can afford or can't do without.

WILD DUCKS

I heard the wild ducks passing in the night.
From shadowy skies their call came dimly down,
And the soft magic of their yearning flight
Swept the dull spaces of the sleeping town.

Into my chamber came the breath of spring,
Pregnant with promise from awakening buds,
Into my heart came fancies billowing
With the swift rhythm of sun-loosened floods.

I saw the wind-blown crocus on the hills,
With the bright starring of anemones,
Heard the thin laughter that the brown brook trills
Under the shelter of low-sweeping trees.

A car clanged distantly, across the way
A drowsy watchman waked with sudden fright.
On the dim court a soft enchantment lay.
I heard the wild ducks passing in the night.

ROLF HENDERSON



NEW Names. Among the new names found in this issue of House & Garden are Elizabeth A. Peacock, decorator, whose work is being shown for the first time in these pages; J. H. Nicolas, who besides being an American Rosarian of note, is also Vice-President of the French Rose Society and Fellow of the Royal Horticultural Society of England. We also welcome the opportunity of showing the work of two talented landscapists—Charles G. Adams of Los Angeles, California, and C. Carpenter, who designed the Drury garden at Augusta, Georgia.



IF SPRING WERE CONSCIOUS

If Spring were conscious of her loveliness,
And laughing, strewed her duties to the air
Without a thought for nature's fruitfulness,
Aware that gods and men forgive the fair—
If, knowing how her graces could seduce,
With Aphrodite's mirror in her hand,
Assured that "Beauty is its own excuse,"
She flaunted, dancing, through a barren land—
Would she be exquisite as she is now,
Absorbed in planting clover for the bees
Or tilling fields with April's rain-pronged plow,
And stitching moon-kissed blossoms to the trees?
Would she be equal fair if, with a toss,
She left off hiding myrtle in the moss?

ELIZABETH ANN MOSES

FOR The Hostess, [illegible] is the latest and most helpful contribution to domestic lore that has appeared of late is a little pamphlet called *For The Hostess,* [illegible] by Vogue. Therein are set down the proper usages for all kinds of meals—the usages of linen and silver and crystal and china, together with sundry suggestions as to the courses of which the different kinds of meals should consist. So indicative of taste—or the lack of it—is one's manner of entertaining guests that this little book should prove invaluable and meet with a wide popularity. It is well illustrated, sanely and clearly written and the moderate charge which is made for it puts it well within the reach of all.



BEAUTIFUL From The Air. Now that flying has become a commonplace and the sky will soon be filled with people going back and forth through air lanes, roofs have taken on a new value. Hitherto we considered them merely from the viewpoint of the ground or of an upper story window; the next generation will judge their beauty from the air. How fantastic this sounds! But how reasonable! In the days of travel by coach and trolley, the front yard was made beautiful to those who passed. At the beginning of this century many railroads made beautiful with shrubbery and vines their embankments. It follows logically, then, that when our viewpoint shall be that of a bird, the upper aspect of a house will have to be pleasant. Fortunately, our manufacturers of roofing materials have recognized this.



ARCADIA Dressed Up. May it be accounted unto us for grace that in the country we refuse to wear dinner jackets during the summer months. The day's gardening done, we exchange the khaki for white flannels and blue coat, and may Heaven throw dust in the eyes of those who would have us do otherwise.

How utterly absurd it is for people living in a simple rural atmosphere and dining out under the stars to deck themselves grimly in city habiliments. Many a sweet old country town has been spoiled by this vain custom. Rustic innocence and the dinner jacket stand at opposite poles. Whenever we meet a man who insists on wearing a dinner jacket in the country we wonder if he isn't afraid of "going native", afraid lest the elements and country ways get under his hide and make him lose his personality. And yet there is no quicker way for a man to submerge himself than by conforming to every artificial custom.



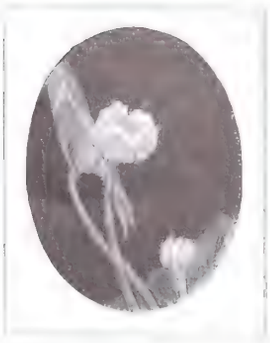
A MASTER Passes. The garden world, and the world of Roses especially, will be poorer for the passing of Pernet-Ducher. This French creator of Rose hybrids left a deathless heritage in the superb blooms of Mrs. Aaron Ward, Souvenir Claudius Pernet, Ville de Paris and many another that will live as long as men love Roses.



HENRY G. HEARS

WATERLILIES SPREAD THEIR FEAST

In midsummer the placid surface of the pond is overlaid with the Waterlilies' plate-like pads of green—fit service for the blossom delicacies that rest among them, a banquet of color under the drowsy blue of the sky. Photograph shown by courtesy of William Tricker, Inc.



JEWELS OF THE GARDEN

Exquisite Colors and Forms Combine to Make the Waterlily a Valued Gem To Place in a Setting of Summertime Warmth

ROMAINE B. WARE

ON a summer afternoon the bench in the shade of the vine-covered arbor pleasantly cool. Out in front, set in the nooth green matrix of the lawn, the pool irrors a sky of fleecy white and that un-thomable blue which is equalled at no her season. On the water's surface ex-isite blooms in varied colors nestle among ronze-green leaves like the facets of a amond; from beneath them flashes now nd then the gleam of a goldfish. While e watch, a robin comes to splatter in ie shallow water near the edge, sending shower of sparkling drops over the omplacent old frog who is luxuriously sunning himself on a neighboring rock.

A dreamer's idyll, do you say? Yes, but an idyll that readily comes true, for it is no more than anyone can win with the aid of Waterlilies and a bit of garden space which can be dedicated to them.

For there is no mystery about Waterlily culture, no special skill involved. Many a flower lover will strive for months to get his favorites to bloom as they should, when

There can well be plantings around the edges of the garden pool, but it should always be kept restrained and secondary to the appeal of the water and the beauty of the large blooms

in Waterlilies he has one flower that will thrive and bloom all through the season and need less care than anything else in the garden. It hardly seems possible that such beauty may be had with so little trouble, but you can enjoy it in your garden by simply providing the proper setting.

First you must be able to visualize the picture you wish to create. This may not be easy to all, but if you cannot see it yourself you may secure the help of a trained landscape man. And when at last the picture is complete and the flowers begin to unfold, you will experience a thrill of real satisfaction that will far surpass



any other that a garden can give.

Let us consider the matter from a practical side—the only sensible way in garden affairs. It is all very well to dream of beautiful flowers, but if you don't set to work with a spade you won't have many blooms. And if you want the great pleasure of having Waterlilies in your garden you must plan far in advance of their blooming season. They are without question one of the easiest of all flowers to succeed with, but there are several special requirements that cannot be overlooked.

The first thing is the location of the pool. Lilies must have full sun at least two-thirds of the day. If your land is irregular as to level, select the lowest spot for the pool as that would be the most natural setting. If you can visualize and develop a naturalistic pool and its surroundings you will have a more charming effect than if a more formal type is created. The more formal pool is better for a level location. To create a perfectly natural looking effect with water, rocks, flowers and shrubs takes real skill, and your success will depend upon how carefully you study Nature's masterpieces in the shape of ponds, streams and rock formations. These should be the guides. The problem will prove most interesting, and when you have succeeded in creating a little bit of natural scenery in your garden you will be more than repaid for all the study and time given to it.

As to the size of the pool, this will depend to a large extent upon the amount of money you wish to invest and the space you have available. A pool eight by twelve feet may be built under ordinary conditions at a cost of not more than fifty dollars for materials; the labor can be merely common day labor, providing some one in charge understands simple concrete work. A pool of this size will accommodate three Lilies—enough for the average small garden. The depth of the





(Left) Mrs. Edwards Whitaker bears lavender-blue flowers up to a foot or more in diameter. These are young plants in the propagating bench

(Above) Where the site permits it a naturalistic pool can be very effective. Usually the situation for such a Waterlily garden is in low ground





(Right) Odorata sulphurea grandiflora, a yellow mexicana type of Nymphaea is hardy and considerably sought after. Photographs on these pages are by courtesy of William Tricker, Inc.

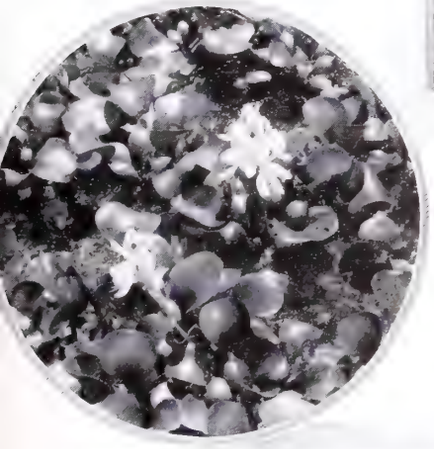
(Above) Attraction is the largest hardy Waterlily in cultivation, with blossoms often eight inches across. Petals are garnet red tipped with rose that is white-flaked. Sepals nearly white

ool should be about two feet n the center when it is finished. This will allow for a foot of soil nd a foot of water.

The ideal shape to give your ool is a sort of saucer effect. There are two distinct advanages to this shape. First, if you re located where the water in he pool may freeze deeply in he winter, the sloping sides will ot allow the ice to grip the ides of the pool and do any amage. Many years ago I built pool of this shape in Minneso-a and in the fall after removng the Lilies I simply filled it vith water and forgot it till pring. It always came through he winters unharmed. In locaions where the frost goes deep, s it does in the Northern States, ou must be sure to provide rainage below the concrete of he pool. This may be done by utting in a six-inch layer of inders or sand below the pool nd tamping them well. This is ery important and, together vith leaving the water in all winter, I believe is the secret of the pool not suffering ill effects from the freezing weather.

The other advantage of building a pool in the saucer shape is that it is much easier to build that way. You need no forms and there are no corners to develop weakness. The concrete should be at least six inches thick; eight inches is better. You might make a small saving in material if you did not make it so thick, but you take the chance of its cracking and then it will always give you trouble. Also, it must be reinforced in some way. In my own pool I used the expanded metal lath that is employed in buildings for stucco work. The way to handle it is to put down a layer of cement mixture about three or four inches thick and tamp it down well to get rid of all air pockets; then fit the metal lath to the shape of the pool, lapping it well at all joints and wiring the pieces together. Finally, put in the second three or four inch





(Left) The lavender Orchid-like blooms of the Water Hyacinth form a spike suggestive of the true Hyacinth. It is a desirable floating aquatic

(Above) Pools can be made integral with the garden proper if their margins are planted to flowers which are a transition from true aquatics





Right) There is good variety among the Waterlilies, in form of blossom as well as color. Blues, reds, whites and yellows are available by themselves and in various good combinations

(Above) The loveliness of Waterlilies lies not only in the blossoms themselves, but also in the [illegible] which they form with the leaves and the mirror-like water surface

layer of cement mixture and tamp this in very solidly so that it makes a perfect joint with the first layer and the whole mass of concrete and metal lath will be one. This may sound rather difficult, but it is really very simple.

The concrete mixture should be fairly rich—say, about one part cement, two parts sharp, clean sand and three parts crushed rock or gravel that has been screened through a half-inch screen. Mix this well and do not use too much water lest the stuff be too soft and not stay where you want it. The mixing is very important; in this a mechanical mixer will help greatly, though handwork done in an ordinary mortar box is perfectly all right.

When the cement work is all in and troweled smooth you will want to give it a coating of clear cement to fill up the pores and make it as nearly waterproof as possible. To do this take a small quantity of cement and wet it with just enough water to make it into a paint-like mixture. Apply this with a large paint brush to the whole inside surface of the pool, putting on about three coats with time to become almost dry between them. The next thing to do is to see that it cures properly; for this, you must spray the surface every day and should keep it covered with some canvas or burlap for the first two weeks. This will prevent surface cracks and checking. At the end of three weeks your pool will be ready to plant and fill with water.

Waterlilies are rank feeders and must not be stinted. The best plan is to fill the bottom of the pool with especially prepared soil and plant the roots directly in it. The soil should be one-third thoroughly rotted barnyard manure and two-thirds the richest top soil you can obtain. That which you make in a compost heap is the best; it needs to be full of humus and decayed vegetable matter. The whole thing must be thoroughly rotted and well mixed or it will ferment and form a green scum

(*Continued on page 172*)



Heath



(Top) In the shallower water around the edge of the pool slender leaved plants like the Rushes and Cattails may be used effectively to create contrast for the broad, flattened pads of the Waterlilies

There are both night and day-flowering types of Waterlilies, many of them highly fragrant. Among their advantages is a long season of bloom, lasting sometimes from the middle of June until frost comes



Yellow Pygmy is a tiny sort with rich golden yellow flowers an inch or two across and leaves that are mottled and flecked with chocolate. It is ideal for growing in tubs as well as in a regular pool



Miles Berne

IN A CALIFORNIA COURTYARD

Simply planted pools are ideally adapted to featuring in a patio or an inclosed garden where, supplied with fresh water from a small wall fountain or inconspicuous jet, they can drowse undisturbed in the sunshine. Charles G. Adams

THE SCOUTS OF SPRING RIDE NORTH

Across the Winter-worn Countryside Stirs a Vague Restlessness as The Rumor Spreads that Warmth and Pleasant Sunshine Are at Hand

UP from the South, on nights in March, the feet of Spring come a-tiptoe through a land that is drab and worn and old. Light, silent feet they are, as befits those who hesitate to intrude upon Winter's austere presence, yet there is in them a poignant magnetism. A thousand frost-weary lives feel it and creep into activity. Brooks awake and brim bank-full, Willow and Maple and Osier brighten their colors, the lowland meadows grow vibrant with the tinkling of hylas. In the lee of the house, on sunward-facing banks beyond the garden, among the brown, crispy Oak leaves scattered down the south slope of the pasture, a hint of green tinges the grass. We stoop to savor it more intimately, to scrutinize the faint, up-thrusting points of the new growth, and while we kneel there floats from the orchard across the road that truest of all spring messages, the rich, infinitely welcome warble of the first bluebird.

WHO shall say when Spring begins? One cannot mark it by the melting of the last snow or the falling of the final icicle, for it may have commenced long before those cheerful events. It is no more a matter of an arbitrarily decreed calendar than are the comings and goings of clouds or the directions of the winds; John Burroughs made that clear years ago when he drew his distinction between the first day of Spring and the first Spring day. Nor is it an event that comes suddenly and unheralded; like all the seasons of the year, its scouts ride far in advance of the main column, spying out the country and whispering covertly to those restless spirits who need but a little encouragement to rise in revolt against Winter's regime.

It is by the spring-hole down in the swamp that the invisible outriders find their readiest welcome. There, among the withered leaves that carpet the ooze just above the ice-line, slender reddish scimitars mark where the buds of Skunkcabbage are stirring vaguely. Strange, lowly plant, dweller in dankness and obscurity, a rank proletarian deemed unworthy by every horticultural tenet, it still attains its moment of triumph. In these border days between Winter and Spring its squat, striped spathes are undisputed tokens of the coming change, the first of the early wildflowers to brave the air. Frosts will yet come and fresh snow may cover them inches deep, but when the swamp's margin is clear again the blossoms within those red and yellow hoods will be a little larger, a little richer in color, a little more certain in their response to the propaganda of the scouts. Small wonder that the pioneer bees, exploring sluggishly at midday when the sun is warmest, welcome them as faithful old comrades!

And there are others in the swamp ready to join the uprising—silver-gray Pussywillows swelling within their black jackets, Maple crowns reddening with a myriad flower buds, squads and platoons of iron-gray Alders whose misshapen arms are already bearing evidence of the catkin fringe which will deck them so royally in another month or so, Watercresses that show a brighter, lighter green where they clog the never-freezing runlet from under a Willow's arching roots. Voiceless, all; but what is a mere matter of inarticulateness when one has so able an announcer as the woodpecker drumming out his reply to Spring's whisper upon a dead limb high above the marsh's humbleness?

THE days march on. At noon the sun gains power; each evening he lingers longer over the westward hills. Snowdrops thrust up here and there and in sheltered nooks are rocket-stars of white and yellow Crocuses and the skyey blue of Scilla and Grape Hyacinth. Among the border shrubs the green of the Forsythia twigs grows fresher and a tinge of yellow appears in the buds which incrust them. Overnight the first robin arrives, and close behind follow phoebes and redwing blackbirds. The frost loosens its grip, heaving the bare ground in the garden, converting the low spots in the country byroads into bogs that seem to have no bottom. In the still evening air small companies of gnats rise and fall in oddly vertical dances, and suddenly we realize that the great uprush of the Spring is here and Winter, his harsh spirit broken, is in full retreat.

And what an overwhelming, unbelievably complex resurgence it is, this awakening of an entire world, especially in the realm of plants! Countless trillions of hidden roots, each with the task of reproducing the exact counterparts of the leaves and stalks and blossoms which sprang from it last year! Let a wee Hepatica far up in the glen neglect to bear its accustomed number of stamens, or a Marsh Marigold flower in the fastness of the swamp so fail in its duty as to produce four petals instead of five, and the fate of Creation hangs in the balance. Nature's salvation lies in fidelity to innumerable and inextricably commingled details. Should some unruly herb challenge the law, producing flowers that varied from those allotted to it under the Great Scheme, swift discipline would descend: plants from the seed which the errant blossoms brought forth would revert to the true type, ignoring their bold parent's influence. There can be no escape for the lowliest, most hidden plant, even in the throbbing intensity of the young year's impulses.

IT is in this immutable re-creation, perhaps, that is to be found the peculiar appeal which Spring, of all the seasons, holds for mankind. However severe the Winter, to whatever extent we may have been discomforted by its rigors or discouraged by the bleakness of its outlooks, we know that at its end there will return a host of time-tested friends whose every face and figure is familiar. As the weather warms we watch eagerly for their coming —the old bird neighbors, the green frog that for years has lived in the springhouse below the orchard, the Tulips and all the gay company of the hardy border. At first singly and with hesitation, then in constantly increasing numbers and confidence, they hear the invitation and respond. And in the rising tide of their enthusiasms our spirits are caught up and carried on to old accustomed heights that are forever new, forever fresh and rejuvenant.

ROBERT S. LEMMON



THE BIRCH ALLÉE

Slim and gleaming against the somber stillness of an evergreen forest, the Birches rise white-ranked to the free sunlight of the upper air. No shrubs, no undergrowth to complicate the composition—the very essence and perfection of simplicity is found along this bridle-path



Mme. Albert Barbier is a new type of Rose that combines the hardiness of the famous Druschki, the foliage of the Pernetiana and the color and flower profusion of Mrs. Aaron Ward



Of medium height and everblooming character, Mme. Albert Barbier may be planted among the tall Hybrid Teas. Compare this expanded blossom with the younger one at the left

THE RENAISSANCE OF THE HYBRID PERPETUAL

A Sturdy Type of Rose that Is a Boon to Gardens Where the More Delicate Sorts Are Not Safely Hardy

J. H. NICOLAS

THERE is no denying the fact that in our mad desire for "everblooming" or "monthly" Roses we have neglected the Hybrid Perpetuals, a class of varieties as beautiful as, and sometimes more sweetly perfumed than, most other garden Roses. Of a rugged constitution, they will stand the extreme cold of the North and the heat of the South, prosper under adverse conditions and fairly resist the diseases that defoliate our more delicate Hybrid Teas and especially the Pernetianas. Hybrid Perpetuals are hardy anywhere in the United States and most of Canada, while North of the Mason and Dixon line the Hybrid Tea as a class is safely hardy (without protection) in but a few privileged locations.

The Tea Rose was the aristocrat of the gardens until 1842, when this new race of brilliant parvenues appeared and soon developed into a mighty army that swept everything away on its road to the supremacy of Rosedom. This impression can be gathered from the fact that in 1902 Monsieur Jules Gravereaux had collected 1690 varieties in his famous Roserie de L'Hay near Paris. Of these but few are today found in American gardens. This neglect is really regrettable, for the varieties remaining on the nurseryman's list are not always the best of that once numerous family, and certainly are not better than these glorious Roses; Géant des Batailles, fiery red; Empereur du Maroc, a velvet even darker than the noted Chateau de Clos Vougeot (either wine or rose); Oscar Cordel, which Admiral Ward thought to be the best of the pink Hybrid Perpetuals; Victor Hugo, Van Fleet's favorite crimson; Xavier Olibo, a maroon velvet of great depth and exhilarating perfume. What a great pity it is that nurserymen, heeding the diminishing sales, should have so shortened their Rose lists as to deprive us of such gems!

Truly, the origin of the Hybrid Perpetual is not very definite, although it is attributed to crosses of Gallica and Damask which bloom but once, with some extremely floriferous forms of Bengal resulting in a new type that retained the vigor, robustness and hardiness of the Gallica and acquired the faculty of blooming again in the summer or autumn of the same year. Later the pink form of the Tea species may also have been used, and to the Tea, which in its Asiatic habitat is a rampant climber, may be traced the exuberant growth of some varieties. The English growers were so enthusiastic over this second blooming that they applied to the new race that name Perpetual which proved to be slightly exaggerated. The French, more conservative, called it *Hybride Remontant* which literally and



Among the hybrid Rugosas in which Hybrid Perpetual characteristics predominate is Conrad F. Meyer. Its vigorous habit adapts it to training in pillar form



Mme. Julien Potin is another strong-growing variety of Rugosa origin which has many Hybrid Perpetual similarities. Its flowers are on long stems

more truthfully means that the sap may ascend again in bloom. Botanists followed the sense of the French version and named the new strain *Hybrida bifera*—blooming twice.

The *remontance* (or recurrence) of the Hybrid Perpetual is most often a matter of treatment and sometimes of climate. Generally the plants are neglected and left unpruned and abandoned to themselves; the quality of their flowers decreases each year as the wood grows older. Considered as June Roses only, they are relegated to oblivion as soon as the Spring bloom is over, to become the prey



Velvety crimson and of delightful fragrance, Henry Nevard has a form that reminds one of the woodcuts in old-time catalogs. It has notably thick foliage

of insects and diseases, mainly mildew. If Hybrid Perpetuals received half the care bestowed upon Hybrid Teas they would give a better account of themselves, actually surprising us. Many varieties would reward us with a succession of blooms, some even being almost "perpetual".

Like the Hybrid Teas, Hybrid Perpetuals must be rejuvenated each year. When this is done—cutting at the base all wood over one year old—the remaining canes are shortened. The lower the cut the more beautiful and perfect the blooms will be; about fifteen inches from the ground is right for vigorous varieties such as J. B. Clark, Frau Karl Druschki, etc., and lower (eight to ten inches) for less rampant ones. Without knowing the variety (most

(Continued on page 104)

SEED SOWING AS IT SHOULD BE DONE

Some of the Recent Important Discoveries Concerning Germination Traits and How They Are Applied

F. F. ROCKWELL

ARE you lucky with seeds? Some people seem to be—there's no denying it. And some think they are unlucky. Others say nasty things about the seedsmen for having sold them old, dead seeds.

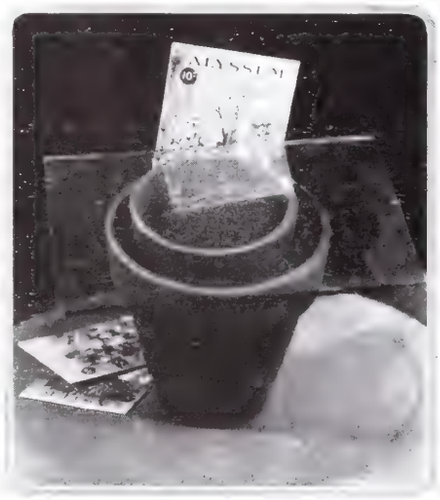
The truth of the whole matter is that we are just commencing to learn something of the science of seeds and seed germination—by no means, as yet, all there is to be learned, but enough to make possible the beginning of a check-up on the art of growing plants from seeds as we have practised it in the past. As is usually the case in such instances, many of the points in our former practice are found to be based on scientific principles, while others have no such logical foundation.



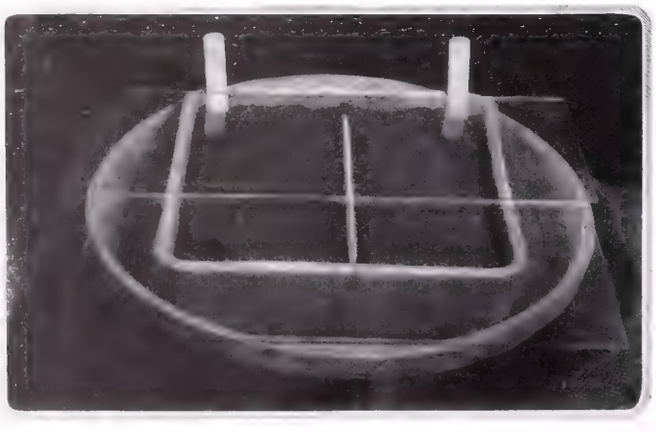
The germination and health of some seeds can be improved by placing in a wide-mouthed glass container along with the dust of organic mercury compounds and shaking thoroughly

These new discoveries are not merely of academic interest. Already they have helped the commercial grower to overcome some of his most perplexing problems. The purpose of this article is not to give a scientific resumé of these latest experiments, but to show how the knowledge which has been gained may be used by the lay gardener in his everyday work to take some of the guesswork out of propagation from seed.

Incidentally, very few amateur gardeners come soon to appreciate the many wonderful gateways to new gardens which will open to them at a touch once they really master the fine art of growing from seed. Rare things from around the world, no longer to be imported except in the form of seeds; flowers from the mountains and valleys of our own West and Northwest, which are not yet included in the nursery plant lists; new horticultural varieties, as yet very expensive to procure as plants—all these are available to him or to her who has learned how to handle seeds; they open a new world of gardening with horizons far beyond the old. And not the least pleasure-giving detail of this new experience will be the fact that frequently there are surpluses of plants for one's garden-loving friends—sometimes things which they could not possibly obtain anywhere for themselves.



A convenient arrangement for a small quantity of seeds provides for placing the sowing pot inside a larger one with peat-moss set in between the two. This stabilizes the moisture supply



Surface evaporation from the seed pan is readily checked by placing a pane of glass over the top of the container, removing it when germination occurs

The mechanism of a seed is in itself a fascinating thing. Almost anyone knows of some of their curious characteristics; for instance, the downy parachutes, the spreading wings, the tenacious hooks, which are employed as different means of securing distribution over wide areas. Less well known is the fact that time-distribution is secured by Nature by variations in seed structure, some mechanical, some chemical. Some seeds are timed to "go off" immediately at maturity and some have delayed fuses. The early-seeding varieties of Maples will sprout, in rainy weather, almost as soon as they hit the ground; I had to remove hundreds of little seedlings from a newly made lawn under a White Maple last spring. The late-seeding hard Maples, on the other hand, not only do not germinate at the time that the seeds fall, but they cannot be made to germinate under any conditions until the seed has remained dormant for a considerable period of time. This is called "after-ripening."

With different seeds, not only the length of time, but the temperature at which they must remain during at least part of the time, varies greatly. At the Boyce-Thompson Institute for Plant Research, at Yonkers, N. Y., experiments are being carried on to determine the exact time and temperature for each of the more important kinds of seeds, which will give the maximum germination results. It has been determined that for many Roses from cool climates this is 41° F. There is usually some latitude, but not much, in temperature; and a minimum time. The practice of stratifying or burying seeds for a period before planting, developed by nurserymen from practical experience, is thus found to have a scientific basis. With the new information that has been gained, the guesswork being taken out of sowing and methods that will give more certain results used instead.

Still another class of seeds is those which Nature has provided with shells so hard that they may lie for months or even for years

(*Continued on page* 184)



Tebbs & Knell, Inc.

BORDERS THAT ARE ALWAYS GREEN

The garden walk which is flanked by living green at all seasons thereby gains a tangible asset. At the home of F. E. Drury, Augusta, Georgia, it is composed of Box and conifers with flowering plants intermingled. Other views are on the following pages. C. Carpenter was the landscape architect



Tebbs & Knell, Inc.

A GARDEN TO THE TREETOPS

Fortunate is the gardener whose opportunities extend far above the soil, for he has the chance to build effectively to the very treetops. Such possibilities were developed to the full in the Drury garden and the result has been compositions of rare beauty and a pervading sense of fine luxuriance



Tebbs & Knell, Inc.

SHRUBS IN THE GARDEN PICTURE

One of the brick-paved walks in the Drury garden curves between Box edgings behind which a collection of Azaleas in full bloom make a brilliant display. Back of these, again, taller shrubs build up gradually to the trees. Other views of this garden are shown on the two preceding pages



L. W. Brownell

On humid hillsides in our Eastern woods, sometimes creeping out into the sunshine, S. virginiensis opens its white blossoms in April and May. It is a good native rock garden plant

FLOWER WORTHIES FROM THE ROCKS

The Saxifrage Family Makes Many Valued Contributions to the Rock Garden Which Is Properly Built and Maintained

LOUISE BEEBE WILDER

UNDOUBTEDLY there is no genus of plants so valuable to the rock gardener as the Saxifragas, or Rockfoils, as they are sometimes called. Their blossoms are the daintiest imaginable, the variety of leaf form and texture among them is infinite and extremely interesting, and the best of them are true saxatile plants, fitting into crevices and crannies, enveloping rocky surfaces, hanging from ledges with the perfect harmony of aspect possible only to plants which are born to such situations.

As with Gentians, our nurseries have been slow to help us to a knowledge of these fine plants that figure so prominently in every garden of the Old World; but a demand is being steadily voiced now and is bringing a supply, so that at the present time it is possible to acquire a collection of considerable scope and variety. Growing Saxifrages from seed, while perfectly possible, is work for the careful and patient gardener and is rather slow.

Saxifrages, it should be here stated, are not as easy to grow as Arabis and Sunrose, but many of the species are far more amiable than is generally supposed and may be quite comfortably accommodated in any well-built rock garden. The conditions in my own rock garden are far from ideal from the point of view of a high alpine, yet a fairly large collection of the Encrusted or Silvery Saxifrages is therein thriving, the "Mossies" are kept in very fair health, London Pride is at last, after many trials, apparently placated and established, and I have one little hybrid Kabschia, or Cushion Rockfoil, over which I am praying to all the gods supposed to keep a friendly eye upon gardens. It is safe to say that any one who wants Saxifrages (and no garden can be said to be complete without at least a few) may have some of the many kinds to be had—and without too great trouble and anxiety. Mr. Clarence Lown has a splendid collection in his Poughkeepsie garden; Mr. Cleveland Morgan's collection is as fine. In the Central West Mrs. Wolcott and Mrs. Carl Miner are growing them with fine success, and in the Northwest they flourish almost as well as they do in England.



The Meadow Saxifrage (S. granulata fl. pl.) is a dainty ornament for bold places in the rock garden. Its double white flowers are borne abundantly during April and May

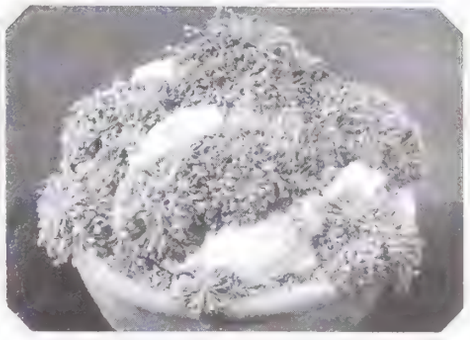
Members of this vast genus are to be found scattered over the whole of the north temperate world, but it is agreed that the finest kinds, those that are the most ornamental in the rock garden, are native of the mountains of Europe. We have a number of species in North America, but I do not know that any of them have attained to great fame as garden flowers, and it is probable that few of us are familiar with any of the native species save the little Early Saxifrage, whose pinky white blossom-heads stud the rocky hillsides of the eastern United States in April and May. Mr. Durand usually has a fine display of this pretty spring flower on his well-clothed rocks in Bronxville.

But a glance at the illustrations accompanying this article will show how great is the diversity among these plants. To begin with the so-called Mossies (whose verdure is of a bright green moss-like character), the easiest among them are *S. trifurcata* and its variety *ceratophyla*, called the Stag's-horn Rockfoil. These are natives of Spain; their foliage is of more substance than that of Mossies generally, and is deeply cut. The flowers are pure white and borne in great

(*Continued on page* 202)



(Above) A group of early flowering Mossy Saxifrages, among which is S. burseriana, with clumps of dwarf Iris at the right and a background of Primula denticulata



(Left) S. cochlearis is a lovely and distinct kind with rosettes whose shell-like beauty is suggested in these pot-grown plants. Its ruddy flower stems bear white blossoms



(Left) One of the delights of the late autumn rock garden is S. fortunei with rounded leaves and white blossoms. It likes a sheltered spot

(Right) A prominent member of the Encrusted group is S. lingulata, not always obtainable in true form. It has long, heavily silvered leaves



(Below) Saxifraga andrewsi is related to the lovely London Pride. It is a notably choice plant but seems to be a somewhat difficult subject here

(Below) In S. lingulata, of which a flower stalk from a pot-grown plant is shown at the right, are found interesting leaves and rosettes alike



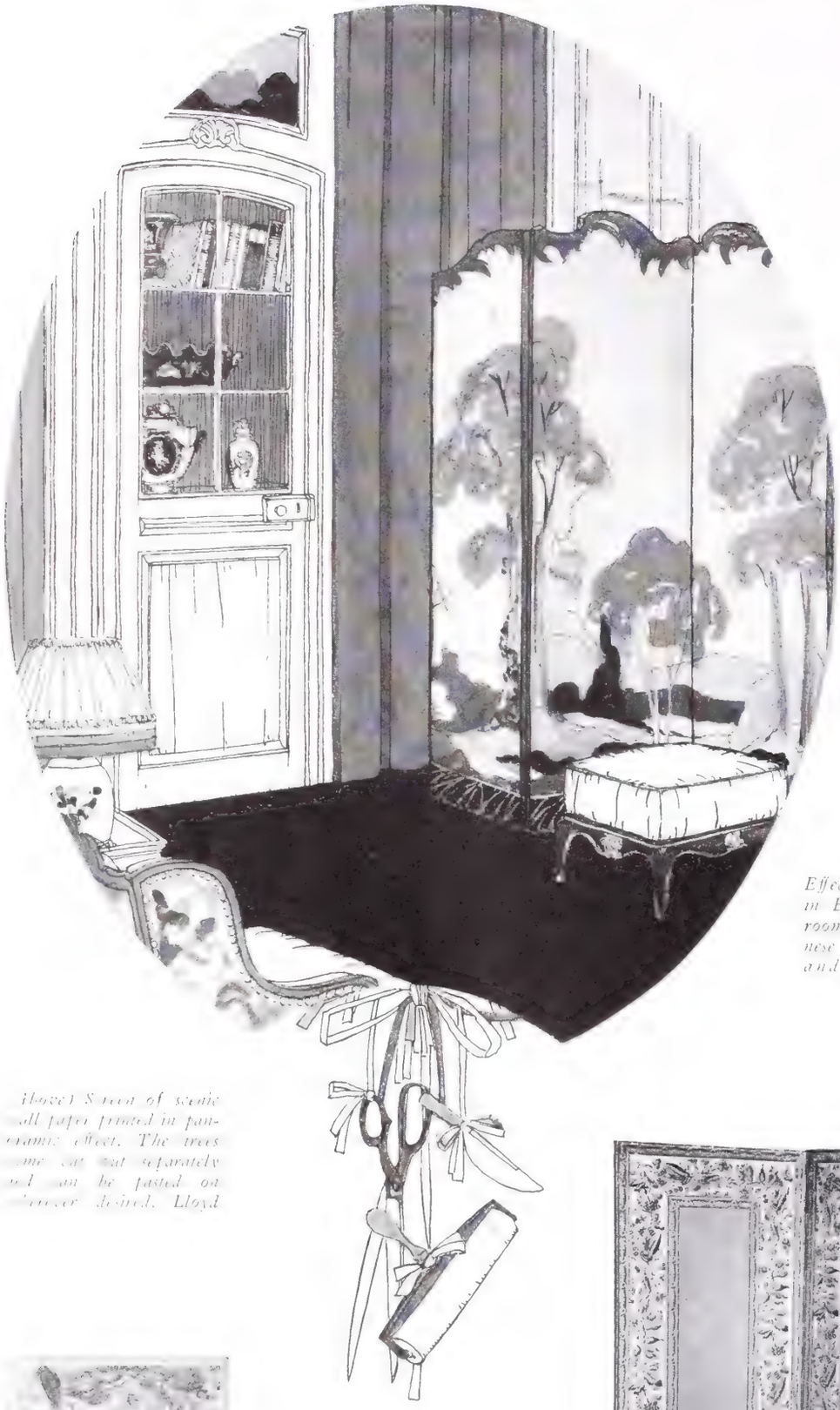


THE MAKING OF PAPER SCREENS

WILLIAM I. TUCKER

WALL paper screens have recently become so popular that there is scarcely a well-furnished house these days that does not boast at least one screen of this decorative type. Paper screens for the dining room, living room and bedroom are usually of the three- or four-fold type, in a height of from five feet, six inches to six feet, each fold being from eight to twenty-one inches wide. There are also fire screens, generally single panels of from three to four feet in width and four and five feet high. Bathroom screens vary depending upon the size of the room. These screens are of the three-fold type and miniature in size, four to five feet being the usual height, with panels about eighteen inches in width.

In the construction of a screen the most important part to consider is the frame. This



Above) Screen of scenic wall paper printed in panoramic effect. The trees may be cut out separately and can be pasted on where desired. Lloyd



Effective paper for screen in English or Colonial room. Red ground, Chinese design in greens and grays. Lloyd





The fables of Aesop and La Fontaine are engagingly depicted in this paper suitable for a screen in a child's room. Red on a white ground. Lloyd

The screen at the right shows a decorative wall paper border used to outline center panels of plain paper in a harmonizing color. Nancy McClelland

should be made from kiln dried lumber so that it will not warp. In making a screen, each wing is made separately and then all parts are joined together after the paper covering has been applied.

The frame or skeleton formation is usually made from white pine. There are two uprights, a cross piece at the top which can be straight or cut into any desired shape, a piece at the bottom and one at the center. These are joined together by tongue and groove connection and are glued into place. The frame is then covered on both sides with compo board which is glued and clamped on with small brads. To finish, the edge is sand papered smoothly. In making the wings of the screen the width should be determined by the width of the paper. The wing should be slightly narrower than the paper so as to allow for folding over the edges. Places for the hinges should be chisselled out of the side half way down the wing nine inches from the top, and nine inches from the bottom. This frame can be made easily by a good carpenter or bought in a shop specializing in unpainted furniture.

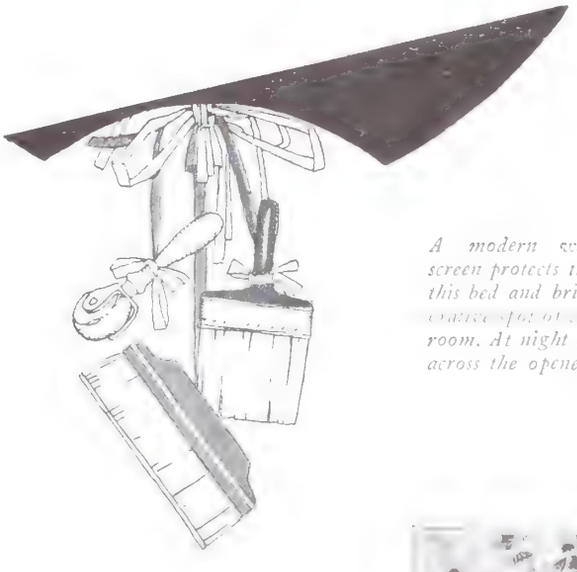
Before placing the paper on the board it

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(Left) Modern wall paper with black-green ground; design in light greens and lavender. Elsie Sloan Farley

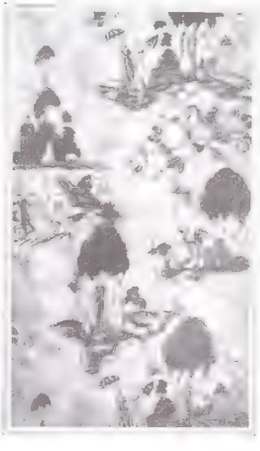


A modern wall paper screen protects the head of this bed and brings a decorative spot of color to the room. At night it is set up across the opened window



Left: A wall paper for a modern screen has a cream background with shaded shell pink stripes and a delicate line design in tan. From Richard E. Thibaut

A number of figures [illegible] caught in the rain in this modern toile design called, "The Stormy Day". It comes printed in green on a white ground. W. H. S. Lloyd





Arthur Beaton

Exquisite examples of the new crystal are these mantel accessories from France—a glistening candelabrum with a mirrored base, a two-light candlestick on a blue glass stand, low mirrored candle holders in step effect, an amusing parrot cigarette holder and the "Tumblers", a spirited group in white glass on black basalt. From the Maison de May, Paris; imported by the Park Avenue Galleries. The smart clock is modern inside and out. Being electrically wound it keeps accurate time and needs no regulating. The simple metal case is two shades of dull silver with numerals in black. Frankl Galleries

MODERNISM REACHES THE MANTEL



Arthur Brandt

In common with other modern accessories, desk lights show an interesting departure from conventional forms. Bases are frequently of metal, shades of sanded glass. (Upper row) Low lamp with cylinder of frosted glass and nickel frame. Nickel also is the taller lamp with revolving arms. Venturus, Wana-maker. [illegible] and a metal shade. [illegible] row) Small lamp of circular layers of glass. Lord & Taylor. (Center) Leaded and frosted glass on black and nickel base. Deskey-Vollmer. Nickel lamp with searchlight shade. Wanamaker

ILLUMINATING THE MODERN DESK



FOR THE DRESSING-TABLE OF TODAY

(Left) Simple lines characterize dressing table articles of white celluloid, motifs in gold and silver leaf. (Right) Black decorated with silver circles. Designed by Paul T. Frankl. Altman. (Center, top) Black bakelite with ivory gazelle in relief. Chromium rim. Park Avenue Galleries. (Below) Chromium, bakelite handle. Designed by Walter Von Nessen. The Nessen Studios

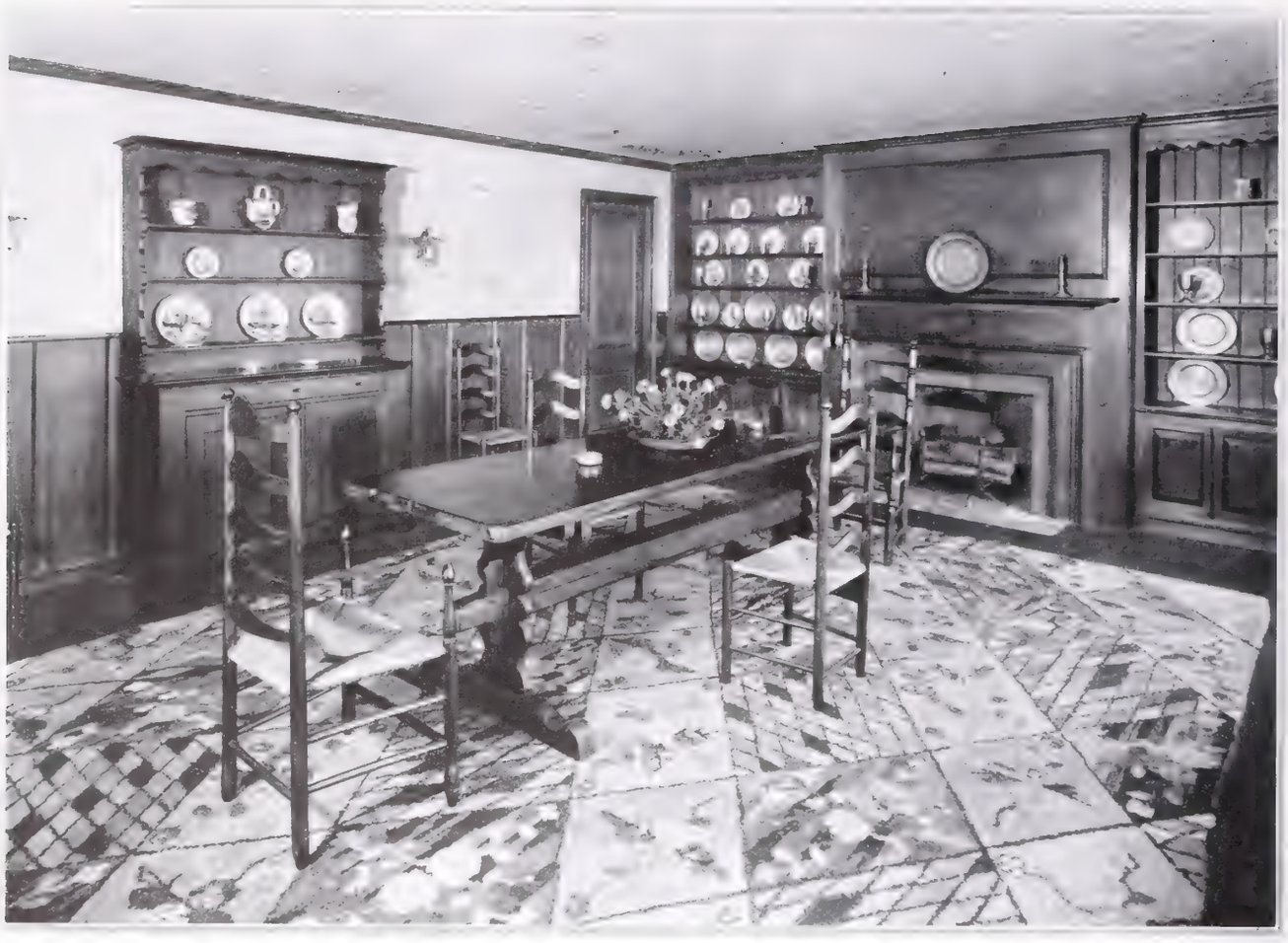
A LITTLE PORTFOLIO *of* GOOD INTERIORS



As it marks a transition between the indoors and the out, the sunroom takes on some of the character of each. The sunroom shown above, which is in the home of Grantland Rice, at Easthampton, L. I., has a background of emerald green walls glazed with aquamarine. Chair cushions and sofa are covered in a hand-blocked linen decorated with brilliant floral patterns against a yellow ground. Elizabeth H. Peacock, decorator



The revival of interest in Early American decoration brought along a revival in the popularity of pine paneled rooms. Some have the crudity of primitive days and some are finished with austere dignity befitting the simple, sturdy furniture designed to be placed before them. Such dignity and simplicity are to be found in this corner of the home of P. A. S. Franklin, Jr., located at Glen Head, L.I. The decorator was Jane Teller





The two views on this page are of the dining room in the Grantland Rice home at Easthampton, L. I. Both walls and ceiling are plastered and the wainscot, mantel, sideboards and trestle table are of old pine

Color is found in the curtains and the rug; the hangings buff with a fruit pattern in blue, henna and green over buff silk voile casement curtains. The interesting rug is a copy of an old hooked piece





The living room in
Ring Lardner's home
Easthampton, L. I.,
paneled and floored
Pine. Old tiles dec-
rated with ships and
lowers in mauve sur-
ound the fireplace
pening. Elizabeth H.
eacock, decorator

n the Lardner liv-
ng room hangings
nd upholstery are in
opper-toned linen.
he orange, yellow
nd green of its pat-
rn are repeated in the
ld hooked rugs, and
orm a pleasant con-
ast to the Pine walls



G. W. Harting

PAINTED MIRRORS

BY ROBERT PICHENOT

(Right) "The Sailor's Return" is depicted in this mirrored bath recess. The motif was inspired by a hand-blocked wall paper made for this room in the Southampton home of Colonel H. H. Rogers. It shows a sailor enjoying the tropical wealth of the South Seas



Above is another view of the bath alcove shown on the opposite page. The painted mirrors represent a naïve 18th Century French peasant scene in tones of rose, green, beige and tan. This detail of the village green is a bright note amidst the walnut paneling about the niche





At the right is another view of "The Sailor's Return". In the far panel the bright red of the Hessian's uniform high up in a tree illumines the rural scene. In the left panel the outstanding colors are the greens of the trees and the blue and white of the uniform

AN OUTLINE OF GOTHIC FURNITURE

The Massive Construction of These Pieces Was Offset by the Delicacy of Their Traceried Decoration

MR. and MRS. G. GLEN GOULD

CLASSIC proportion and ornament were never submerged in Italy, but northern and western Europe felt successively the Celtic and Romanesque as they had the earlier styles of decoration, until they developed a superb and entrancing mode peculiarly their own in the Gothic style. The age of cathedral building, which followed the Crusades and the pushing of the Moors southward toward Africa into the narrowing kingdom of Granada, brought this new type of ornament into general use. It was espoused with the zeal of religious fervor and entered into the every-day lives of the people as had no kind of art or ornament since the great days of Greece. Everything that could be decorated in the home or in the Church had its bit of simple or elaborate Gothic tracery or piercing. A little food cupboard in a home-like kitchen was pierced with a simple ornament which was fashioned exactly like one of the motifs picked from the multiplied enrichment of a Cathedral.

Gothic construction is uniformly architectural, rectangular, solid, massive, made of wide planks in box-like form. Curvilinear and lighter construction is exceptional, but occurs in the curule or x-shaped chairs of Italy, France, and Spain, and also in the curved Classic types in Italy and France, especially those executed in iron or bronze with back and arms carried out in a continuous railing curved about the seat.



Ornament consists of plain or decorated paneling, framed in molding; painting; applied plaster-work—molded, carved, painted and gilded; inlay; marquetry; carving—pierced, high and low relief. Painting—plain colors, or pictorial scenes, and figures. Carving—uses architectural motifs: trefoil—three-leaf or lobed motif—quatrefoil, etc.; grape-vine; crocket—small leaf cluster; crozier—leafage in curved form like a bishop's crook or crozier; rosace—rosette, a conventionalized flower; intricate tracery in compartment designs resembling Cathedral windows; and linen-fold—simulating folded or pleated cloth. Metal mounts—iron, elaborately wrought; long hinges end in foliations—leafage; locks are elaborately ornamented with tracery and piercing. Oak was much used in France, Flanders and England; walnut in France, Flanders, Italy and Spain; and other local woods in each country: beech, elm, and probably pine and chestnut in England.

Notable pieces are the painted Italian *cassone*—chest, and the French *coffre*—chest, with fine traceried carving; French

The 16th Century French cupboard below illustrates the rectangular construction of Gothic pieces and typical panel ornamentation. French & Co.

This Gothic chair of state shows the beauty of the Italian interpretation of linen-fold paneling details. It dates about 1490. From French & Co.

Characteristic sharp definition of French carved tracery is very clearly shown in the walnut crédence below. (1500-1510) Note the decorated iron hinges





and English *dressoir*—dresser or cupboard; inlaid Spanish *silla*—chair, especially curule; *buffet—crédence, credenza,* of France, Flanders, Italy and England; besides the imposing high-backed *dossier*—bench.

A brief classification will give the general scope of the Gothic styles as they are found in the furniture of these different countries.

FRANCE (1100-1515)

Construction: Rectangular, architectural in character.

Ornament: Design motifs are handled differently in various provinces, but French carving is generally distinguished by its sharp clean-cut detail, giving a flat effect across a minutely carved chest front; a typical precision, and nicety, an exquisite and finished effect, leaving nothing to the imagination but nothing further to be desired. Plain or stamped leather and fine textiles woven in Gothic ogival—pointed oval—and other designs were used for cushions and loose coverings on chairs and tables.

FLANDERS (1100-1500)

Construction: French in adjoining districts, primitive central European types in other sections.

Ornament: Sumptuous foliated arcades with scenic designs executed in relief. Natural rendering of human figure and face, usually tending to caricature and satire.

SPAIN (1250-1700)

Construction: Rectangular and heavy in the north, and light scissor-forms in the south.

Ornament: French influence in the north, Italian in Barcelona. French designs were used by Moorish craftsmen. Superbly wrought leathers and sumptuous textiles, locks as elaborately ornate as fine lace work. Venetian *certosino*—inlaying—was popular.

PORTUGAL

Construction and *Ornament:* Quite similar to those of Spain given in detail above.

ITALY (1250-1400)

Construction: Rectangular, curvilinear in curule type.

Ornament: French influence in north, Oriental in Venice, elsewhere Romanesque. Multiplying of small rectangular panels; beautiful window-like tracery in compartment designs; carving, painting, gilding, *intarsia*—marquetry and inlay, *pastiglia*—gilded or colored plaster-work in relief—much gilding; Venetian *certosino*—black and white geometrical marquetry of wood, ivory, and other materials.

(Continued on page 154)



Pure Gothic in style, this quite simply decorated Italian table was produced during the 15th Century. By courtesy of French & Co.



French Italian told panel taken from a 15th Century crédence

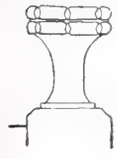


Tracery showing arch, ogival and quatrefoil; French (1500-1510)



(Above, center) Clustered pillar leg from 15th Cent. crédence

(Below) Base of French crédence, straight bracket feet



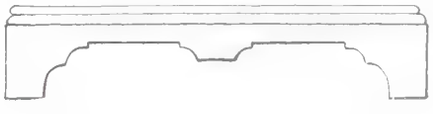
Carved and molded finial from an Italian chair



Table leg, collared and carved; Italian 15th Cent.



15th Cent. English Gothic rosette from oak chest



The 15th Century English oak table below illustrates the effectiveness of simple characteristic ornament on a massive piece. Courtesy of French & Co.



Pierced and foliated key-plate; French, 15th Cen.

(Right) Foliated iron hinge from a French armoire





Pendant taken from French 15th Century crédence





Simply fashioned library steps of mahogany. Built about 1790. Shown by courtesy of the Hayden Company

VERSATILE LIBRARY STEPS

Among the Interesting Furniture of the Past Are Tables, Chairs and Benches That on Occasion Became Sets of Steps

HAROLD D. EBERLEIN

THE [illegible] might well be called "the age of ingenious gadgets" in the way of furniture. Of all the furniture designers of that time, Thomas Sheraton was the one who excelled in devising clever contrivances so that one piece could fulfill two or three utterly different purposes. By pushing a spring or pulling out a slide, a chair, a table, or whatever else it might be, or seem to be, was immediately transformed into something altogether different, with an altogether different use.

There were the "Harlequin" tables, for example, that did all manner of marvelous things and took on a diversity of shapes, if properly manipulated by one who understood how to push all the springs and pull all the slides. Then there were the dressing stands, fully equipped with mirrors, patch boxes, pomade jars, powdering paraphernalia and every imaginable toilet accessory devotees of fashion could wish, that turned into side tables by merely pushing in a drawer. Again, many pieces of furniture, that looked like what they really were, had innumerable little extras incorporated and concealed somewhere in their make-up that served for a great variety of uses.

Though Sheraton's delight in nicely-adjusted mechanical concealments and surprises put him at the top of the list of those who devised things of the sort, he was by no means the first to do so. The middle of the 18th Century saw the beginning of many specialised elegancies in furniture, though it may be left for the end of the era to invent such attractions as an "elliptic bed for single ladies," a conceit of doubtful comfort, albeit a contemporary description informs us that it is "neat and handsome."

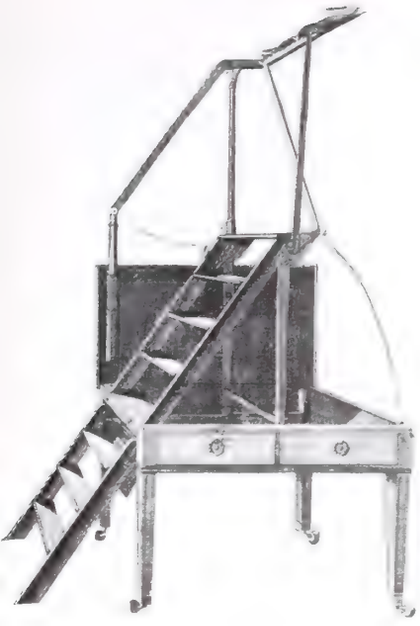
Library steps began to make their appearance frequently enough to get general recognition and approval just about the time the third George ascended the throne. Many of these sets of library steps, of good design and workmanship, had no convertible features. They were fitted with either wooden wheels or brass castors to facilitate trundling them about from one place to another. Some resembled light portable pulpits, with a lecturn-like rack attached to the hand-rail that guarded the top step or platform. These pieces of furniture, described by Sheraton in his *Cabinetmaker's Dictionary* as steps "placed in a library for the use of raising a person so as to reach any book," were ascended by flights of steps, either straight or winding, and had handrails on one or both sides. But at best they were always somewhat ungainly objects and very apt to be in the way in any except the largest libraries.

During the 18th Century the libraries in private houses increased greatly in size; with the rapidly growing number of books in private possession, it would have been impossible to keep the volumes "lying one upon another on my chairs", as Mr. Pepys tells us in his *Diary* he did his until he got his first book-press from "Simpson the joiner." Nor did the bureau-bookcases and comparatively small book-presses or cupboards suffice. We have the abundant evidence of interior architecture, showing how customary it was to have libraries lined with bookshelves extending all the way to the ceiling, and library steps of the portable pulpit type "to raise a person so as to reach any book" on the top shelves took up altogether too much space in a room of ordinary size.

Necessity, therefore, promptly brought forth the invention of chairs, stools and tables made in combination with steps, so that when the steps were not in use they could be folded away and the chair or table resumed its wonted appearance and use. From the middle of the 18th Century onward, library steps of this kind were of common occurrence and, by the end of the

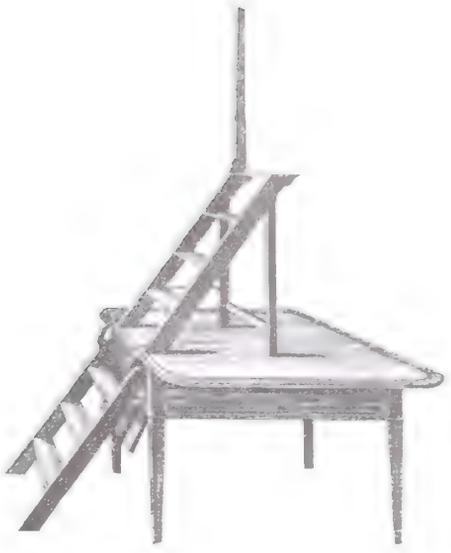


Library step-stool of mahogany fashioned in the Sheraton manner. It becomes a long stool when the top steps are closed down upon the lower ones. Made in England about 1800



Ingenious combination table and library steps from an illustration in Sheraton's "Drawing Book". One of these was made for George III of England





Also from the "Drawing Book" is this design of a step-table carried out by Sheraton. It is not as elaborately constructed as the one shown at the left of the page

century, they were to be found in every well-appointed library.

Some of the earlier attempts at these "two-in-one" pieces of furniture were long stools which, when turned on end, disclosed a ladder-like flight of steps none too well balanced. These rather clumsy objects soon gave place to such better-schemed means of ascent as the straight-legged stool illustrated. One of the side stretchers forms the first step; the others are ready for use directly the hinged seat is raised. Not a few of these step-stools were handsome and elaborate pieces, with the step feature so cunningly concealed, in frequent in-



(Top, center) Mahogany library step-stool open for use as steps. The sturdiness of its construction is apparent in the photograph

(Above) When closed the step-stool at the top of the page makes a comfortable and certainly not ill-appearing stool. Made in 1780

stances, that its existence could scarcely be suspected and when the transformation took place it was always the occasion of pleasant surprise.

Chairs, as subjects for transformation into library steps, were no less successful than stools. The early 19th Century mahogany-caned armchair of Regency type, convertible into a staunchly made four-step flight of library steps by merely pulling the top-rail of the chairback towards you, is not only a thoroughly typical piece of library furniture of the period, but also a successful piece of furniture as a chair, for it is well-designed, strongly

(Continued on page 154)





A cane-seated armchair of the Regency period easily becomes a set of library steps, as shown at the extreme right. Early 19th Century piece

ity of the designer and the same piece



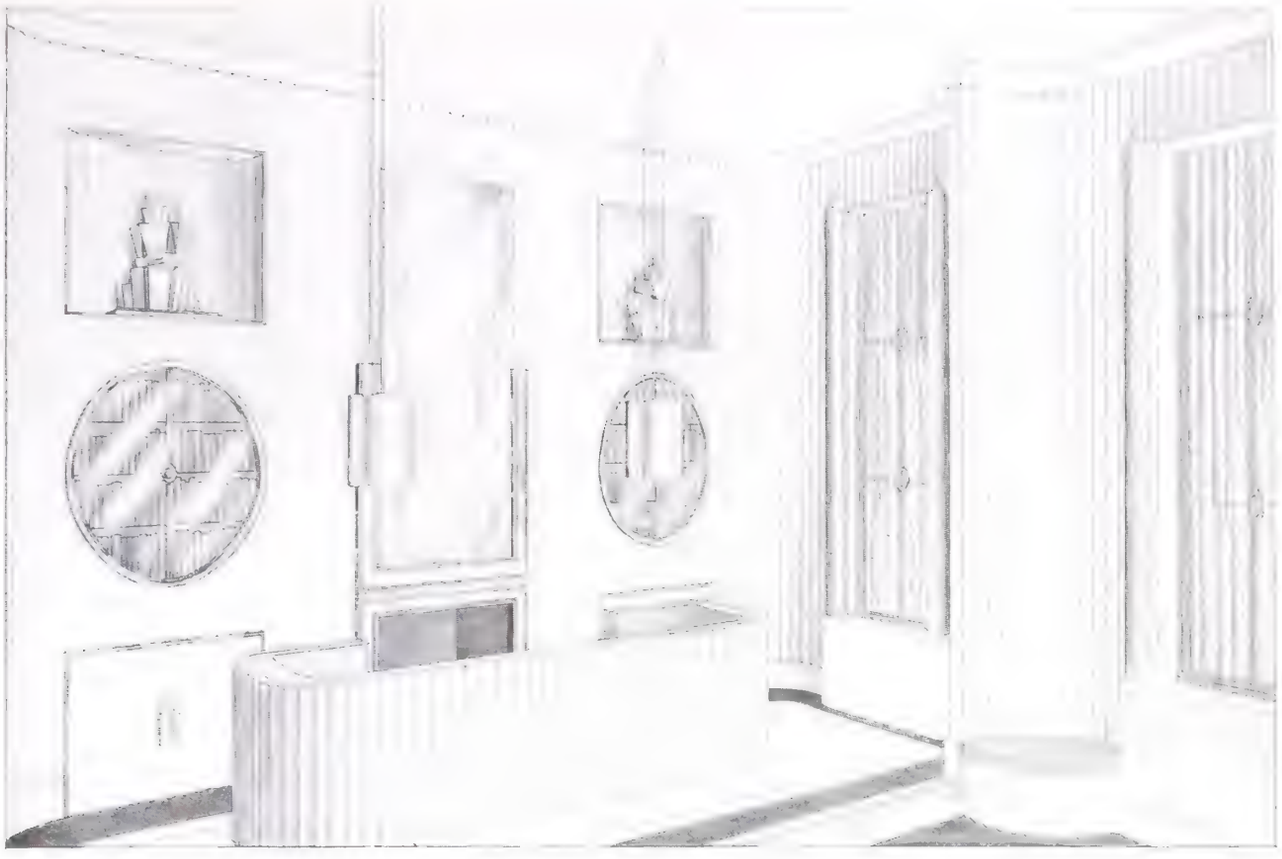
G. W. Harting

The background of this indoor swimming pool on the estate of Mrs. J. Watson Webb, at Westbury, L. I., was painted by Mary Prindiville to represent a walled garden banked with old-fashioned flowers. Feathery trees and an Ivy entwined overdoor break the lines of the walls



At one end is a Palladian window wreathed in ivy and brilliantly reflected in the sapphire waters of the pool. This is draped with massed Ivy and bordered on either side by banks of panicled white Phlox, red Poppies, Pinks and yellow Daisies—vivid color notes against the pink brick wall

AN INDOOR POOL



ègre color. In front of this is a stationary
:mbwaiter table with fluted supports and
vo circular tiers of heavy plate glass. The
o fluted section is lined with mirrored
and contains a brilliant light which is
ted on the ceiling. Stationary also is the
in front of the fireplace which has a
ork fluted to correspond with the
also is covered in leather in honey

The walls are hand-tooled plaster,

metal and the floor is beige terrazzo with a border in henna and white

in which one room may be made
serve three purposes and still retain
atmosphere of spaciousness. T
secret

couch with its ends serving the purpose of occasional tables and cupboards is sufficient. The lack of furniture in this portion results in no sense of bareness, however, due to the niches which are set in the four corners. The commodious, long sofa seats three people and if more persons desire to use this space after dinner, chairs may be moved in from the end of the room. The same arrangement holds true of the fireplace end.

IN A PAINTED GARDEN



In painting the walls and ceiling of this room, Miss Prindi-

in capturing the changing tints of a summer sky. An azure ceiling shades through pale yellow to the sunset pinks of the brick wall. The brick walk about the pool furthers the garden note

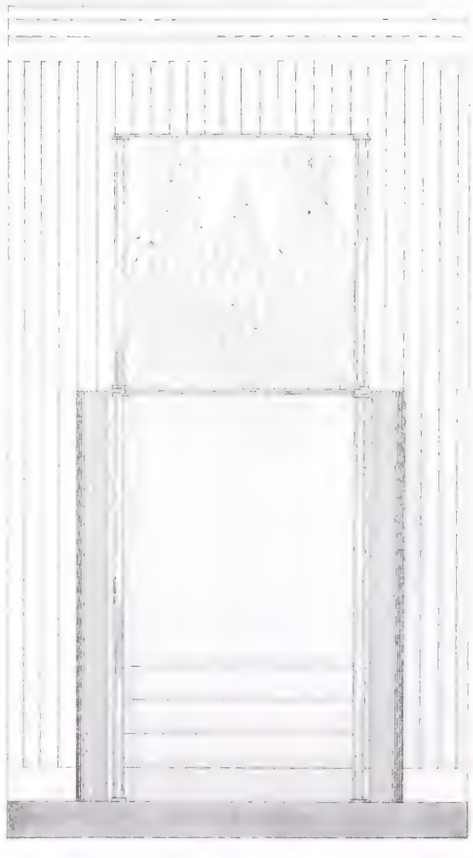
The end facing the large window shows a pleasing vista of a cloud flecked sky and Box trees

Tulip-banked wall. Iron furni-

door executed in a design of butterflies, birds and flowers emphasize the feeling of outdoors



ted in
white.
serves
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The doorways in this white room have silver metal frames and flexible reeded screens in place of doors. Above is a decorative painting in shades of white

activities having to do with every day living can take place comfortably in one room.

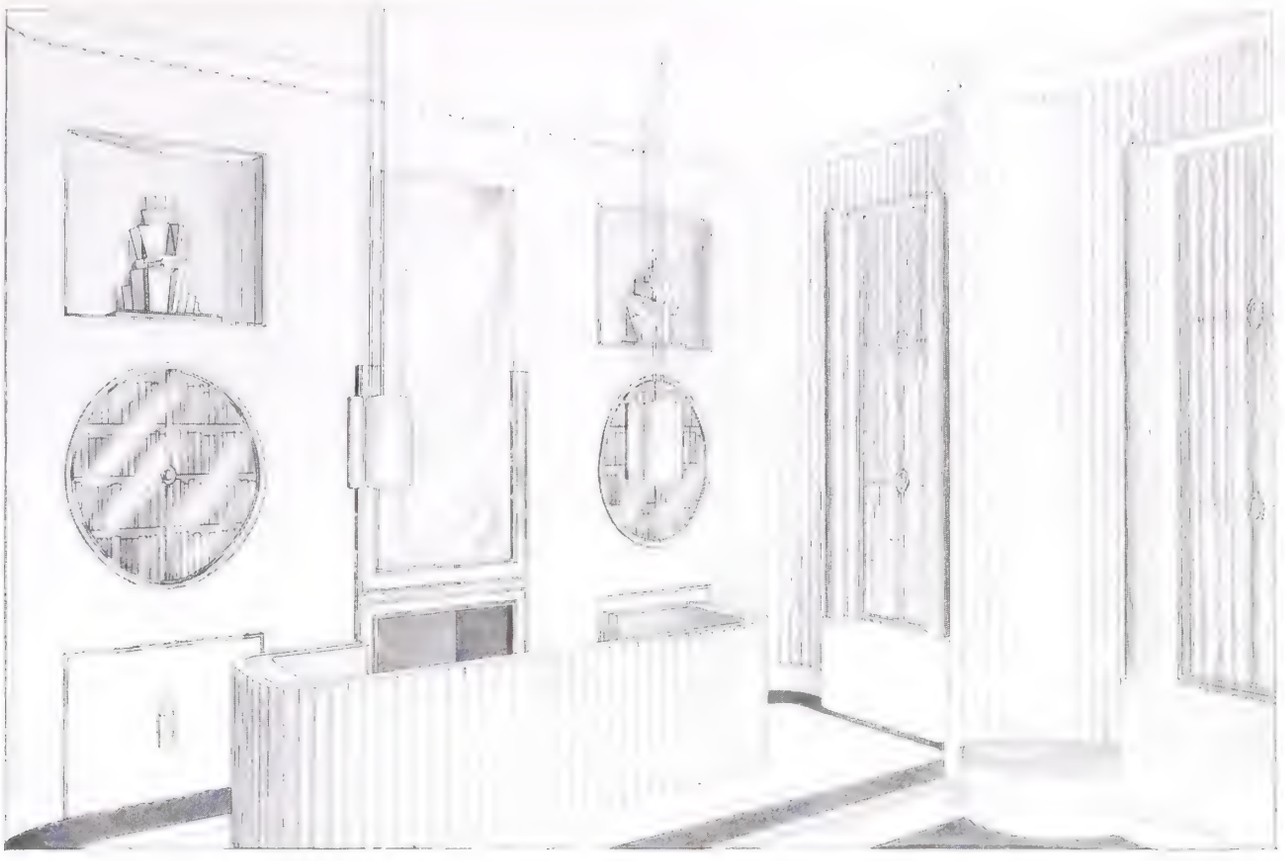
The room in question is fairly large, the principal living apartment of a modern house, with access to a hallway and to a dining room. The floor level being lower than that of the adjoining rooms permits of a high ceiling. The space is divided into three equal sections, and to each of these is allotted its separate use. The divisions, however, are indicated merely by decorative piers and by the placing of the furniture so as to allow the apartment to be contemplated as a spacious whole.

The doorway to the hall faces the fireplace and the section of the room surrounding this entrance is used as a lounge and reception room, being furnished with comfortable chairs and occasional tables. This portion occupies the right end of the plan shown on the opposite page. The dining room entrance centers the wall at the left of the hall door and is flanked by a pair of simple niches; the opposite wall features three windows overlooking a treillage garden. This center section with access to the dining room may be used as a meeting place before and after meals for cocktails, coffee, etc. The third section of the room

in order to do away with the necessity for using draperies and doors.

The floor is of beige colored terrazzo finished with two borders, the first of henna, the second of white. Metal lines of different widths, silver finished, define the spacing of each color. Decorative fur rugs and skins are to be used where required for warmth and comfort. The window, door, bookcase and cupboard trim is of metal finished to resemble brushed silver.

Where feasible, stationary furniture was used, designed and finished in close relationship to the room proper. The largest stationary piece is the two-way couch which acts as a division between the first two sections of the room. The couch ends have center sections with tambour sliding doors to conceal shelves for books and accessories. The wood is natural colored curly maple with an overlay at all exposed edges of European cherry. This practical and comfortable piece is covered in honey beige leather, with cushions in ivory and tête de



The walls are hand-tooled plaster, fluted and painted flat white. The window and door trim is silver finished metal and the floor is beige terrazzo with a border of [illegible]

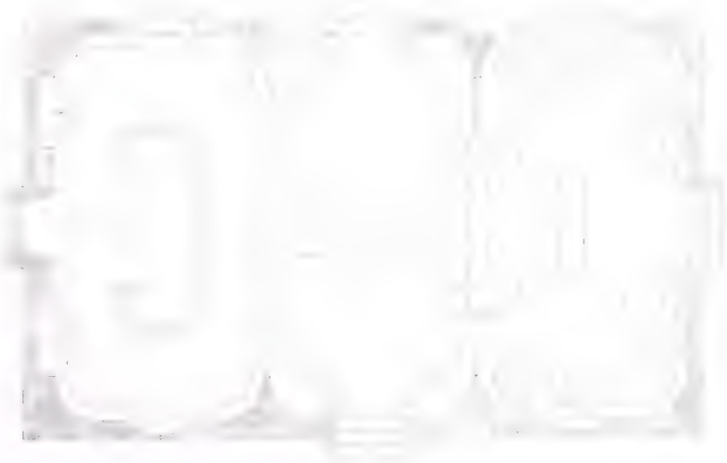
ègre color. In front of this is a stationary umbwaiter table with fluted supports and wo circular tiers of heavy plate glass. The op fluted section is lined with mirrored lass and contains a brilliant light which is eflected on the ceiling. Stationary also is the ouch in front of the fireplace which has a ramework fluted to correspond with the valls. It also is covered in leather in honey eige color. The mirror and fireplace trim re of thick glass, mitre cut and silvered. This section of the room has rounded orners and the wall surface is finished in he same fluted form as the side walls.

The lighting in this room is particularly nteresting. At the ends of the two-way ouch are lamps and shades made of ylindrical shapes of glass mirrored and nounted in chromium plated metal. These rovide sufficient light for the center por- ion of the apartment. At the fireplace end f the room are two modern drop lights haded with shaped pieces of anded and of mirrored glass. The simple cornice molding is rranged to take care of a sys- em of indirect lighting when nore illumination is required.

A pleasing departure from he customary window treat- nent is a feature of this room. n place of draperies, flexible oller screens are used at all the vindows. The silver metal case- nents are hung with white mar- quisette embroidered in white ilk in an effective modern design.

The plan at the foot of his page explains the manner in which one room may be made to serve three purposes and still retain an atmosphere of spaciousness. The secret lies in the placing of the furniture. The section of the room entered from the hall- way contains the most pieces, but so well are the numerous chairs and small tables arranged—well away from the middle of the room—that a person on entering is not conscious of them and there is no sense of overcrowding. Here is ample space for three or four separate groups of people due to the carefully placed furniture which is arranged around the walls so as to leave the center free. Very little furniture is to be found in the center section. Here the large couch with its ends serving the purpose of [illegible] and tables and cupboards is sufficient. The lack of furniture in this portion results in no sense of bareness, however, due to the niches which are set in the four corners. The commodious, long sofa seats three people and if more persons desire to use this space after dinner, chairs may be moved in from the end of the room. The same arrangement holds true of the fireplace end.

The success of any interior is largely dependent on the manner in which the various pieces of furniture are grouped. And nowhere is this more true than in the interior furnished along contemporary lines. Here a feeling of spaciousness is not only desirable but is quite an essential of modernist decoration which insists on simplicity, directness and an absence of cluttering detail. Furniture arrangement is essentially practical. In the first place the new chairs and sofas are deliciously comfortable and they are logically placed in a room so as to contribute to ease of living. Small tables are found where needed and are rarely used merely as decoration. This practical aspect is observable throughout the whole of contemporary decoration. In this age of restlessness and speed, utility comes first.



The plan shows the division of the room into three sections by means of decorative piers and furniture arrangement. It was designed by Robert E. Locher

SCHEMES FOR A DAFFODIL HOUSE

Suggestions for Five Rooms and a Porch of a Residence Which Uses Yellow As the Main Theme

AGNES FOSTER WRIGHT

ONCE upon a time I saw a little square house set picturesquely in the midst of an orchard. It was painted white, a flaky white that cast soft, purple shadows, and all around under the apple trees, up the front bricked walk and in the little semi-circular flower beds were Daffodils and Poet Narcissi of every shade of white and yellow. The house had no blinds, but at each square window was a clear yellow window shade. This crisp, little house intrigued me, so on some sheer excuse I ventured in. A shiny brass bell and a shiny brass door-knocker caught and reflected the yellow sun, and I wasn't a bit surprised to find the maid that opened the door dressed in snowy white with a yellow apron and cap. When the lady of the sunshine house descended she was as I had anticipated, dressed in yellow organdie, and with gleaming golden hair. I recognized her at once. We had known each other in London and, curiously enough, the last time I had tea'd with her, I spent over two hours getting back to my hotel, only five blocks from her doorstep through one of London's fogs. We recalled that incident and it proved the explanation of her present house and its color.

An American, born and bred on the Côte d'Azur, she had married an Englishman, who had taken her back to London where for eight long years she had pined for warmth. The husband then went North, probably drawn by the lure of the midnight sun, and providentially disappeared, so she came to Connecticut, impelled by a longing for a more gracious setting, and built herself this gay little house. I always think the decorations of a house should reflect a slice of one's life—so here we have it.

The living room—morning room, she called it—was square, with a flat open fireplace and a French door giving onto a verandah. This was six feet above the ground so that one looked into the apple trees and down onto the Daffodils below. The floor of this porch was covered in white canvas, heavily painted, and the furniture was modernistic in character, of split reed striped in yellow and white and fitted with yellow waterproof cushions. The pillows were white chambray bound with yellow and tufted with yellow worsted. These looked like some gay modernistic flower but were most comfortable. Canary vines climbed the iron supports to the yellow and white striped awning covering the porch.

The morning room had white walls with a yellow ceiling, and a light green rug was on the waxed pine floor. The corners opposite the fireplace were cut off and bookcases built in, carried up to the ceiling. On the top shelf were ormolu figures, gilded, and I recognized them as being modern German pressed iron work, now readily available. A small tawny yellow fur rug was in front of the fireplace and on either side was a small Louis XVI chair with a white frame upholstered in yellow sprigged satin. Between was a long bench which also served as a tea table. Opposite the fireplace between the windows was a



high French walnut desk. The long curtains were of white percale lined with yellow chintz and finished with ruffles edged with the lining. Decorative tie-backs in a design of porcelain lilies held them back. There were no curtains at the French doors but the window sashes were yellow. A small sofa with a gay chintz slip cover in yellows and greens, a chaise longue and a few comfortable chairs made up the furniture.

In the hallway the walls were covered in white paper with a gold lattice design. The ceiling here was blue, and the rugs hooked with yellow and mulberry. Two wire plant stands holding stiff rows of potted plants were mounted on wheels and on rainy days these were rolled out of doors. There was the usual small table and mirror and a pair of Colonial chairs in yellow.

The dining room had a flowered paper used in panels, an inexpensive adaptation of a Chinese paper with a yellow ground. The baseboard was a rich deep yellow and the floor was painted green and varnished. Ruffled curtains of cream net with a huge polka dot hung to the floor. No overcurtains were used here on account of the interest of the wall paper. The dining table was an ordinary table that had been given many coats of white paint and then varnished. This gleaming white surface lent itself to all sorts of table decorations and was particularly effective with colored linen. The chairs were painted with a lighter yellow than the baseboard and were upholstered in a little yellow starred percale again reminiscent of the Daffodils outside. Two console shelves were painted white and edged with the narrow gilt tin bands that are used for cornice boards. These are now being made in a variety of interesting patterns, many of them copies of old designs. Mirrors were paneled into the wall above the consoles and edged with narrow frames corresponding to the console aprons.

The bedroom above the morning room was square also and had an open fireplace with an old white marble mantel of Victorian feeling. A slender maple four-poster bed was draped in a chintz of Crocuses on a yellow ground and the same chintz made the simple curtains and was applied to the wall above the white paneled wainscot. Between the windows stood a dressing table hung in bouffant yellow organdie that shaded from deep yellow through light orange to pale lemon. A pair of roomy upholstered chairs flanked the fireplace and a combination breakfast and desk table on rollers stood by the third window.

Accents of yellow were found in the other bedroom which had a blue wall paper patterned with little fruit bunches in gold, made originally, I am told, in France for the Colonial trade and now reproduced here. There were plum organdie curtains at the windows and the mahogany beds had covers of yellow and ivory stripe. A mahogany lingerie bureau and a small mahogany desk with a white and blue painted chair completed the furniture. The bathroom had a light blue marbleized paper treated to withstand water, and the ample shelves and cupboards were equipped with blue organdie pads filled with lavender leaves. As I looked out of the window I saw a smart little roadster painted bright yellow. That, too, in protest against the years in London so far away from the Côte d'Azur and the sunshine of the Connecticut hills.

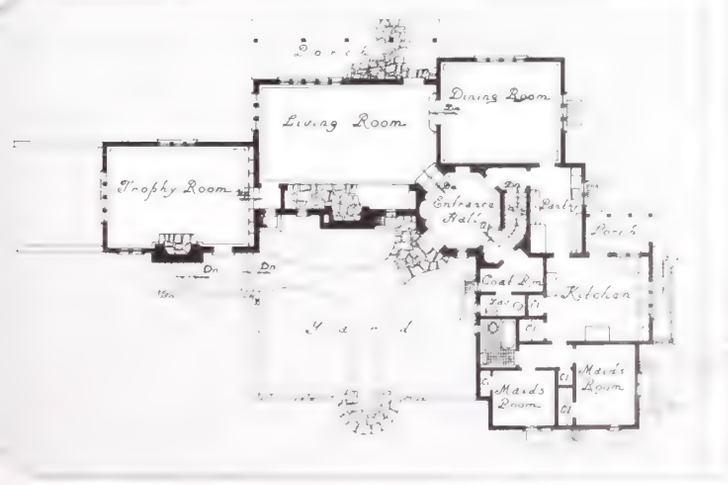


S. H. Gottscho

PORTO BELLO
A LONG ISLAND COUNTRY HOME

Although the various details of Fenley Hunter's residence at Great Neck, L. I., hark back to Spain, France, Italy or England, from this side the composition takes on a picturesque Norman-French character. LeRoy P. Ward, architect

First floor rooms were planned about a central octagonal entrance hall, decorated with recessed niche panels from Spain. Kitchen and servants' quarters are in the right hand wing while the living rooms are to the left of the tower









On the rear, the roof above the living room section has been brought down in a graceful line to cover a

a small peak dormer break into the long roof sweep. Hand-hewn log steps carry from the annual garden to the porch terrace level

Variations of wall treatment feature this house. Brick, stucco, hand-hewn siding and timbering are introduced in a harmonious fashion and over all pervades a rich mellowness, product of subtle artistry.

18th Century piece found in France



the roofs; soft toned slates follow pleasantly irregular lines

terns. The cartouche on the chimney came from an old Spanish building. This is a close-up of a portion of the front

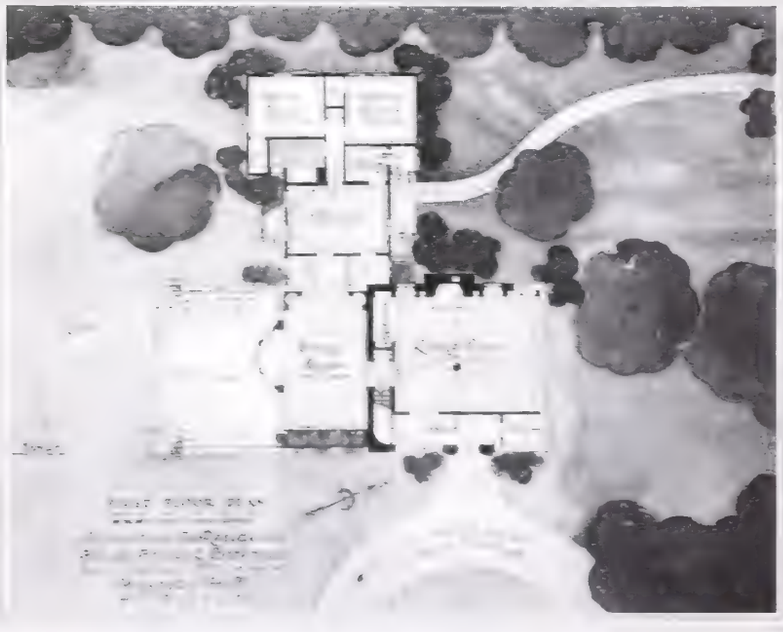
THE ESTATE OF ENLEY HUNTER AT GREAT NECK



A 16th Century Spanish door, still retaining its original hardware, dictated the spirit of the entrance. Ledge rock and fieldstone have here been set into the brick walls to provide the desired rustic, old-world setting. An old wrought-iron finial in a floral form tops the tower









Trowbridge

Unsightly dormers have been exchanged for more interesting types. The roof line of the left hand wing has been altered and below a bay window was inserted to provide additional light in the dining room. Whitewash covers the bricks



The Georgian doorway used on Mr. Bateman's residence is an adaptation of that of the Royall house at Medford, Mass. Broad stone steps lead to the door and delicate iron handrails guard their edges. Note the texture of the old brick wall

REMODELING A 19TH CENTURY BRICK HOUSE



PAVING
N THREE OLD
STYLES

With stone block paving inevitably comes the memory of a rumbling coach and the clank of well-shod hoofs striking the stones. Today a motor car purrs softly over their surface, but the association still abides, and the usefulness and beauty of this paving for an entrance drive is still undisputed. These examples are on the place of Mr. Francis S. McIlhenny, Chestnut Hill, Pa., of which Arthur E. Meigs was architect





In many instances, where the surrounding architecture calls for it, the forecourt may be paved with brick, the stone. If they are laid in concentric rings, as here, to form the semblance of a pattern, the paving, besides being permanent and eminently practical, will soon assume a beauty that amply justifies its expense

The custom of making garden steps of pebbles set in cement goes far back to the misty beginnings of garden design and will probably continue to enjoy favor until the end of time. Here sloping steps with shallow stone risers give easy and safe ascent to a sloping lawn and a pleasing and ever changing pattern



PRIMROSES FROM FOREIGN LANDS



and P. Cockburniana, two



(Above) A Massachusetts garden where, intermingled with Jack-in-the-pulpit, Japanese Primroses thrive amazingly along the waterside. There are many gorgeously which lend themselves Primulas to such



(Left) Native of the high mountains where vegetation nears its limits, P. sinonivalis is one of the loveliest and most difficult to cultivate of the entire Primrose family. It comes from the rock crannies of the Chino-Himalayan region



P. cockburniana, with orange-scarlet blossoms, is one of Mr. Wilson's introductions. It is now the parent of a wonderful race of highly colored garden Primroses

HOUSE & GARDEN'S GARDENING GUIDE

In the following lists of plant material emphasis has been laid on practical rather than complete selections. The aim is to suggest those types and species which are the most satisfactory and sufficiently numerous to meet the majority of needs, and to give essential facts about them. The lists were compiled by F. F. Rockwell.

FLOWERS, TREES, SHRUBS AND VINES

NAME	HEIGHT	SEASON	COLOR	CULTURE AND USE (Heavy type indicates especially good varieties)
ANNUALS				
Ageratum	12″	June-Nov.	Blue or white	Set out potted plants or sow seed outdoors; pick old flowers; solid bedding; edging.
Alyssum (Sweet)	10″	May-Nov.	White or lilac	Set out plants; sow every three or four weeks for succession of bloom; informal edging; display; rock work.
Begonia (*B. semperflorens*)	12″	July-frost	White, pink, red	Buy plants; start seed indoors, or sow outside in warm, fine soil; best summer bedding plants for hot, sunny locations.
Blue Laceflower (*Didiscus*)	24″	July-Sept.	Light blue	Graceful; exceptional for cutting, especially for bouquets.
Calendula	15″	June-Oct.	Orange, yellow	Sow in late spring; transplant to at least 12″ apart; fine for color and cutting. **Orange-**
California Poppy (Escholtzia)	12″	June-Nov.	Various	Sow early as possible; thin to 6″; ground cover of brilliant color. **Double Gold Cup.**
Calliopsis (Coreopsis)	18″	June-Oct.	Yellow	Yellow daisy-like flowers on graceful stems; one of the best for both garden and cutting; always in bloom.
Candytuft	15″	June-Sept.	White-rose	Sow April; again May; likes cool weather. **Giant Hyacinth Flowered.**
China-aster	30″	July-Sept.	Various	Start indoors or in seed bed outside; 18″-24″ apart; exceptionally fine for cutting.
Clarkia	18″	July-Oct.	White and rose	Sow outdoors early; blooms in 6 to 8 weeks; bushy growth; excellent for cutting.
Cosmos	50″-70″	July-Nov.	Pink or white	New early flowering sorts may be sown out-of-doors; start old types under glass; back of border; cutting.
Gypsophila (Baby's Breath) (*G. elegans*)	12″	June-Sept.	White, rose	Sow early April and at monthly intervals to Aug. for succession; indispensable for cutting, with other flowers; good display.
Larkspur	36″	June-Oct.	Blue, various	Sow April-May; excellent for back of border, also for cutting. **Exquisite.**
Lobelia	6″-12″	June-Sept.	Blue, white	Start plants or sow where to bloom in April; excellent edging; also bedding and cutting.
Lupine	24″	June-July	Blue, various	Sow in May where to bloom; sweet soil; border; cutting.
Marigold	24″	July-Oct.	Yellow, various	Outside in May; transplants readily; varieties for edging; border; cutting.
Mignonette	12″	June-Oct.	Pinkish-white	Sow in open where to grow; most delicious fragrance of all annuals.
Nasturtium	15″-6′	June-frost	Various	Sow April outdoors; dwarf and climbing varieties; thrives in poor soil.
Petunia	15″-24″	June-Oct.	Pink, various	Start indoors or sow outside May; spreading border; masses of color. **Burpee's Blue.**
Portulaca	5″	July-Oct.	Pink, various	Rake seed in lightly; thin to 4″; best ground cover for hot, dry location; brilliant colors.
Phlox drummondi	15″	June-July	Rose, various	Sow as above; thin to 6″; blooms in few weeks; brilliant ground cover.
Scabiosa, Sweet	30″	June-Nov.	Various	Sow outside in May; transplant to 8″; remove all flowers; fragrant; for cutting.
Snapdragon (Antirrhinum)	18″-30″	June-Nov.	Various	Start indoors or outside in April; transplant to 12″; pinch back; excellent for display and cutting, especially late autumn.
Stock	20″	June-Sept.	Various	Two or three sowings; transplant to 12″; fragrant; cutting.
Verbena	8″	July-Nov.	Various	Extra good ground cover, especially for late autumn; brilliant display.
Zinnia	30″	July-Aug.	Various	Indoors or outdoors, April; 18″ apart; display; cutting; try new named varieties.
PERENNIALS				
Achillea (Yarrow)	48″	July-Aug.	Yellow	Full sun; succeeds in dry soil; back of border; fair for cutting.
Aconite, Monkshood	48″	Aug.-Sept.	Blue, white	Rich moist soil; partial shade: back of border; display; cutting.
Alyssum, Hardy (Golden Tuft)	12″	April-May	Golden yellow	Creeping, solid masses of color; excellent for low border or rock garden; remove old
Anemone, Japanese	30″	Sept.-Nov.	Various	Most graceful of late fall flowers; slight protection; excellent for both display and cutting.
Aquilegia (Columbine)	18″-36″	May-June	Various	Full sun; beautiful for both display and cutting. **Scott-Elliot hybrids.**
Arabis (Rockcress)	10″	April-May	White	Low spreading; excellent with Alyssum above; thrives in poor soil; edging; rock gar-
Asclepias tuberosa (Butterfly Weed)	24″	July-Sept.	Brilliant orange	Thrives in dry, well drained soil; most brilliant orange perennial, deserving much wider use.
Aster, Hardy	48″	Sept.-Nov.	Blue, lavender	Several types, all excellent; light blue and lavender flowers good both for display and cutting; poor soil.
Astilbe, David	60″	June-July	Pink, rose	Partial shade; moist soil; display; cutting; loose, plumy flower heads.
Balloonflower (Platycodon)	24″	July-Nov.	Deep blue, white	Either sun or shade; prefers sandy, well drained soil; good display; excellent for cutting.
Bleedingheart (Dicentra)	18″	April-June	Deep rose	Partial shade; any soil; plumy foliage; drooping, graceful flower spikes; border; cutting.
Bocconia (Plumepoppy)	60″-70″	July-Aug.	Pinkish	Any soil; vigorous; spreads rapidly; rather coarse; needs abundant room.
Campanula (Bellflower)	24″-36″	June-July	Various	Several types; best treated as biennials; flowers very attractive.
Chrysanthemums, Hardy	30″-40″	Sept.-Dec.	Various	Good soil, full sun, winter protection; unequalled for late cutting and display.
Cynoglossum (Chinese Forget-me-not)	18″	June-frost	Blue	Forget-me-not-like sprays of blue flowers during late summer; excellent; recent.
Daisy, Shasta	18″	June-Nov.	White	Prefers cool, moist soil; wonderful display of Daisy-like flowers; cutting. **Alaska.**
Daylily (Hemerocallis)	30″	May-July	Yellow, orange	Good soil; prefers partial shade; superb display; good for cutting.
Delphinium (Larkspur)	36″-60″	June-Sept.	Blue, various	Easily grown from seed; wonderful new hybrid; best of all blue perennials; unexcelled
Dianthus (Hardy Pink)	10″-18″	May-July	Pink, various	Easy from seed; several types; fragrant; free blooming; excellent cutting. **New Types.**
Digitalis (Foxglove)	50″-60″	July-Sept.	Pink, various	Back of border; groups against wall or shrubs.
Doronicum (Leopardbane)	30″	April-May	Orange	Well drained soil; full sun; Daisy-like flowers wonderful in masses; fine display; excellent for cutting.
Evening Primrose (Oenothera)	18″	July-Sept.	Primrose yellow	Excellent for exposed sunny location, or rock garden; well drained soil; continuous
Gaillardia (Blanketflower)	24″	June-Nov.	Bronze	Grows easily from seed; very continuous flowering, fine for cutting. **Portola** and **Portola Hybrids.**
Gaura	15″	May-Oct.	Crimson, orange	Readily grown; fine for display; excellent for cutting, good for rock garden. **Lady Stratheden; Opal.**
Gypsophila (Baby's Breath)	30″	June-Sept.	White	Full sun; successful in dry soil; 12″ apart; plant near stiff-growing flowers; indispensable for cutting. **Bristol Fairy.**
Gypsophila, Creeping (*G. repens*)	5″	July	Rose	Creeping plant; dry, sunny location; low border or rock garden.
Heuchera (Coralbells)	12″	May-Sept.	Red, pink	Easy from seed; sun or shade; flowers on tall stems; excellent display; also dainty for
Hollyhock	60″	July-Sept.	Various	Easy from seed; full sun; plant against wall or back of border; staking; dominates back of border; good for individual plants. **Newport Pink.**
Iberis (Evergreen Candytuft)	10″	April-May	White	Easy from seed; hardy edging plant; rock garden.
Iris	8″-30″	April-July	Various	Use several types to get succession of bloom; one of most satisfactory of all perennials; dry or moist soil. **Mother-of-Pearl** and **Lord of June.**
Kniphofia (Torchlily)	30″	Aug.-Nov.	Orange, red	Protect; take up north of Philadelphia; a flame in the late fall garden.
Lupine, Hardy	36″	May-June	Blue, various	Easy from seed; does not need replanting; any soil; full sun; border; cutting.
Marshmallow (Hibiscus)	60″	Aug.-Oct.	Pink, white	Easy from seed; moist soil preferable, and part shade; shrub-like growth; very bold display; 10″ across; shrub border or back of perennial border.
Mistflower (Eupatorium)	20″	Sept.-Oct.	Blue	Ageratum-like flowers on long stems; any soil; full sun; light winter protection; excellent for both border and cutting.
Myosotis (Forget-me-not)	10″	May-Oct.	Delicate blue	Easy from seed; spreads rapidly; Dissitiflora for spring ground cover bulbs; Semperflorens good cutting.
Peony	30″	May-June	Various	Sun or slight shade; deep soil preferable; in front of shrubbery border; some varieties fragrant. **Le Cygne.**
Phlox (Garden)	30″	June-Oct.	Various	Rich soil fairly moist; full sun; unexcelled for masses of color; cut old flower stalks.
Phlox subulata (Mosspink)	5″	April-May	Various	Spreading habit, covered with bloom; any soil; full sun; border or rock garden; bright color display early spring.
Poppy, Iceland	12″	May-Oct.	Various	April sown seed blooms first season; thin out; colorful ground cover; also cutting.
Poppy, Oriental	30″	May-June	Orange	Brilliant display; need no replanting; easy from fresh seed. **Olympia.**
Primula, Hardy (Primrose)	10″	April-May	Yellow	Start like biennials; well drained soil; sun or part shade; color for early display; rock
Scabiosa (*S. caucasica*)	20″	May-Oct.	Lavender	Rich soil; full sun; winter protection; unusual color; good cutting.
Stokesia (Cornflower-aster)	18″	June-Nov.	Blue, white	Good from seed; sandy soil preferable; full sun; very free flowering; fine for border and for cutting.
Sunflower, Hardy	50″-60″	July-Sept.	Yellow shades	Vigorous, somewhat rank grower; spreads rapidly; back of border or for individual plants; good for cutting.
Sweet-William (Dianthus)	15″	May-June	Pink, various	Easy from seed; handle like biennial; full sun; fragrant; fine for border and cutting.
Thalictrum (Meadowrue)	36″	June-July	Light pink	Moist but well drained soil; sun or part shade; graceful flowerhead; fair cutting. **Dipterocarpum.**
Viola (Tufted Pansy)	6″-8″	April-Nov.	Blue, yellow, various	Easy from seed; sun or partial shade, for every garden. **Jersey Gem.**

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BULBS (Spring Flowering)

NAME	HEIGHT	SEASON	COLOR	CULTURE AND USE
Tulips	12"-36"	[illegible]early June	Various except blue	Early type, single and double, best for solid bed; Mayflowering and Darwin type excellent for [illegible]
Narcissus (Daffodils)	12"-18"	April-early May	[illegible]	Effective in hardy border; dwarf sorts and species for naturalizing and rock gardens; [illegible]
Hyacinths	8"-15"	April-May	All	Just right for solid bedding; smaller-sized bulbs give more graceful spikes for other uses; [illegible]
Crocus	4"-6"	April	White, yellow, purple shades	Among the gayest of all spring flowers; plant in groups in front of hardy border or edge of shrubbery, or in lawn where the grass is not cut early.
Scillas (Bluebells)	6"-18"	March-May	Beautiful, pure blue, white	Several types; plant some of each for succession; groups in hardy border or under shrubbery; excellent for naturalizing.
Grape Hyacinths (*Muscari*)	6"-8"	April-early May	White and blue shades	These follow the Crocuses and belong in every garden; excellent for naturalizing; [illegible] **Heavenly Blue**
Fritillaria	12"-36"	April-early May	Various	Several types differing widely; tall-growing Crown Imperials good for the border; dwarfer sorts good for naturalizing and rock gardens.
Snowdrop (*Galanthus*)	6"-10"	Earliest spring	White	Dainty little bell-like flowers which ring in returning spring; sunny corner; light soil, mulch with peat to prevent mud spattering; naturalizing; rock gardens. **Elwesi.**

BULBS (Summer Flowering)

Gladiolus	[illegible]-60"	July-frost	Infinite variety	Make succession plantings of early, medium and late sorts at intervals of 30 days for continuous bloom until freezing weather; Primulinus sorts especially fine for cutting.
Dahlias	36"-72"	Aug.-Oct.	Various	Usually planted for cutting, but Single and Pompon excellent in gardens; pinch back for stocky growth; new single, Newport Wonder, glorious cutflower.
Cannas	[illegible]-5'	June-frost	Various	Excellent for color masses, especially at distance; splendid new varieties; good temporary screen or border line.
Begonias (Tuberous)	1'-18"	July-frost	Various	Finest of all bedding plants for shaded situations; use peat or humus in soil; marvelous shades of color, various shapes; should be used much more generally.
Summer Hyacinth (*Hyacinthus*)	48"	July-Sept.	[illegible]	Numbers of bell-shaped flowers on tall spikes; striking, especially against green foliage; remove old spikes; new ones for many weeks; splendid flower; worthy of wider use.
Tritonia (Montbretia)	36"-48"	Aug.-frost	Various	Hardier and much more graceful cousins of the Gladiolus; brilliant colors; excellent for border, landscape or cutting.
Oxalis	6"-8"	June-frost	Yellow, various	Marvelously free flowering, gay colored little plants; excellent for edging; front of border, or in vases or hanging baskets.
Hardy Lilies	18"-36"	July-Sept.	Various	Well-drained soil where roots will be shaded; mulch for winter.

SHRUBS (Deciduous)

Althæa (Rose of Sharon)	6'-10'	Aug.-Sept.	Pink, lilac	A well-known shrub, flowering profusely late in the season.
Azalea	2'-12'	[illegible]	Various	Like peaty soil; semi-shade; most brilliant flowering shrub of early spring; combines well with evergreens. For varieties, see catalogs.
Barberry, Jap. (*Berberis thunbergi*)	3'-4'	Berries in winter	Red autumn [illegible]	Most satisfactory informal hedge; also in groups and as individuals; new brilliant red [illegible] **atropurpurea.**
Buddleia (Butterfly bush)	5'-7'	July-Sept.	[illegible]	Graceful, spreading shrub; Lilac-like sweet, scented bloom, always attracts butterflies; hardy, but herbaceous in north.
Chaste-tree (*Vitex*)	4'-10'	July-Sept.	Blue, lilac	Aromatic foliage; most ornamental; best blue late-flowering shrub; new low-growing variety **macrophylla** especially fine.
Cotoneaster	1'-5'	Spring-winter	White, red	Splendid low-growing shrub; white flowers followed by red or coral berries; excellent for foundation and rock garden.
Daphne (Garland Flower)	18"-3'	March-Apr.	Red, lilac	Dainty, beautiful low shrub; excellent for foundation or rock garden; especially in sheltered location; often late autumn bloom. **Cneorum, mezereum.**
Deutzia	3'-8'	Spring-summer	White, pink	Rather slender, graceful shrub; excellent border, foundation planting or specimen; var. **Pride of Rochester** especially good.
Elderberry (*Sambucus canadensis*)	5'-8'	July-Sept.	[illegible]	Fragrant white flowers followed by conspicuous black or purple berries; good for wine, new variety **pubens** extra-fine.
Enkianthus (Redvein)	6'-8'	[illegible]	[illegible]	An exquisite shrub, charming bell-shaped flowers. Autumn foliage exceedingly striking.
Flowering Almond (*Prunus glandulosa*) [illegible]	5'-15'	April-May	Pink, white	Shrubs or small trees with beautiful small flowers; double sorts; succeed almost anywhere; most ornamental.
Flowering Quince (*Cydonia japonica*)	5'-8'	April-May	Scarlet	Extremely hardy; grows anywhere; flowers best in full sun; new pink-flowered form available.
Forsythia	5'-10'	[illegible]	Golden yellow	Several varieties; both upright or drooping; hardiest early yellow-flowering shrub; always satisfactory; border, foundation or specimen. **Spectabilis.**
Highbush Blueberry (*Vaccinium corymbosum*)	6'-8'	May	[illegible]	Excellent hardy shrub for picturesque effect; acid soil; pinkish-white flowers followed by blue berries.
Honeysuckle (*Lonicera*)	3'-8'	All season	White, yellow	Several shrubby or bush types, excellent for border or specimens, also banks; fragrant; fairly everblooming.
Hydrangea	4'-10'	July-Sept.	White, pink, blue	Several types; smaller sorts good for foundation and border planting, larger for border and individual specimens.
Japanese Maple (*Acer palmatum*)	5'-10'	All season foliage	Green, red shades of foliage	Extremely ornamental shrub or little tree; highly-colored foliage; specimens; rock gardens; give somewhat sheltered location.
Japanese Snowball (*Viburnum tomentosum plicatum*)	6'-10'	April-May	[illegible]	Spreading shrub covered with ball-like flowers; individual specimens or shrubbery borders.
Kerria (Globeflower)	5'-7'	[illegible]	Golden yellow, [illegible]	Small golden or white globes in great profusion; border or individual specimens; best [illegible]
[illegible]	4'-9'	June	[illegible]	Very fine shrub, the slender branches literally covered in early summer; pink flowers; a recent introduction.
Lagerstroemia (Crapemyrtle)	10'-25'	[illegible]	Pink, lilac	Beautiful large shrub, flowering profusely in late summer. Hardy south of Philadelphia.
Lilac (Syringa)	6'-15'	May-June	Many colors	Well known spring-flowering shrub, exceedingly beautiful new varieties. See catalogs.
Malus (Flowering Crab)	5'-10'	[illegible]	White, pink, red	One of the finest flowering shrubs or small trees. See catalogs.
Mockorange (*Philadelphus*)	8'-12'	June-July	White	One of best white-flowering shrubs; border or specimens; new varieties, including **Virginal.**
Privet (*Ligustrum*)	4'-15'	May-June	White	Several types; excellent for hedges; also flower prettily if allowed to grow naturally; excellent in border or as specimens, though seldom so used.
Red-osier Dogwood (*Cornus stolonifera*)	8'	May-June	[illegible]	Valuable for blood-red stems, winter and spring; wet-soil border, clumps especially in wet soil; remove old wood.
Strawberry Shrub (Sweet Shrub) (*Calycanthus floridus*)	6'-12'	[illegible]	Chocolate	Especially valuable for its delicious fragrance; fairly ornamental; good specimen; old-fashioned, but well worth planting.
Summersweet, Sweetpepper Bush (*Clethra alnifolia*)	6'-10'	July-Sept.	White	Excellent for shady location; stands moist soil; delightfully fragrant; desirable for cut-[illegible]
Sweetfern (*Comptonia asplenifolia*)	2'-3'	All season foliage	Sage green foliage	Excellent for covering dry banks where little else will grow; fernlike foliage deliciously aromatic; native.
Spirea	4'-8'	May-Sept.	White, rose	Graceful, some drooping; for border, foundation planting or specimen; **prunifolia** (Bridalwreath) is earliest to bloom; **tomentosa** (Hardhack) latest; **van Houttei; Anthony Waterer.**
Tamarix	10'-15'	May-July	Pink	Especially for seashore planting; hardy to N. Y.; tropical, graceful, fernlike foliage; flowers in plumy sprays; excellent background for rock garden.
Viburnum	2'-10'	Spring-summer	White	Various types, all good, including some of best plants for individual specimens, also for border. **Carlesi; plicatum.**
Witch-hazel (*Hamamelis*)	5'-10'	Oct.-Nov.	Yellow	Latest-flowering hardy shrub; good under-shrub edge of woods; also in border, for rough corners.
Weigela	6'-8'	July-Sept.	Rose	Good for border; conspicuous flowers, but rather coarse growth; **Eva Rathke** is best and freest blooming variety. **Amabilis; rosea.**

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TREES (Deciduous)

NAME	HEIGHT	CHARACTER	USES AND REMARKS
Beech (*Fagus*)	50′-100′	Spreading, open growth; gray trunk, conspicuous in winter and spring; free from insects.	Good in groups or singly; Purple Beech and Weeping Beech especially good as specimens.
Birch (*Betula*)	40′-100′	Graceful form; rapid growth; conspicuous trunk.	Effective either as specimens or combined with evergreens.
Dogwood, Flowering (*Cornus florida*)	15′-20′	Small tree with horizontal branches; clouds of whitish flowers in May; autumn coloring. Also pink-flowered form.	Good lawn specimen, especially near residence; a tree for every lawn and woodland.
Elm (*Ulmus*)	80′-120′	Most graceful of all large trees; any soil; fairly rapid growth.	Unexcelled for street planting, also for framing views or vistas. Chinese Elm is small sort, excellent for small grounds.
Flowering Cherry (Higan or Jap. Cherry) (*Prunus subhirtella*)	20′-30′	One of the most beautiful of all flowering trees. Pink and white form.	Specimens are especially effective near water or among evergreens.
Hawthorn (*Crataegus*)	6′-20′	Pink, white, red; a well formed small tree.	Fine as specimen or for backgrounds. Flowers abundantly in spring. Attractive autumn fruit.
Horsechestnut (*Aesculus hippocastanum*)	12′-30′	Broad, spreading head; dense foliage; vigorous growth.	Excellent shade tree for fairly large areas; beautiful in flower.
Honeylocust (*Gleditsia*)	50′-100′	Rapid grower, extremely hardy; withstands drought.	Quick results for hedge, screening, or fair shade.
Linden (*Tilia*)	80′-120′	Broad, pyramidal form with somewhat drooping branches.	Excellent for shade or specimen. **T. vulgaris** quite fragrant.
Magnolia	20′-40′	Branching, open, small tree with conspicuous flowers.	Excellent as lawn specimen in somewhat protected position; white and pink forms.
Maple (*Acer*)	30′-100′	Rapid growing; thrives in most soils; shade; good fall color.	Good quick shade tree, but some not long-lived. Norway Maple very desirable.
Maidenhair Tree (Ginkgo)	50′-80′	Unique; irregular form; unusual foliage; rapid grower.	Good for street planting or specimen.
Mountain-ash (*Sorbus*)	15′-25′	Irregular, open, small tree; attractive foliage; wonderful show of red fruit in autumn and winter.	Small lawn specimen, or very attractive near evergreens.
Oak (*Quercus*)	80′-100′	Pyramidal or rounding with irregular horizontal branches; distinct character; fine autumn coloring; long-lived.	One of best permanent street, shade or specimen trees; varieties differ considerably; select carefully before planting.
Planetree (*Platanus*)	75′-100′	Tall trees; irregular spreading branches; usually handsome, bold trunks, conspicuous as bark sheds.	Very rapid growing tree, shade and specimen; among most satisfactory of all trees.
Poplar (*Populus*)	50′-150′	Broad, spreading form; attractive foliage; leaves shiny, usually in motion, and long-lived.	Best employed as temporary tree for quick results. Lombardy Poplar good for quick formal effect.
Redbud (Judastree) (*Cercis canadensis*)	20′-35′	Irregular growth; picturesque; conspicuous early blossoms.	Excellent specimen, especially in naturalistic setting.
Sassafras	25′-50′	Irregular, picturesque, ornamental with green bark in winter and golden in spring; excellent autumn color.	Specimens, groups or back of shrubbery border; much neglected American native tree; any soil.
Sweet Gum (*Liquidambar*)	20′-40′	Tree of medium size, beautiful foliage, odd-looking burrs in autumn.	For almost any location if not swampy. Purplish-crimson autumn foliage. Not hardy far north.
Tuliptree (*Liriodendron tulipifera*)	80′-150′	Splendid, dignified pyramidal tree with attractive foliage and yellow-green, Tulip-like flowers.	Splendid for street, specimen or shade; magnificent tree deserving wider use.
Willow (*Salix*)	40′-80′	Most graceful, large tree; very rapid grower.	One of the most easily grown and decorative of all.

TREES (Evergreen)

(Note: Remarks apply to species in type; there are dwarf forms, and varying shapes and colors in the catalog varieties.)

Fir (*Abies*)	40′-75′	Stiff pyramidal form; horizontal branches, smooth bark, upright cones.	Avenue planting, specimens, windbreak; prefer moist soil; handsomest young; picturesque, if not ragged, with age.
Spruce (*Picea*)	40′-75′	Similar to Fir; somewhat more graceful; rough bark; cones pendant; branches often curved gracefully.	Like Fir, somewhat better under unfavorable conditions; wonderful hedge; great variety color tones.
Douglas Fir (*Pseudotsuga douglasi*)	50′-100′	Much more graceful than either of the above; bluish green foliage; young growth beautiful; vigorous, healthy grower.	As above; one of the most satisfactory of the big evergreens; handsome small, magnificent full grown.
Hemlock (*Tsuga*)	40′-80′	Most graceful of all evergreens; pendant branches fine foliage; dark green, silvery beneath; retains gracefulness with age.	Individuals or groups; unsurpassed background for other plants or as clipped hedge; stands more shade than others.
Pine (*Pinus*)	40′-80′	Bold trunk; horizontal branches; dignified and picturesque with age.	Will succeed in many locations where all above do indifferently; adaptable to all purposes; Scotch Pine fair substitute where White Pine cannot be grown.
Larch (*Larix*)	30′-60′	Deciduous evergreen; very graceful; picturesque; healthy, rapid grower.	Good for summer shade, but admitting winter sunshine; Japanesque effect; excellent background for rock gardens.
Baldcypress (*Taxodium distichum*)	50′-100′	Well branched pyramidal form with extremely graceful, feathery light green foliage; attractive cinnamon bark.	Splendid specimen in normal or wet soil; hardy to Massachusetts; unappreciated native evergreen.
Arborvitæ (*Thuja*)	3′-20′	Pyramidal or globular habit; broad Fernlike foliage; Amer. varieties hardy; Oriental hardy to N. Y.	Many forms and color tones. Small gardens and foundation plantings; small individual specimens.
Redcedar (*J. virginiana*)	30′-50′	Pyramidal form; fairly rapid growth; extremely hardy; successful on light, sandy soil.	Massed evergreen planting; specimens; dwarfer sorts, like Koster Redcedar, for foundation planting.
Yews (*Taxus*)	3′-30′	Dense upright or spreading growth; darkest foliage of all evergreens; attractive small red fruit; prostrate and upright.	Groups, borders, and good for foundation; Hicks' Yew new, extra hardy upright.
Hinoki Cypress (*Chamæcyparis obtusa*)	2′-20′	Extremely graceful; soft feathery foliage.	Foundation planting; formal specimens; trim well.
Sawara Cypress (*Chamæcyparis pisifera*) (*Retinospora*)	2′-20′	Many most beautiful plumy forms, especially Moss C.	Great variety of forms and colors for all purposes.
Lawson's Cypress (*Ch. lawsoniana*)	20′-40′	Dense habit; distinct, fernlike foliage.	Outstanding evergreen; commands attention as a specimen.
Cryptomeria (*C. japonica*)	15′-30′	Irregular habit; deep green foliage; bronze in winter.	Exotic specimen; hardy to N. Y.

SHRUBS (Evergreen)

Abelia, Glossy (*A. grandiflora*)	6′-8′	Beautiful, smooth, glossy foliage; pinkish white Arbutus-like flowers, June-Nov.	Neat growth; splendid for foundation planting, border or specimen; hardy to Long Island, but not evergreen North.
Azalea (varieties)	3′-6′	Brilliant flowers early spring.	Foundation planting; specimens in sheltered locations; partial shade; peaty soil, well mulched.
Box (*Buxus*)	1′-12′	Extremely dense, thick growth; small shiny foliage; shears well.	Ideal edging and hedge plant; use dwarf type for former; peaty soil preferred; protected north of Long Island, N. Y.
Cotoneaster	2′-6′	Upright or trailing; dense, irregular, bushy growth.	Foundation planting; trailing sorts especially for rock gardens.
Daphne (*D. cneorum*) (Rose D.)	18′	Beautiful fragrant pink flowers more or less throughout season.	Foundation foreground, rock garden; hardy but not easy to grow.
Evergreen Burningbush (*Euonymus alatus*)	4′-8′	Broad, thick, shining leaves; dense rapid growth; shears to almost any size or shape.	Splendid for dense evergreen hedge, formal or informal specimen; hardy to Phil., protected location; excellent for seaside.
Holly, American (*Ilex opaca*)	15′-25′	Bushy or tree-like growth, occasionally to 50′; scarlet berries on female plant.	One of the finest of all trees; should be much more generally used; shade or sun; the American Holly is hardy to the New England states.
Inkberry (*Ilex glabra*)	4′-6′	Narrow, bright shiny leaves; white flowers; ink-black fruit.	Group or foundation planting; native shrub.
Japanese Holly (*Ilex crenata*)	3′-5′	Glistening foliage, small leaves; forms dense bush.	A very fine hardy evergreen which is suitable for use in many situations.
Leucothoe (Drooping) (*L. catesbæi*)	6′	Pendant creamy white blossoms and pointed leaves in long drooping sprays, coloring beautifully in autumn.	Excellent edging for Rhododendrons or evergreens; shady spot in foundation planting.

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SHRUBS (Evergreen) (continued)

NAME	HEIGHT	CHARACTER	USE
honia (Oregon Hollygrape) (*M. aquifolium*)	3'-6'	Heavy, spiny, shiny leaves; conspicuous fruit.	Good in border or foundation; sheltered from wind or hot sun.
ountain Laurel (*Kalmia*)	5'-10'	Irregular, picturesque growth; pointed shiny green leaves and brown bark; unsurpassed beauty when in bloom.	Excellent in shrub border; also for foundation; sun or shade; peaty, acid soil.
chysandra (Jap. Spurge)		Spreading habit; dark green leaves; spikes of white flowers, May-June.	Most satisfactory evergreen ground cover for difficult shady spot where nothing else will grow.
ris (Mountain Andromeda) (*P. floribunda*)	5'-6'	Beautiful, oval, pointed dark green leaves, making ideal background for sprays of tiny, white bell-like flowers in early spring.	With evergreens in border or in foundation planting; or under large evergreens.
ododendron	4'-12'	Well formed, rather spreading when old. Needs acid soil. Large flower heads.	The finest of all broad-leaved evergreen shrubs. Specimens

VINES

NAME	COLOR	CHARACTER	CULTURE AND USE
ANNUAL			
rdinal Climber (*Ipomea quamoclit hybrida*)	Brilliant scarlet	Deeply lacinated foliage; covered with bloom; tender; prefers warm, sandy soil.	Rapid grower for trellis and arbor; very striking; fair shade.
acinth Bean (*Dolichos lablab*)	White, reddish	Quick grower to 10'; flowers in clusters.	Good shade or dense screen; may be started early, or plant outside with Lima Beans.
anese Hop (*Humulus jap.variegata*)	Foliage	Quick, vigorous, rank grower; distinctly variegated and white blotched green leaves; small green flowers.	Excellent for covering unsightly objects or rough corner.
onflower (*Calonyction aculeatum*)	Blue, white, pink	Large flowers; delicate colors; 25'.	Gates, trellises, arbors. Start indoors for early results, new early blooming type best for Northern States.
plebell (*Cobea scandens*)	Purple	Very ornamental grower with large purplish flowers; 15'.	Excellent porch vine; best started under glass; seed edge down; pot seedlings.
rning-glory (*Ipomea purpurea*)	Blue, various	Quick growing to 15'; several types; stands dry weather; blooms freely.	Trellis or screen; best effect with named varieties to get desired color.
rlet Runner (*Phaseolus coccineus*)	Bright scarlet	Beans and flowers in small racemes; quick, vigorous growth; pods edible; fruit edible.	Quick, vigorous; will grow anywhere; climbs trellis or string; good screen or cover, fair shade.
PERENNIAL			
pelopsis (Virginia Creeper)	Foliage	Vigorous grower; climb or twine; hardy.	Boston Ivy is best substitute for English Ivy.
tersweet (*Celastrus scandens*)	Orange-red	Hardy native vine, unique fruit carried into winter.	Naturalistic effect on trees, shrubs or walls.
matis	Various	Graceful, rapid growing vine; attractive foliage and flowers.	One of the finest climbers for trellis, summer-house, etc Varieties for flowering in spring, summer and fall.
tchman's Pipe (*Aristolochia sipho*)	Foliage	Broad heart-shaped light green leaves and peculiar pipe shaped flowers.	Very dense shade or close screen; good over summer-house, pergola, etc.
glish Ivy (*Hedera helix*)		Heavy glossy leaves; hardy to N. Y.; further north as ground cover.	Unsurpassed wall vine; actual protection as well as ornament; evergreen.
neysuckle (*Lonicera*)	White, yellow, red	Persistent, twining vines, very fragrant flowers, blooming to frost.	Good veranda vine, also ground cover; evergreen tendency, especially Hall variety.
mpetcreeper (*Bignonia radicans*)	Orange-scarlet	Rampant grower to 30'; twines or clings.	Naturalistic effect; grows anywhere; **Grandiflora.**
ntercreeper (*Euonymus radicans*)		Deep green foliage; conspicuous fruit; may be clipped	**E. r. vegetus** good substitute for English Ivy.
steria	White-lavender, pink	Vigorous, twining, grows to 50'; most picturesque of hardy vines; fragrant flowers in pendant clusters.	For pergolas, gates, veranda, especially where vine can run horizontally.

PLANT MATERIAL FOR VARIOUS PURPOSES

FOUNDATION PLANTING

EVERGREEN TREES	EVERGREEN SHRUBS	SHRUBS	PERENNIALS	BULBS & ANNUALS
zer Juniper	Rhododendron Hybrids	Glossy Abelia	Ferns (var.)	Tulips
ster Redcedar	Mountain Laurel	Slender Deutzia	Dianthus	Narcissus
in Juniper	Drooping Leucothoe	Spirea (var.)	Daylily (*Hemerocallis*)	Crocus
iper (various)	Inkberry (*Ilex glabra*)	Hydrangea (low types)	Sedum	Narcissus species
ws (various)	Firethorn (*Pyracantha*)	Nandina	Saxifrage	Begonia, tuberous
amæcyparis (various)	Mahonia (Oregon Hollygrape)	Flowering Almond	Viola Jersey Gem	Oxalis
arf Mugho Pine	Cotoneaster	Kerria	Hollyhocks	Summer Hyacinth
arf Jap. Yew	Japanese Spurge	Daphne	Dieletra	Petunias
			Yucca	Sweet Alyssum

WINDBREAKS AND SCREENS

EVERGREEN TREES	DECIDUOUS TREES	SHRUBS & VINES	PERENNIALS	BULBS & ANNUALS
Canada Hemlock	Poplar, Lombardy	Privet (various)	Boltonia	Ricinus
Norway Spruce	Willow (various)	Osage Orange	Hollyhock	Sunflowers
White Spruce	Lilacs	Jap. Snowball	Delphinium	Cosmos
Douglas Fir	Gray Birch	Althea	Foxgloves	Cannas
White Pine	Honey Locust	Forsythia	Hardy Sunflowers	Dahlias
Scotch Pine	Amer. Hornbeam	Honeysuckle	Marshmallow	Japanese Hop
Amer. Arborvitæ	Carolina Buckthorn	Jap. Euonymus	Rudbeckia	Scarlet Runner
Redcedar	Box Elder			(and others)
Chinese Juniper				

HOUSE & GARDEN'S GARDENING GUIDE

PLANT MATERIALS FOR VARIOUS PURPOSES (*continued*)

HEDGES

EVERGREEN TREES	EVERGREEN SHRUBS	SHRUBS	PERENNIALS	ANNUALS & BULBS
Canada Hemlock Parsons Arborvitæ American Arborvitæ Upright Japanese Yew English Yew Spreading English Yew	Tree Box Canada Yew Dwarf Box Firethorn, Leland Wintercreeper (var.) Honeysuckle (evergreen) Jap. Euonymus Privet (Evergreen var.)	Privet (various) Jap. Barberry Wilson Barberry (low) Hawthorn Thorn (various) Jap. Quince Rugosa Rose Spirea, Vanhoutte	Hollyhock Bocconia Delphinium Aster Chrysanthemum Yucca	Kochia Nasturtium Snapdragon Celosia Gypsophila Nicotiana Dahlia, Pompon Heliotrope

EDGING

(*In front of larger varieties*) Globe Redcedar Chinese Juniper (dwarf vars.) Creeping Juniper Waukegan Juniper Squamata Juniper Arborvitæ (dwf. vars.) Chamæcyparis (dwf.) Yews (creeping vars.)	(*In front of larger varieties*) Andromeda (var.) *Azalea amœna* Azalea, Hinodigiri Daphne Drooping Leucothoe Cotoneaster, Prostrate Firethorn (*Pyracantha*) Euonymus (var.) Japanese Spurge	Dwarf Box Box Barberry Dwarf Privet Cotoneaster (vars.) Dwarf Bush Cranberry Dwarf Mockorange Anthony Waterer Spirea Fortune Spirea	Goldentuft (Alyssum) Rockcress (Arabis) Candytuft (Iberis) Mosspink (Dwf. Phlox) Dwarf Iris Primrose Sedum (various) English Daisy (*Bellis*) Pansy Viola	Alyssum Ageratum Petunias *Phlox drummondi* Portulaca Lobelia Verbenas (spreading) Oxalis

BORDERS

White Pine Colorado Spruce Balsam Fir Blue Colorado Spruce Redcedar, various Chinese Juniper, various Chamæcyparis, various Yews, various (especially pendant or "weeping" forms.)	Rhododendron (var.) Mountain Laurel Carolina Kalmia Azaleas Abelia Cotoneaster Holly (*Ilex*) (var.) Glossy Wintercreeper Nandina	Forsythia Mockorange Russian Olive Flowering Almond Spirea Deutzia Kerria Viburnum (var.) Weigela Azaleas	Anemone Jap. Aquilegia Aster Campanula Larkspur Phlox Iris Gaillardia Coreopsis Erigeron Dianthus	Larkspur Lupine Snapdragon Cosmos Blue Lace flower (*Didiscus*) Narcissus Tulips Crocus Scilla Lycoris (Hardy Amaryllis) Tritonia (*Montbretia*)

GROUPS

Engelmann Spruce Canada Hemlock Redcedar Chinese Juniper Arborvitæ Pfitzer Juniper Koster Redcedar Juniper (in var.) Yews (in var.)	Abelia Kalmia Cotoneaster, Prostrate Euonymus (var.) Mahonia Wintergreen Barberry Warty Barberry Privet Honeysuckle (*privetia*) (last three hardy to Phila.)	Spirea, Vanhoutte Forsythia, Weeping Deutzia, Slender Barberry (various) Cotoneaster (various) Rose (species, esp. *Hugonis*) Dwarf Mockorange Dwarf Cranberrybush	Hollyhock Marshmallow Aster Astilbe Delphinium (esp. Hollyhock-flowered) Foxglove Japanese Iris Ixiosas Gayfeather (Liatris) Campanula Tritoma	Helianthus (Sunflower) Gypsophila Evening Primrose Celosia Statice Grasses (also those under *Border*) Gladiolus (*Primulinus var.*) Dahlias (Pompon & Single var.) Tuberose Summer Hyacinth Lilies

SPECIMEN

EVERGREEN TREES	DECIDUOUS TREES	SHRUBS	PERENNIALS	ANNUALS & BULBS
Nikko Fir Nordmann Fir Blue Colorado Spruce Koster Blue Spruce Limber Pine Carolina Hemlock Sargent Weeping Hemlock Lawson Cypress Lobb Cryptomeria Tall-growing evergreens and weeping "forms" in general	Purple Beech Weeping Beech Cutleaf Birch Weeping Mulberry Babylon Willow Dogwood (*Cornus florida*) English Hawthorn Holly (var.) Redbud	Azalea Magnolia Flowering Cherry Flowering Quince Flowering Almond Bechtel Crab Forsythia, Weeping Spirea, Vanhoutte Abelia, Glossy Tree Box	Peonies Aconitum (esp. Sparks and Wilson's) Boltonia Bocconia Anchusa (Opal) Butterflyweed Aster (*tataricus*) False Indigo (Baptisia) Yucca Mullein (See also preceding list.)	Lavartera Ricinus Schizanthus Amarynthus Coleus Mexican Poppy (*Argemone*) Abutilon Lantana Eremurus Caladium (Elephant's Ears) *Musa ensete*

ROCK GARDENS

DWARF EVERGREENS	EVERGREEN SHRUBS	PERENNIALS	ANNUALS	BULBS
Dwarf Jap. Cypress Dwarf Norway Spruce Dwarf Alberta Spruce Globe Redcedar Dwarf Mountain Pine Dwarf Swiss Stone Pine Dwarf Jap. Yew Arborvitæ (dwarf var.) Juniper (creeping var.)	Daphne Dwarf Box Creeping Mahonia *Leucothoe catesbæi* (Drooping Leucothoe) Cotoneaster (several var.) Box Huckleberry Heather (sev. var.) Lambkill Laurel Myrtle Rhododendron Cowberry (vaccinium)	Candytuft (Iberis) Goldentuft (Alyssum) Amer. Columbine Dwarf Alpine Rockcress Dianthus (small types) Coralbells (Heuchera) Perennial Flax (Linum) Mosspink (Dwf. Phlox) Primula (various) Sedum (various) Viola Iris (dwarf types) Thyme (creeping)	Alyssum, dwf. Blue Woodruff Miniature Cal. Poppy Gypsophila, Wall *Lobelia gracilis* Nemophila Stonecrop, Blue (Sedum) Portulaca Viola Iceplant Sand Verbena Anagallis	Tulip, species Narcissus, species Narcissus Cervantes Narcissus W. P. Milner Crocus, species Scilla, various Grape Hyacinth Snowdrop Snowflake Pasqueflower Fritillaria, (dwf. sorts) Oxalis

HOUSE & GARDEN'S GARDENING GUIDE

PLANT MATERIALS FOR VARIOUS PURPOSES (*continued*)

SWAMP, BOG, and WATER GARDENS

EVERGREENS	DECIDUOUS TREES & SHRUBS	PERENNIALS	[illegible]	WATER PLANTS
ner, Arborvitæ ld Cypress eet Magnolia (*M. glauca*) alea, Swamp and others kberry g Kalmia g Rosemary (*Andromeda*) atherleaf (*Chamædaphne*)	Willow Sour Gum (Tupelo) Waterlocust (*Gleditsia*) Swamp Maple Swamp White Oak Red Birch Buttonbush Summersweet (Sweetpepper Bush) Blueberry Black Alder Winterberry (*Ilex*)	Meadowbeauty (*Rhexia*) Pitcherplant Cardinalflower Globeflower Bog Aster [illegible] Marshmallow Myosotis Ox-lip Iris: Blue Flag and Yellow Flag Sea Lavender Meadowrue Meadowsweet Gentian (Solitary) Pink Gerardia	[illegible] Lavatera Mimulus Sweet Pea Verbena *Mazus reptans* Pansy Daffodils, *Poeticus* type Lily, swamp var. Caladium Callas Iris, bulbous (must be well drained soil.)	Hardy Nymphæa Tender Nymphæa [illegible] Cattail (*Typha*) Waterpoppy Water-hyacinth Pickerelweed [illegible] Cyperus

ACCORDING TO CHARACTER

TALL

EVERGREENS	TREES	SHRUBS	PERENNIALS	ANNUALS	BULBS
ruce uglas Fir mlock ne ld Cypress dar of Lebanon	Tulip Tree Elm Beech Maple Oak Ginkgo American Plane	Sweetshrub Hydrangea (Hardy) Smoketree Highbush Cranberry Whitefringe Border Forsythia Pearlbush Privet (various) Tamarix	Bocconia Hollyhock Delphinium Foxglove Beet (ornamental) Valerian Cardoon	Sunflowers Cosmos Larkspur Snapdragon (Tall) Stocks Celosia Amaranthus	Eremurus Hardy Lily Cannas Dahlias Gladiolus Tuberose Summer Hyacinth Calla Lily (Hardy)

MEDIUM HEIGHT

dcedar inese Juniper borvitæ amæcyparis ptomeria w, upright forms lly hododendron	Jap. Maple Birch Amer. Redbud Lombardy Poplar European Plane Tree Honeylocust Larch Mountain Ash Magnolia Pin Oak	Azaleas Jap. Quince Redbud Flowering Almond Juneberry Hydrangea (Tree) Deutzia (Var.) Forsythia (var.) Mockorange (var.) Spirea (var.)	Anemone, Jap. Aquilegia Campanula Chinese Larkspur Iris (various) Gypsophila Phlox Hardy Chrysanthemums	Calendula Clarkia Candytuft Balsam Larkspur Scabiosa Marigold Zinnia	Lily Daffodils Scillas Iris, bulbous Trillium Ismene Begonias (Tuberous) Caladium (Fancy)

LOW-GROWING

niper, spreading forms ws, spreading forms borvitæ Tom Thumb and other dwarf and globe varieties amæcyparis puntain Laurel ooping Leucothoe gmy Spruce lso see Rock Garden list	Flowering Dogwood Chinese Redbud Jap. Tree Lilac Flowering Fruit Trees Hawthorn Jap. Snowball (*Styrax*) Sumac (*Rhus*) Sassafras	Azalea (*mollis*) Daphne (*mezereum*) Barberry, Jap. Kerria Hypericum Rugosa Rose Weigela Thunberg Spirea Waterer Spirea Bridal wreath Dwarf Mockorange	Gaillardia (perennial) Carnation, Hardy Sweet William Iris, Dwarf Poppy, Hardy *Phlox subulata* Primula Sedum	Ageratum Pansy (ornamental) Portulaca Torenia Tagetes Lobelia Nemophila Verbena Zinnia (dwarf)	Tulip, species Hyacinth Crocus Grape Hyacinth Snowdrops Glory-of-the-Snow Trillium Zephyranthes Oxalis

FORMAL TYPE

EVERGREENS	EVERGREEN SHRUBS	TREES & SHRUBS	PERENNIALS	ANNUALS	BULBS
olumn Chinese Juniper alian Cypress sh Yew edish Juniper ll Dundee Juniper iny Greek Juniper obe Arborvitæ and other dwarf horticultural forms of smaller evergreens.	Box (tree) Box (dwarf) Barberry, Julian Jap. Euonymus and others may be clipped to formal shape.	Poplar, Lombardy Poplar, False Lombardy Poplar, Volga Lombardy Catalpa, Umbrella Weeping Jap. Maple Hardy Orange Azaleas Abelia and others may be clipped	Astilbe Asphodel Bishop's Weed Rose Campion Campanula pyramidalis Foxglove Hollyhock Lysimachia clethroides Compassplant (*Silphium*)	Ageratum (Blue Ball) Kochia Summer-cut Leaves Celosia Nicotiana (Flowering) Marigold (dwarf) Salvia (Scarlet Sage) Lobelia	Hyacinth Double Early Tulips Single Early Tulips Amaryllis Lycoris Cannas Dahlias Gladiolus (Large flowered type) Hardy Lilies (various)

INFORMAL TYPE

dcedar rborvitæ inese Juniper itzer Juniper amæcyparis ost of the large-growing evergreens—Firs, Spruces, Hemlocks, Pines, etc.	Box Azaleas (various) Andromeda Inkberry Drooping Leucothoe Privet, Evergreen (var.) Rhododendron } young Mountain Laurel } plants	Abelia Mockorange Azalea Deutzia Forsythia Hydrangea Most other shrubs Most of the Evergreens	Boltonia Coreopsis Dianthus Pyrethrum Gaillardia Scabiosa Sweet Rocket Chrysanthemum	African Daisy Asters Cosmos Calliopsis Gaillardia Marigold Salpiglossis Schizanthus	Fritillaria Narcissus Crocus Scillas Grape Hyacinths Iris, bulbous Zephyranthes Gladioli (*Primulinus*)

PICTURESQUE TYPE

mber Pine mbrella Pine rub Pine oster Redcedar ick's Yew warf Jap. Yew 'aukegan Juniper quamata Juniper rgent Juniper rch, Jap.	Holly Firethorn Cotoneaster Daphne (various) Mahonia Rhododendron } old Mountain Laurel }	Ginkgo Hornbeam Osage Orange Dogwood, Flowering Thorns (various) Varnish Tree Sassafras Indigobush Blueberry Winged Euonymus (*E. alatus*) Wax Myrtle	Yucca Artemisia Lamium Ornamental Grasses Sedum Seapink Statice Yucca	Ricinus Celosia Nigella Lupinus Physalis Prickly Poppy (*Argemone*) Portulaca Spiderflower Iceplant	Tulip (Species) Narcissus (Species) Scilla (Species) Trout lily Cypripedium Fritillaria Anemone Tigridia Gladiolus, species Crocosmia (Montbretia) Snake Palm (*Amorphophallus*) Tritonia (Montbretia)

(Continued on page 136)

PLANNING A COLORFUL KITCHEN

The Mental Hazard of Culinary Tasks Is Now Considerably Lessened by the Introduction of Color

ELIZABETH HALLAM BOHN

OUR lives today are as vivid and bizarre as an Oriental garden. Action and color intermingle with purple shadows. Highlights are picked out with the sharp accent of contrast. Of old, the greater part of the home-maker's time and thought was necessarily focussed in the kitchen. Now electricity assumes more and more of the drudgery of detail. And to efficiency and sanitation the colorists are adding atmosphere. So when the new electric mixer lures the young chatelaine into the kitchen, or the uncertainties of human servitors make imperative her presence there, her imagination catches inspiration from the charm of the background. In a workshop which reflects the personality of its mistress, the home-maker of the new era performs the services which have been in her sphere from time immemorial. Color has at last made its way into the kitchen.

As the sun determines the temperament and destiny of mankind, so should he decide the color scheme of the room wherein man's sustenance is prepared. The cold and cheerless exposure of the north needs not the shiny surface and restrained tones of the tiles of Holland as an inspiration for its color notes. Blue is for the kitchen flooded with sunshine. Cool greens and grays, too, temper the sun's ardent rays. The warmer yellows and browns, inspired perhaps by the colorful pottery of sunny Italy or Spain, the gold of California orange groves, or a vivid accent of red, symbol of action and human interest, will entice into the kitchen the most fleeting sunbeam.

COLOR DISTRIBUTION

The softer surfaces of unglazed tile, mat, paint and curtains of colored voile, which hang more graciously after each trip to the tub, give a depth and warmth impossible to obtain with the bright glazes and harder colorings of porcelain, enamel or the glazed English chintzes.

Many and strange are the liberties which modern decoration has taken with the basic laws of color relations in ceiling, walls and floor. But in the kitchen of good taste, designed for lasting satisfaction, the fundamental rules are still observed. Darker tones on the floor absorb too strong reflection and keep this subordinate surface "in its place" beneath busy feet. Less direct light on the walls allows greater flare in color—light hues to increase the apparent size of the little six by eight apartment cooking-nook or more intense shades to make more cozy and intimate the roomy seaside kitchen.

The ceiling may be as light as harmony requires, for with the modern window ventilator to blow out smoky fumes its freshness remains undefiled. Where it is not desired to close part of the window with a ventilator, or not feasible to install it in the wall, an electric fan of the gyrating type, set near the top of the window frame, will quickly blow out unwelcome smoke and dispose of cooking odors.

A PRECAUTION

Various materials take the same color quite differently. Disappointment will result if we expect to brush lacquer onto a kitchen cabinet or electric refrigerator and obtain the same color surface as a porcelain sink, where the color has been fused in, or the hue of enamel baked onto solid black iron. Thought and research have been spent on these latter. Artists of skill have worked for the desired shades. Manufacturing processes are being adjusted to meet these expensive demands. But human affections are fickle, the background which stimulates us today becomes accustomed and unnoticed in a few years. So the more conservative manufacturers are hesitating, and with good reason, about offering permanent equipment in colors which may be demoded while usefulness remains. Better to build the scheme around wall surface and paint, more flexible and easily changed as fancy dictates, unless, as in the case of fine tiling, the kitchen is being designed for eternity.

Occasionally some treasure will decide the color note of the kitchen. A Mexican water jar, cherished copper pots, a linoleum too good to change call for certain shades to complement and harmonize. In the wide range of hue and tone available in paint, curtain material and wall paper it is now quite possible to build up to predetermined colors with the happiest results.

For the luxurious house, the attractive shades and primitive texture of faïence tiles offer a medium full of delightful old-world atmosphere for floor, walls and ceiling of the colorful kitchen. Expensive at the start, their great durability of surface and color makes them outstandingly economical. Dust, stains, smoke and time leave them unharmed. Like flowers in a garden, combinations of tile colors rarely clash for the tone value of all is practically the same. The soft light reflections from a kitchen of semi-dull textured tile in faun, buff, apple green or ciel blue with decorative Saracen or Persian designs above its matching sink of tiles, with furniture of soft gray, offer an artistic and unusual workshop where the fairies themselves might dance in between the colorful organdie curtains to instruct the young bride in her new duties.

For the more modest kitchen, the colorful influence of 15th Century Italy has inspired a surface of vitreous marble in charming hues of green, gray and blue. Wall surfaces of this material need no redecorating or repairs. The sheets, plain or in tiled effect, are applied as large as 54 x 120 inches. Easily cleaned and all-concealing, they are invaluable where the damaged or imperfect walls of an old kitchen are to be covered. Secondary colors may be hand-rubbed into the design, revealing new worlds of decorative possibilities. Their soft, cool tones repeat themselves in darker shades on the floor—in composition materials or linoleum of imitation marble, tiling effects, plain surface or patterns. A good floor wax rubbed in monthly assures to linoleum a far longer life. The color, too, is reborn with each polishing.

In such a kitchen, glazed chintz curtains may reflect their note of brilliance in the gay primary colors of an occasional saucepan or the teakettle vividly standing out against the gray of the gas range.

KITCHEN WALLS

Wall paper, too, solves many a problem for the old kitchen. Prepared papers come in attractive patterns or a coat of washable varnish will make any suitable wall paper efficiently fulfil a kitchen destiny. Delightful pictorial panels, reflecting the primitive character of kitchen activities, may also be varnished so that no place for dust to lurk will remain.

Flat washable paints permit the most modest purse to aspire to a kitchen delightful in its color harmony. The standardized color of furnishings or appointments makes the starting point from which paint can evolve a color ensemble limited only by the imagination of the artist. The paint should first be tried out on a portion of the wall that is to be treated, rather than to trust too much in the tiny sample on the painter's card. Mild soap and water will easily keep these painted walls immaculate.

To keep the decorating of the kitchen in a key appropriate to a room where there is no possible careful scheme of arrangement, the textures and general color scheme must

(*Continued on page* 156)



AT THIMBLE FARM

Since it is [illegible], [illegible] calls his country place "Thimble Farm". The house, well over a hundred years old, is in North Castle, N. Y., on an alluring dirt by-road back of White Plains that assures it rural privacy. Other photographs of house and grounds are shown on the following pages





Though it is modest in size and simple in furnishing, "Thimble Farm" boasts one magnificence that is the envy of all—the towering Sugar Maple standing between the house and the out-building where the boys sleep. A picket fence, in character with the building, surrounds the place

In this age of display, when our captains of industry go in for palaces, it is a striking commentary that the president of one of the world's largest corporations should choose a secluded little farmhouse. The out-building, once a woodshed, has been remodeled for the boys' quarters





The Early American tradition has been followed throughout the furnishing of the house. Hooked rugs, chintzes, pewter, pine tables and chairs and sideboards maintain the atmosphere of the exterior. The fireplaces are generously wide. The one in the dining room is equipped for cooking

Light, cozy, warm and inspiring, "Thimble Farm" is a refuge from the metallic hardness of modernistic trends and a safe haven from the pressure of metropolitan existence. Except for modernizing its equipment, the farmhouse stands as it has stood over the past hundred years

The GARDENER'S CALENDAR *for* MARCH

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

AS a general thing, outdoor seed planting needs to wait until the soil has been reasonably dried and warmed by the spring sun, but there is one popular garden flower which does best when sown just as soon as the ground can be dug. This is the Sweet Pea, a lover of coolness and rich fare for its deep-hunting roots. If its seeds can be planted this week, putting them not more than two inches deep in a trench and filling in as they grow until the general ground level is reached six inches above where the seeds were planted, the chances for full success will be enhanced.

Another early job is the inspection and repair of all trellises and other outdoor plant supports which may need a touch here and there. To attempt such work after vine growth is under way would increase its difficulties and bring more or less unsatisfactory results, to say nothing of possible injury to the plants while fussing around them when they ought to be allowed to grow in uninterrupted peace and quiet.

A check-up of the garden tools before the season for really using them arrives is an excellent idea, for when an implement is wanted it is usually wanted at once and in good condition. Oiling, sharpening and painting—these are the usual matters to be looked after, besides the actual replacement of tools which have been lost, strayed or stolen or have weakened so that they cannot give good service.

Remember, too, that the simplest and surest plan, when it comes to ordering the variety of seeds which most of us want each spring, is to get them early and all at once; thus each kind will be actually on hand when the time comes for sowing it. To insure their remaining in the best condition until planted, keep them in a cool, not too dry place.

SECOND WEEK

IT is a great temptation to start the year's digging operations in the garden as soon as the frost is out of the ground and a pleasantly warm day comes along, but yielding to it would be a mistake in nine cases out of ten. Turning over soggy soil with a spade or even a fork is quite certain to pack it somewhat into clods which, as they dry, become more or less hard and difficult to break up. Only in a decidedly sandy mixture is this difficulty absent; for the rest, too early digging means real troubles in subsequent cultivation.

It will be but a few weeks, now, before the Roses begin to show signs of life; consequently the time is at hand to do whatever pruning the condition of the plants requires. All dead wood must be removed, of course, and the bushes cut back to stimulate the development of new wood on which the blossoms will form. The exact amount to prune varies with the different types and should be studied in the pages of a good Rose manual.

The sun has considerable midday power, now—so much that the air in both hotbeds and coldframes will reach too high a temperature unless the sashes are raised at the ends from late in the morning until mid-afternoon on many clear days. This ventilation is essential to the progress of young plants.

By this time seed-sowing indoors and under glass is well started—and too frequently its results are disappointing! A great many seeds are particular about the conditions by which they are surrounded, especially in relation to moisture supply, and germinate poorly or not at all if they are either kept too wet or allowed to dry out. The former extreme is easily avoided, of course; as for the latter, a pane of glass laid over the top of each flat will prevent evaporation.

THIRD WEEK

A GOOD raking of the lawn is in order this week, to the end that the inevitable litter of twigs, wind-blown leaves and other winter debris shall be put out of the way before growth really starts. A wooden rake is best for the purpose, though a steel one will serve if it is used carefully so as not to tear the roots of the grass. After the raking, a top-dressing of bone-meal will prove beneficial, for grass needs additional nourishment from time to time.

If there is any reseeding to be done, try and accomplish it a few hours before a rain and rake the surface slightly to cover the seed. Under these circumstances germination ought to reach a high level—something which does not happen when the seed lies for days on a dry, almost dusty surface.

As for lawn rolling, do it after a rain when surface water has soaked away and left the soil soft. One good rolling at such a time does more for a lawn than three when the soil is dry and hard.

In the rock garden it will be well to make a rather careful examination and remedy any heaving of the plants which may have occurred as a result of the frost's departure from the soil. Have a pail of stone chips at hand, too, for top-dressing and resurfacing any places which may have suffered erosion by the rains. Where much soil has been washed away it must be replaced, of course.

As the plants begin to poke up here and there in the border it is wise to remember that too much early growth is not advisable for some of them because of the danger of frost which still exists. The Regal Lilies are among those whose tops are likely to be injured by belated freezing, so some protection should be left over them until the risk is past.

FOURTH WEEK

WHEN one has gone to the trouble of sowing seeds and waited more or less patiently for the tiny plants to appear above the surface, the satisfaction of seeing them come up thickly is a very real sensation. It seems a pity to discard any of these numerous plantlets whose appearance has been so eagerly watched for, but often it must be done. Overcrowded seedlings mean that none of the lot will have a chance to grow into a good plant, so as soon as they are large enough to be transplanted—about the time the second pair of true leaves starts to show—the best ones should be reset in another flat, putting them an inch or so apart. Here they can grow unhampered until the time comes for planting them in their permanent places outdoors.

A general bone-mealing of the hardy border is now in order, with an extra handful of the stuff around the larger plant clumps. Such a top-dressing, scratched into the surface of the soil with a cultivating "claw" or small rake, will start to do its stimulating work about the time that normal active growth gets under way.

In view of the generally held belief that late fall and winter are the seasons for all kinds of tree pruning it is interesting to note that, in the case of Maples, the best time for such work is that period in the spring when their leaves are actually coming out. This is based on the theory that the trees are then in the best condition to heal their wounds quickly, as well as to turn the energy from the pruned portions into the development of new growth.

Spring, too, is the best season for planting coniferous trees of all sorts. From the time the frost is out of the ground until early May is the most favorable period.

OLD DOC LEMMON SAYS—"Wal, it kind o' looks as though the back o' the winter hes been broke—for a couple days, now, the snow's been meltin' like all-possessed. Last night there warn't even 'nough frost to do more'n skim over the puddle in the low part o' the path from the kitchen door out to the well, an' up to the time I went to sleep 'bout ten o'clock I could hear a steady trickle down the eaves spout to the water bar'l under my winder.

"It allus s'prises me how quick the birds git onto the idee o' spring, soon as a spell like this comes along at the tail-end o' winter. The sun was scurcely up this mornin' afore a song-sparrer started talkin' 'bout how good he felt a-settin' in a warm spot amongst the blackberry bushes along the garden path. I stopped to watch him fluffin' there with his breast all puffed out an' his leetle eyes shinin' like beads in the sunshine. Seemed like he knowed I wouldn't hurt him none, for all he done was tip his head back an' go right on tinklin, an' chucklin' like he was too dern full o' good sperits to keep still a minute.

"An' then there's the crows. All winter they ain't hardly said a word—ye wouldn't hev knowed there was any around, only for seein' one away off some'res, a black speck ag'in the snow or the cold blue o' the sky. But yesterday they loosened up, an' all along the ridge o' Cooley's Mounting a flock of 'em wrastled an' cawed 'bout the good times comin' an' how they was goin' to eat up more corn this May than ever afore. Fin'ly they found a hen-hawk an' started devilin' him, but he just up an' circled higher an' higher till they quit an' then hollered out to the hull world an' told it how spring was gittin' into his bones an' he was goin' to find him a mate an' start in house-keepin'."

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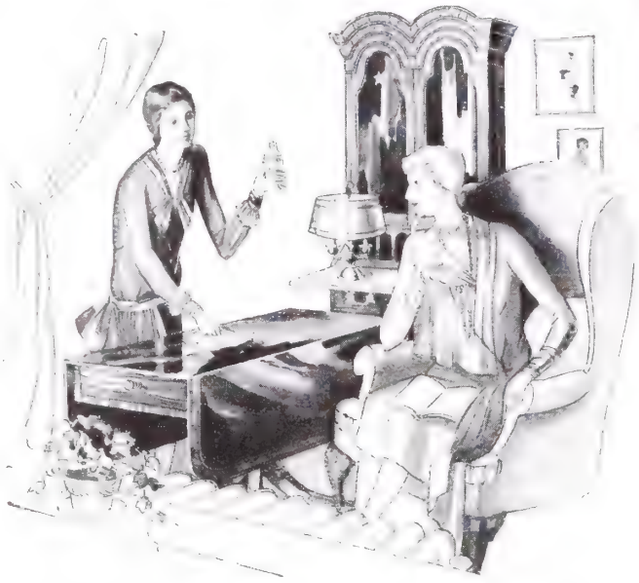
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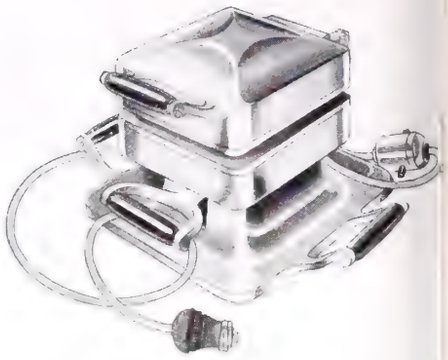
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Address.....



ELECTRICAL AIDS FOR THE HOME



This new household accessory, an electric sandwich toaster of cast aluminum, which is easy to work and keep clean, is ideal for preparing spreads. Lewis & Conger

(Above) A convenience for the smoker is an electric lighter which may be attached to the reading lamp. Available in red, green, amber or blue. Lewis & Conger





(Above) Electric toast which does both sid of a piece of bread in single operation, ope automatically, when t toast is ready, keeping warm until served. Ste

(Left) An attracti monel metal contain makes coffee by a n siphon method and bo water for tea in a se arate compartment at t same time. Stern Br



A small portable electric washer washes, rinses and dries delicate lingerie easily and carefully. It is available lacquered white, cream, yellow, blue or gray. R. H. Macy & Co.

Music

hat charmed the kings of France in the days of old Versailles

orld's great artists are Victor artists ELMAN STRING QUARTET, FLONZALEY QUARTET, PEST STRING QUARTET, PHILADELPHIA CHAMBER STRING SINFONIETTA . . . . .



PORCELAIN ladies in patterned silks. Powdered perukes and periwigs. Across the gleaming floor, the court musicians are playing. A harp, a 'cello, a flute, a violin. The Haydn D Major Quartet. Charming . . intimate . . . exquisite.

Great composers of all time have lavished their genius on chamber-music. This lovely old art-form has lost none of its peculiar charm. You can hear chamber-music played by the foremost artists *in your own home*, through the Orthophonic Victrola. Precisely as you would have heard it in the days of the Bourbon kings.

The new Victrolas are beautiful —in appearance and in performance. The home that does not have one of these great instruments is missing much, without question. Victor Talking Machine Co., Camden, N. J.

The New Orthophonic

Victrola



Model Seven-twenty-six. Victor adjustable-volume Electrola with Radiola. List price, $425, with Radiotrons. With dynamic speaker, $475, list.

ANTIQUES



REPRODUCTIONS

AMONG the rare pieces in our third floor galleries is this massive dresser of sixteenth century Tuscan design. Parts of it have been restored in the interest of practical use, but its fine patine and opulent carvings bespeak its antiquity. Our collections of English, French and Italian antiques are particularly impressive.

JOHN A. COLBY & SONS
129 NORTH WABASH AVE. ··· CHICAGO
Interior Decorators
SINCE 1866



The spirit of the new Russia is expressed in these exquisitely decorated lacquer boxes, the work of the people of "Palekha", a little Russian village

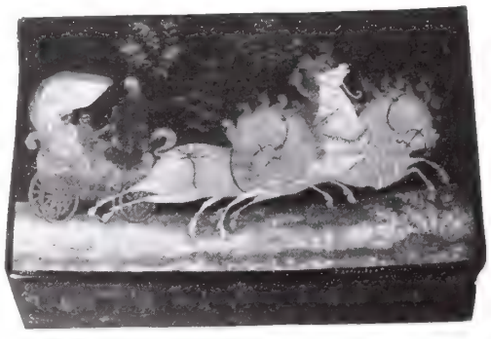
DECORATIVE LACQUER BOXES



(Above) The strong tendency of the Russians towards symbolism is apparent in the decoration of the cover of this glove box, which might be called "The Peasants' Harvest"



(Right) Golikov, craftsman of Paleska, is skilled in depicting horses. When his theme is borrowed, tiny golden letters at the bottom of the picture record this fact



The spirited steed which draw the troika are rivaled only by the fiery animals rearing up to charge in battle as portrayed on the cover of the round box shown above



A large collection of Palekha boxes was shown for the first time in America at the Exposition of Russian Arts and Handicrafts held recently in New York City. Photos courtesy Peter A. Juley & Son

With the advent of

CANNON • LAVENDER • LAWN

sheets become one of the most interesting

omestic purchases

The Cannon Lavender Lawn label shown here indicates the finest sheet in the world, made in white and six fashionable pastel colors, guaranteed fast. . . . All sheets so packed are scented with Old English Lavender.

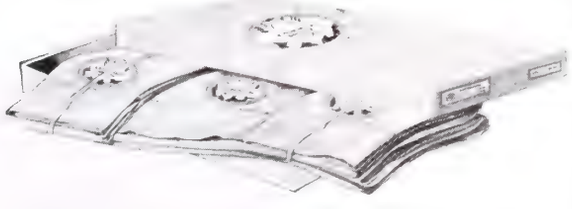


IN OUTFITTING a home, as in planning a wardrobe, the choice of fabrics is fundamental to the success of the complete effect. With the mode of today, *texture*, in decoration as in dress, has assumed a new importance. Cannon Lavender Lawn sheets (made by the makers of Cannon towels) were designed purposely to suit today's manner of living. Their texture, finish and appearance make possible true elegance in arraying the bed.

Sheets in the past have been as staple as sugar! But Cannon Lavender Lawn is styled to make sheet purchases a fascinating experience. The packages are royal. As the sheets are unwrapped, you are greeted with the fresh fragrance of lavender. And when you touch them you appreciate a new and welcome softness. You are handling what is literally the finest sheet in the world, a fabric that is a handsome example of modern textile art.

The Cannon mills went into the sheet business with the intention of producing a sheet outstanding in every respect—from raw material to finished product. We chose Egyptian cotton, famous for its long staple. We fully combed this naturally strong elastic yarn. We wove with scientific skill, finishing with special care and giving thought to making each detail of Cannon Lavender Lawn luxurious. We are proud of the result.

You will take pride in owning such sheets. They are made in the fashionable pastel shades, as well as in snowy white. Choose the colors* for becomingness to the room in which they will be used, and for their flattering charm. . . . Making up the beds in your home with Cannon Lavender Lawn will be a domestic event. Don't postpone so pleasant a purchase! The sheets are on sale in up-to-date stores everywhere.



Sea-shell pink, canary yellow, Nile green, peach, orchid, azure blue and snowy white.* *All colors guaranteed fast.*

Hemstitched or plain. Average size in white—about $10 a pair, $5 each. Other sizes grade accordingly.

In boxes: combinations of sheets and matching pillow cases, admirable for gifts.

In packages: six sheets; a dozen pillow cases; convenient for the linen chest.

Also available, Cannon Lineen and Cannon Fine Muslin, standard grade and popular-priced sheets, plain and hemstitched, in white and six colors. Made by the makers of Cannon towels. Look for the Cannon label. Cannon Mills, Inc., 70 Worth Street, New York City.



Doesn't *this* change all your ideas about WINDOW SHADES?



Of course, you've never before thought of window shades as actual units of decoration—like your draperies, rugs, furniture. For never until now have window shades had distinction of *pattern*, as well as color.

That's why Brenlin Piqué will be a revelation to you!

Smart, slender piqué cords. Woven right in the fabric itself! Velvet-soft richness of design that brings to your windows a style note sure to be observed.

New vogue in color, too! Lovely hand-applied tints specially chosen to harmonize with any interior. Colors that resist fading by sun, spotting by rain.

Your shades of Brenlin Piqué will always hang straight and smooth, for they are made of the famous Brenlin long-wearing window shade material.

Send for samples, descriptive book, and color selector

See Brenlin Piqué for yourself! And choose just the tints that will harmonize effectively with your draperies and furnishings.

You can do this by means of an interesting Color Selector, worked out by a well-known interior decorator. 10c enclosed with coupon below brings you samples of Brenlin Piqué in all tints, Color Selector, and an instructive new book on this modish material. We will also send name and address of your nearest Brenlin dealer.

BRENLIN PIQUÉ

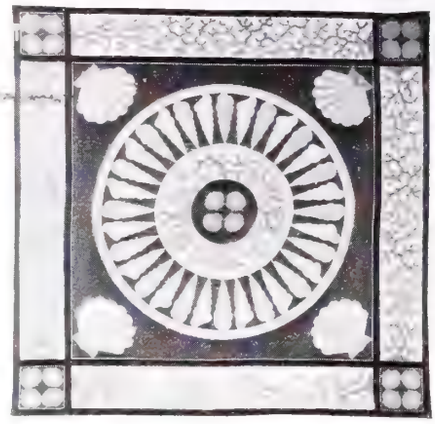
The Chas. W. Breneman Company, Dept. A-5, 2045 Reading Road, Cincinnati, O.

Please send me samples of Brenlin Piqué, descriptive book, and Color Selector. Also, name and address of nearest Brenlin dealer. I enclose 10c (stamps or coin)

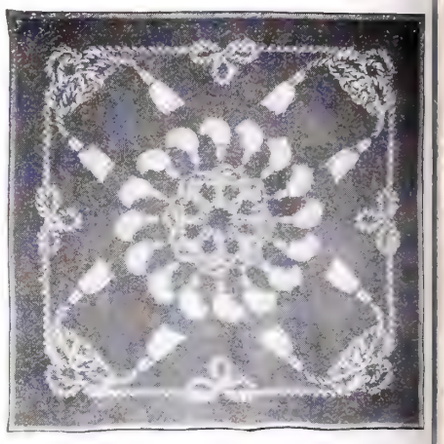
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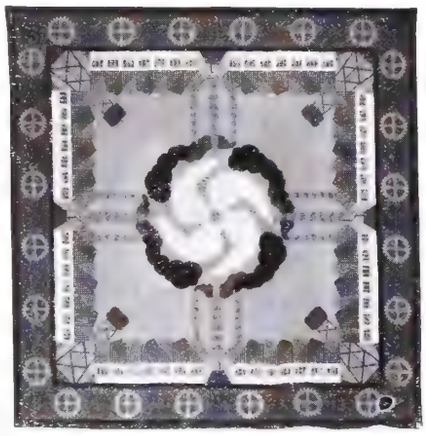
THE MODERN FRENCH RUGS



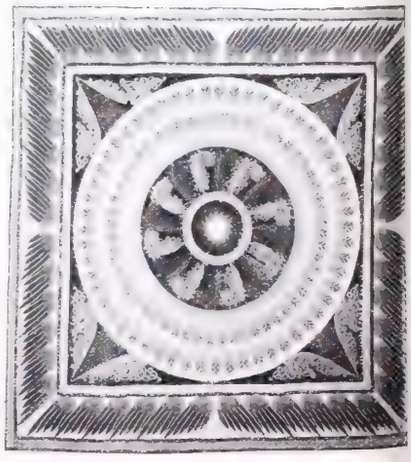
Showing a pleasing restraint in the matter of design, the French rugs illustrated may be used in period as well as contemporary rooms. (Left) A modern version of a Directoire design



(Right) Victorian in feeling, this design of cords and tassels is yet distinctly modern. The background is beige gray; the pattern is in Wedgwood blue. These rugs are from Bevcau, Paris



(Left) A rug for a man's office has a gray background with black and white smoke clouds coming out of chimneys. The border is red with gray cogwheels and the factory buildings are white



(Right) A modern rug of uncut pile which has a decided Directoire flavor. The design of conventionalized feathers, wings and quills is in green, gray, black, white, terra cotta and red



© B. S. & F. '29

HE NECKLINE OF BEAUTY : : *In a sapphire and diamond necklace Black Starr and Frost have developed a new thought in jewelry design—the neckline of beauty. The necklace is shaped so that it takes the graceful contour of the neck as though a sculptor had formed it.*

BLACK STARR & FROST

Gifts That Suit The Needs of Every Taste and Purse

JEWELERS FOR 119 *YEARS*

FTH AVENUE, CORNER 48TH STREET, NEW YORK · · PARIS · PALM BEACH · SOUTHAMPTON



NORVAL A. HAWKINS

Former General Sales Manager
Ford Motor Company
Former Director of Advertising
Sales and Service
General Motors Corporation

Has this to say about Miller De Luxe Balloons:

"Your new Miller De Luxe Balloon is, in my opinion, one of the most outstanding contributions ever made in the interests of safe, carefree motoring. I am using a set on my personal car—and have never traveled in an automobile with so complete a sense of security."

"Miller Deluxe Balloons

give me a new sense of riding and driving security"

Norval A. Hawkins

TO millions of people who drive and ride in automobiles, this tribute to the new Miller De Luxe Balloon from a man of great authority in the automobile industry must bear a deep significance.

Here is a man who knows tires—and has known tires from the time when the first "one-lunger" chugged down Main Street.

He has known the need for a super-tire, built to stand the grinding wear that new-day driving conditions impose. A tire that brings to motorists a new sense of confidence—a new feeling of security in driving.

This is exactly what *he* has found and what *you* will find when you equip *your* car with Miller De Luxe Balloons.

Users are receiving from these tires *40% to 75% more than the mileage of ordinary balloons.* Due to a 50% heavier tread you are not likely ever to puncture them from ordinary causes.

Miller De Luxe Balloons should last as long as most people keep their cars. And, regardless of the speed you drive or the road conditions you encounter, they will live up to their promise of great mileage, extreme durability, greater freedom from puncture, and slow tread wear. That is why the *men who know* have termed the Miller De Luxe Balloon "the tire sensation of a decade."

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service



THE MILLER RUBBER COMPANY of N.Y. AKRON, OHIO, U. S. A.

MILLER

TIRES · TUBES · ACCESSORIES AND REPAIR MATERIALS · DRUG SUNDRIES
BATHING WEAR · SHUGLOVS · RUBBER BALLS AND TOYS · MOLDED RUBBER GOODS



This Is a Mathematical Certainty

If a buyer starts with the one thought and the one thought only that he wants his driving comfort to be as complete as is humanly possible, the contrast between Cadillac-LaSalle and all other cars admits of only one decision.

WHERE can you find a car entitled to challenge the Cadillac-LaSalle leadership of the fine car group? ecially in safety and easy mastery of control is their superi- y beyond dispute. ¶ No other cars have brakes so powerful, so easy to operate, for no others have the Duplex-Mechanical tem of Four-Wheel Brakes. No others have the Syncro- sh Silent-Shift Transmission which enables you to shift gears antaneously at any speed without awkwardness or hesitancy. Then there is, also, the Cadillac-LaSalle crystal-clear, non-shatterable Security-Plate Glass. ¶ Add these features to Cadillac-LaSalle prestige and beauty and you perceive at once that only in Cadillac or LaSalle can you find the finest the world affords.

La Salle is priced from $2295 to $2875; Cadillac, from $3295 to $7000; all prices f. o. b. Detroit. Cadillac-LaSalle dealers welcome business on the General Motors Deferred Payment Plan.

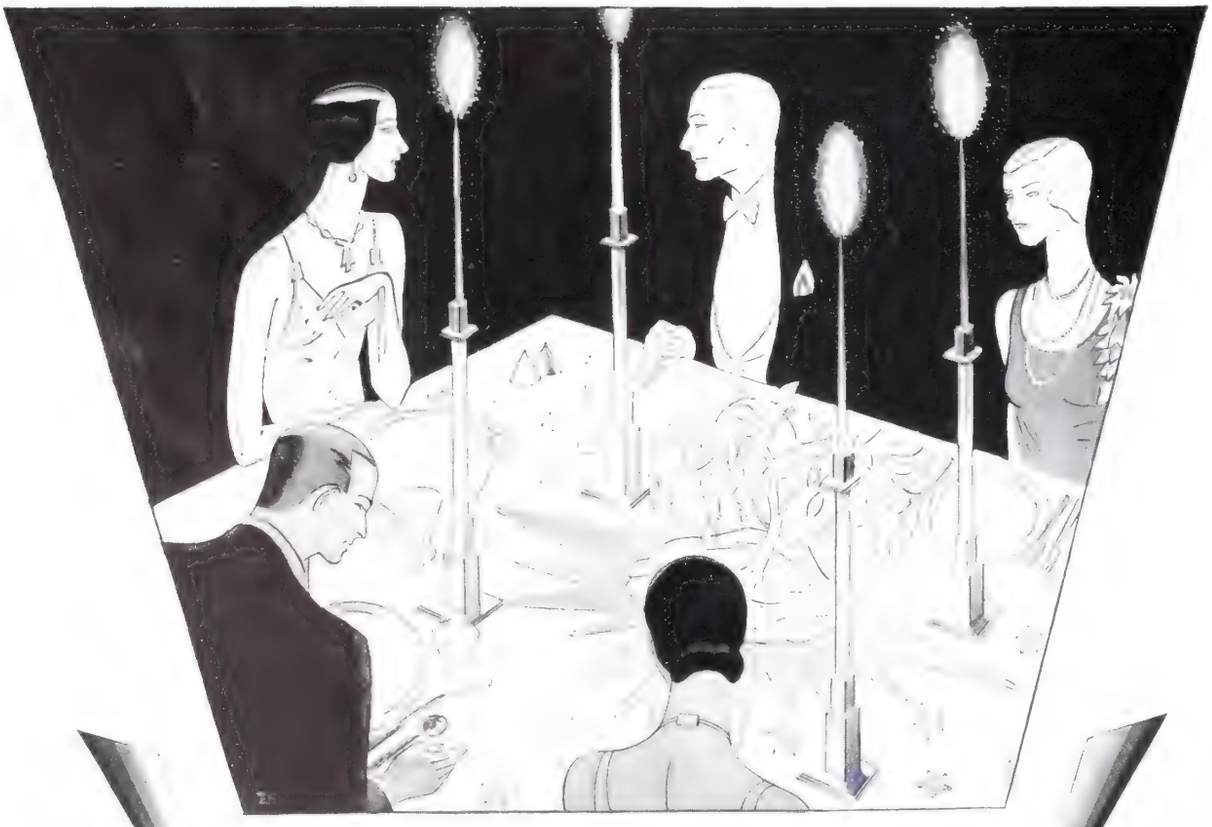
CADILLAC-LA SALLE

DILLAC MOTOR CAR COMPANY • DIVISION OF GENERAL MOTORS • DETROIT, MICHIGAN • OSHAWA, CANADA

The modern table

YOUTH INSPIRED

The younger social leader has quickly sensed the possibilities of the new glass, the new china, the new silver. The younger hostess of today is in the midst of experiencing a thrill of discovery, awakening new beauty in her table decoration, coming upon new effects that delight her guests..... For each new departure, she finds the linen damask tablecloths of Irish or Scottish weave, an indispensable foundation. Their soft lustre, their simple two-toned modernity, their deftly engaging designs, each contribute subtly to the beauty of a modern décor.



LOVELY LINEN

DAMASK TABLECLOTHS & NAPKINS

impressively correct

In snowy white, cream ivory, pale gold, rose, delicate green these lovely tablecloths and napkins are procurable at your favorite shop...moderately priced



Colorful foyer in the New York apartment of Miss Margaret McElroy, Associate Editor of House & Garden. On the floor a marbleized pattern of W. & J. Sloane Linoleum.

MODERN FLOORS OF AUTHENTIC DESIGN by SLOANE

Give your entrance hall the cheerful warmth of color that says "welcome" to your friends. Correct in design, the distinctive patterns of W. & J. Sloane Linoleum create an impression of dignified hospitality. A smooth, lustrous, double-waxed finish makes them ready for use the instant they're laid. Sold by leading retailers everywhere. W. & J. Sloane Mfg. Co., Trenton, New Jersey.



Important — Keep your ideas for a home. W. & J. Sloane, Fifth Avenue Decorators, will send you a large scrap book together with suggestions on interior decoration. The value of this scrap book is $2.50, but it will be sent to home planners for $1.00. Address Clara Dudley, decorator, W. & J. Sloane, Box No. 522, Grand Central P. O., New York City.

W. & J. SLOANE LINOLEUM



Refreshing as May—the Airplane Feel of Air-Cooled Motoring!

To the man who has owned twenty or more automobiles—a challenging new motoring experience is now offered. ¶A motor that has conquered all the major road and hill records from coast to coast—keeping its top speed undiminished after long hours of continuous driving. ¶A second gear as silent as high, from a standing start to 55 miles an hour—permitting quick, easy shifting and noiseless operation throughout all the ordinary range of traffic conditions. ¶Riding ease that brings you home fresh and relaxed after an all-day drive—doubly assured by the flexible, light-weight construction and the famous full-elliptic springs. ¶As to body lines, interiors and appointments—exactly what you would expect in the one car with the driving feel of the airplane—the world's fastest road car. An interesting demonstration awaits you. Franklin Automobile Co., Syracuse . . . New York.

The new Franklin prices range from $2180 up—at the Factory

FRANKLIN



Days that you want to remember!

OESN'T it seem a pity to let this season's fun slip into the shadowy corners of memory? ust that happen? Is there nothing you can do event it?

ow would you like to be able to re-live . . . at noment you wish . . . many of the good times this winter is bringing you?

rhaps there are toboggan parties. Perhaps re skiing or skating or hiking on snow-shoes. be your chief delight is a good old-fashioned n-ride. And how easy it is to get enthusiastic t these sports when congenial friends enter them with you. Probably a long while has d since you enjoyed yourself so much.

The lasting thrill of movies!

the best of friends must separate and good pass, never to return. Carry a Ciné-Kodak you. Take movies of these happy moments. as long as you live this winter's high spots



Caught forever in a wonderful movie that you make yourself

may be repeated as often as you wish. Your Kodascope will project them on your own silver screen as you sit in your own living room. Once you have taken Ciné-Kodak home movies, the days that you want to remember are impossible to forget.

No special skill is necessary. With the Ciné-Kodak, home movies are no more difficult than snapshots. You send your films to us for developing, the cost of which is included in the price you pay for them. Everything has been made easy. Unbiased by the precedents and prejudices of professional cinema camera design, the men who made still photography so simple have now made home movie making equally simple for you.

Movies in COLOR!

They have gone further. Today, another Eastman development—Kodacolor—enables you to make home movies in full color. With the Ciné-Kodak *f*.1.9, a filter and Kodacolor Film, you make the most beautiful *living* portraits of your family and friends. You simply use a color filter when making or projecting Kodacolor.

Ciné-Kodak

Simplest of Home Movie Cameras

All this and more the Ciné-Kodak home movie outfit brings you. For instance, you are not limited to the films you take yourself. Kodak Cinegraphs, 100-, 200- and 400-foot reels of comedy, travel and cartoons, are available at your dealer's. They cost $7.50 per 100 feet and become a permanent part of your film library.

Go now to any Ciné-Kodak dealer and ask him to show you a home movie outfit—Ciné-Kodak, Kodascope and screen. Such an outfit may be had for as little as $140. Also use the coupon for a booklet that gives more of the details.

• • •

EASTMAN KODAK COMPANY
Dept. 192, Rochester, N. Y.

Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name _____

Address _____

City _____ 29





Heirlooms Perpetuate Family Traditions

Family possessions have rarely become heirlooms because someone wished them to be so. Association with family tradition has imbued them with an intrinsic worth beyond measure. But here is a China service — Present-Day LOWESTOFT—that people *purposely* establish as their family heirloom! For Lowestoft is expressly being made again to fulfill such lofty ambitions.

The original Lowestoft was first brought to these shores from the Orient by 17th Century seamen, as mementos of their travels. What little remains today is jealously held by its possessors. But now Plummer's has made it possible to again acquire a Lowestoft, in partial or complete services. It is being manufactured by one of the oldest potteries in England from a very old china body —*and for Plummer's exclusively!* Purchasers of this service can give it even greater sentimental value by inserting their family crest or monogram. Nowhere else in America can it be obtained. Further details upon request.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
954 CHAPEL STREET

HARTFORD, CONN.
36 PRATT STREET



INSURANCE FOR HOME-OWNER

HOWARD S. TIERNEY

WHEN an accumulated surplus enables one to purchase a home, the average person who has not had contact with insurance matters finds himself at a decided disadvantage in not knowing what forms of insurance are essential and necessary to protect this investment.

The underlying principle of insurance is that premiums received from a large number of risks, less the expense of acquiring and handling the business, should be sufficient to pay the losses on the smaller number of risks involving losses, and still leave a reasonable margin of profit to the insurance company. Contrary to the general belief at the present time, the growth and development of most of the insurance companies are not attributable to the profits on the underwriting of the business. In most instances the loss ratio is in excess of that which will permit a profitable margin but they have grown by making the largest part of their income from investments.

THE POLICY

It has aptly been said that "when one thinks of protection, one thinks of insurance", but "it does not follow that insurance is always protection." An insurance policy is a contract between the party insured and an insurance company. In consideration of the payment of the premium specified in the contract, subject to the various conditions of the contract, the insurance company will reimburse or indemnify the insured against loss from the perils specified in the contract. It can readily be seen, therefore, that the average person needs expert advice in purchasing insurance.

Insurance may be purchased in one of three ways:

(1) Direct from an insurance company, by applying either in writing or in person to one of the many companies. Obviously you can purchase only such certain forms of insurance from this source as that particular company sells.

(2) From an insurance company's agent. Most of the companies secure a large part of their business through agents in the various cities and towns. Many of these agencies represent several companies and those that represent fire, marine, casualty and life insurance companies should be in a position to serve the insurance needs of the home owner.

(3) From an insurance broker or advisor. An insurance broker's services may be compared to the services of a lawyer on legal matters, except that the broker receives a fixed remuneration from all insurance companies. He is legally responsible to his client to procure the insurance requested written in a proper manner and should represent his client in the adjustment of any losses; advise his clients as to the various forms of insurance needed to thoroughly protect their property.

Although the rates, generally speaking, for the various forms of insurance cannot in any sense be considered exorbitant today, a more favorable loss ratio would reduce existing rates. There is in almost every State G ernment in the Union a departm known as the Insurance Departme In most States this department has authority to compel insurance co panies to reduce the rates if they making more than a reasonable pro likewise to insist that they incre their rates if the loss ratio shows rates to be inadequate. This is a p tection to the insuring public whic little recognized; it is quite as imp tant that the department supervise adequacy of the rates as it is to that the rates are not excessive. In way the financial stability of the co panies is maintained, giving the sured far more protection than companies were permitted to oper indiscriminately, and fail when, v often, a policyholder's claim represe years of saving. The number of surance companies that fail in co parison to the number of failures any other particular line of indus is relatively quite small.

The insuring public little realize what extent they control and actua make the rates which they are charg Proper coöperation for the reduct of losses, therefore, operates to public's own advantage.

A resident in the suburbs or country should cut away the long gr a sufficient distance from his ho so that in the event of a grass fire the spring or fall his property wo not be exposed to this unnecess risk. The smoking hazard is one the largest sources of fire losses. E ployees, and owners themselves, certainly negligent when a fire caused from this source.

Installation of electric lights a lamps by home owners, rather than a licensed electrician, is another co mon source of fire losses. Losses fr these sources would be covered un the average insurance policy, yet can readily be seen that the pro safeguards on the part of the prope owner would eliminate them. Sta tics show, however, that a large p portion of the annual fire losses attributable to the improper wiri

FOR BURGLARY

The fact that burglary insurance carried should not encourage the pr erty owner to remove all safegua from the care of valuable proper There are certain limitations in burglary policy which eliminate l bility for some of the losses cau by the carelessness of the owner. Ho ever, the largest percentage of losses that are paid annually wo not have occurred had the proper p cautions been observed.

More than 50% of the accidents which automobiles are involved, ca ing injury to persons and proper can and should be avoided. Un speed in crowded traffic, disregard other motorists and pedestrians in der to save a few minutes in the cou of a day, are responsible for a ma number of the accidents.

When the public, either through increasing cost of insurance or throu education, realizes how it contr rate-making, civic bodies such

(*Continued on page* 182)



New York Galleries, Inc., Decorators

ONE of the most distinguished decorative styles of all time, Georgian architecture and related arts will no doubt survive the fads and foibles of an experimental age, where culture and good taste prevail.

¶ English interiors of the Early XVIII Century combined to a rare degree a fine sense of dignity with a feeling of *livableness*, and achieved decorative distinction through the happy co-ordination of the furniture and other appointments with an interesting yet restful background.

¶ As a *producing* organization of decorators and cabinetmakers, we are prepared to complete an interior in harmony with any architectural *motif* in each detail of the background, furniture, lighting, hangings and other incidentals so essential to a well-considered decorative scheme.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

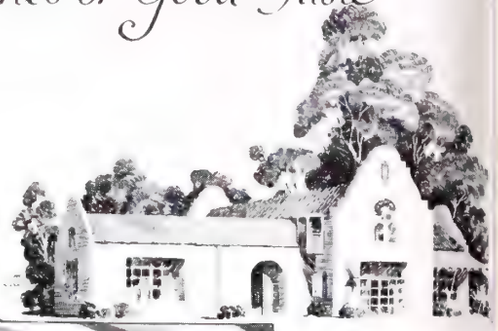
CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

© 1929, N. Y. G.

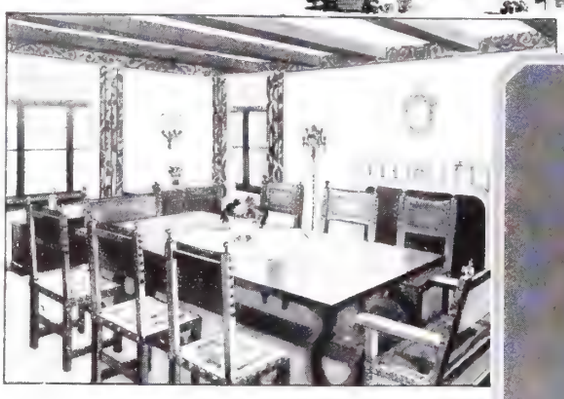
And Now ~ Lovely Sterling Designed to Harmonize with the Decorative Spirit of American Homes of Good Taste

CREATING A NEW WAVE OF INTEREST AMONG DISCRIMINATING HOSTESSES IN THE PATTERN AND CRAFTSMANSHIP OF THEIR TABLE SILVER



For the Dining Room in the Spanish or Mediterranean Style

The Spanish style, like the English, is modern America's by right of inheritance. And what could be more appropriate in a Spanish or Mediterranean type of dining room than the GRANADO pattern, authentically correct in its interpretation of historic Spanish-Colonial design.







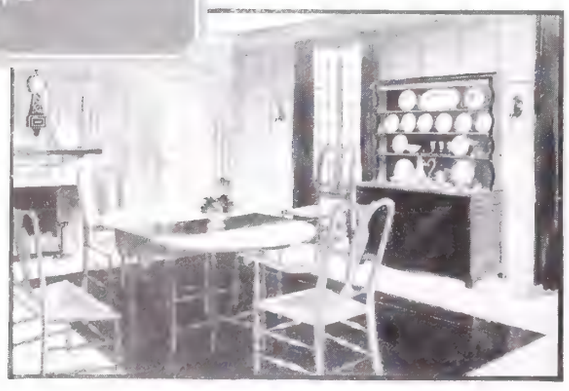
GOOD taste is the power of discerning and appreciating beauty, order and that which constitutes excellence. In the decoration of the home it is the ability to select what is pleasing, refined and appropriate.

A room in good taste is not the assembly of unrelated objects, no matter how fine is the quality and design of each object. It is the grouping together of appropriate things of excellence and good usage which *harmonize* and fit the homes we live in.

"Treasure" silversmiths, Rogers, Lunt & Bowlen Company, beyond creating charmingly beautiful patterns in Solid Silver, have had a keen appreciation for the fitness of their Tableware for modern American homes of good taste. So now, the smart hostess may exercise a little nicer discernment in the selection of this most cherished of all home appointments.



You may choose among "Treasure" patterns a design



For Those Who Love the Early English Style

Your house may be half-timbered or of whitewashed stone —typically English. Or perhaps of pioneer Colonial-English interpretation with sharp gables and steeply pitched roofs—or even a rugged, informal Pennsylvania Dutch. If so, the WILLIAM AND MARY STYLE or the MARY II pattern will harmonize most happily.

STERLING 925/1000 FINE

TRADE R&L B&C MARK

STERLING 925/1000 FINE

which will just fit in with the decorative spirit of your home. Whether your home is done in early English manner, or the stately Colonial-Georgian spirit, or expresses the quaint charm of early American days, or decorated in the Spanish or Mediterranean style . . . there is a "Treasure" pattern which will harmonize perfectly with your dining room appointments—and will add a wealth of beauty and distinction to your home.

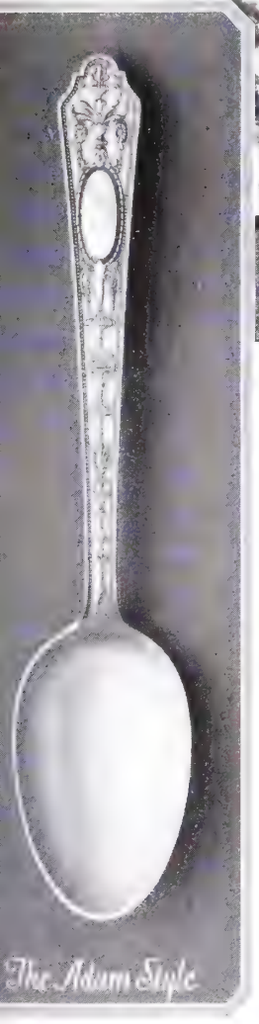


Based on enduring period designs, "Treasure" patterns carry the assurance of correctness and permanent good taste. Silver which will be a symbol to your friends and family, even down to your children's children, of that noble need in you to express yourself in beauty that endures.

Perhaps, too, you would appreciate the assurance of always being able to purchase your "Treasure" pattern! You may start your service now with a few pieces and then add to your set, as time goes on, over a period of years. Probably you never will lose the desire to acquire more of this charming solid silver...in Tea Set, Coffee Set, and other pieces of Dinner Hollow-ware to match.

STERLING 925/1000 FINE

R&L BG TRADE MARK





For the Dining Room of Georgian Elegance

In homes inspired by the works of the famous Colonial architects Bulfinch and McIntire, or tall-pillared Southern mansions, their stately dining rooms of classic design are most fittingly graced with table silver in the ADAM STYLE, blending perfectly with their refined, luxurious decorative feeling.



For the Dining Room Which Expresses the Spirit of Early American Days

Friendly and delightfully livable are the many modern adaptations of simple Colonial homes. In such a setting the EARLY AMERICAN STYLE, Plain or Engraved, is in perfect keeping, for this pattern takes its inspiration from the best examples of spoon designs made by our early American silversmiths.





There is an excellent jeweler near you to show you this lovely silver in complete lines. Write us for his name, and if you will tell us which pattern, or patterns, interest you most, we will gladly send you catalogues. Should you desire the help of our Service Department in selecting your pattern, as many do,—tell us what is the decorative theme of your dining room, style of furniture, etc., and we will advise what "Treasure" patterns would be in correct keeping.

Please address your request to Dept. D.

Rogers, Lunt & Bowlen Co.

SILVERSMITHS

Creators of Distinctive Tableware

GREENFIELD – MASS.

Member of the Sterling Silversmiths Guild of America



Mikado
Mountain Blue, Orange, Leaf Green on soft Ecru ground



Now..in Figured Designs

Tontine washable window shades take on added smartness

FOLLOWING the definite style trend toward more colorful home decoration, the du Pont Company has recently developed and now offers to homemakers these lovely new figured window shades in Tontine. Now, for the first time, you may purchase washable Tontine *figured* window shades which will complete any desired decorative scheme.

These Tontine shades are figured on one side only, the other side being plain. This allows you to complete a colorful decorative scheme inside, without affecting the uniform appearance of the outside.

An occasional washing allows the home equipped with Tontine to enjoy clean shades always. For Tontine window shades wash *clean*. A scrubbing with soap and water immediately restores their original beauty.

Tontine window shades do not fade, crack, pinhole or fray. Pyroxylin, the same basic substance used in making the famous du Pont Duco, gives them resistance to sun, rain and rough handling. You can get Tontine window shades in a wide range of lovely colors, in the new figured designs, in widths up to 54 inches, or plain, or in the corded effect so extremely popular. For best results—also ask for Tontine Rollers.

A Sample Tontine Figured Shade for $2.50

To convince you of the beauty of these new figured Tontine washable window shades we will make you a special offer of one Tontine shade in any of the above illustrated designs at $2.50 —*any width up to 40 inches*. This offer is special and for a limited time only (closes June 1st)—to acquaint you with the merits of Tontine shades. We are offering this sample shade at considerably below the regular retail price. We therefore can send only one shade to each home.

Take measurements according to the instructions below. Enclose $2.50 (cash or check) and mail the coupon to us today.



DU PONT

TONTINE

THE *WASHABLE* WINDOW SHADE

Follow these details carefully

Take the inside measurement of the window space width up to [illegible] inches and [illegible] inches long. Measure accurately as possible and specify whether [illegible] Mountain, Amerique, Trinidad, Toyland. *Fill out coupon fully.* Enclose $2.50.

Name [illegible]

Address [illegible]

Tontine cannot be sold in Canada and coupon is not good there

This coupon not good after June 1st, 1931

E. I. DU PONT DE NEMOURS & CO., Inc.
100 Du Pont Avenue, Newburgh, N. Y. HG-MAR
Canadian Fabrikoid Limited, New Toronto, Ont., Canada.

Please send me complete TONTINE [illegible] and 3 swatches, up to [illegible] inches wide, up to [illegible] inches long (shade unrolled).

Mountain ☐ Amerique ☐ Trinidad ☐ Toyland ☐

Name .....

Address .....

MAKING PAPER SCREEN

(*Continued from page 99*)

is necessary to size the surface with a good glue size. This can be obtained at any paint store. The next step is to lay the wall paper on the screen in order to test it for the placing of the design. In gauging the pattern to the size of the frame be sure to allow enough paper to fold over the edges. When the design is properly placed, paste one strip with any good wall paper paste. Do not trim the paper, as it should be folded over the edge of the frame after pasting. In pasting use a paper hanger's brush and lightly brush the paper from the center to the sides to take out blisters. If desired, a wall paper border can be run along the edges as a finish. The side and top edges are covered by pasting a strip of heavy muslin, canvas or sanitary wall covering.



An effective paper for a screen in an early American room. In gray or natural colors. Lloyd

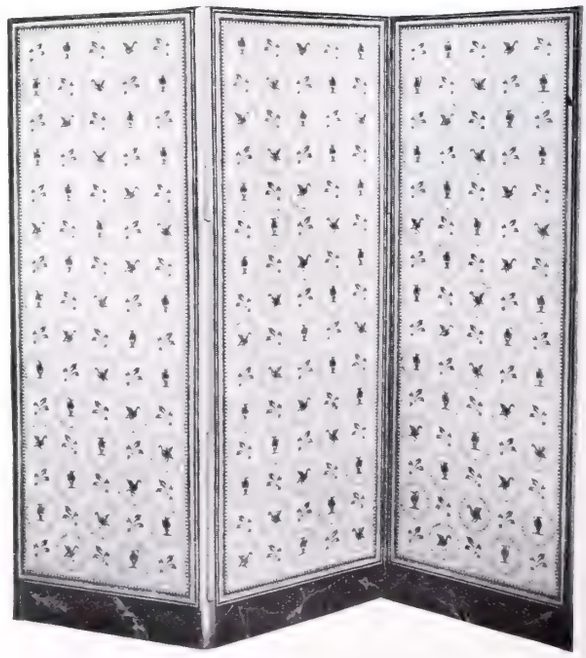
After the paper has dried and set, it is ready to be sized. The size is best lightly brushed onto the paper in long easy strokes. There are prepared sizes ready for immediate use or you can make a size by buying one pound of ordinary gelatine and boiling it in two quarts of water. This can be applied after the gelatine has thoroughly cooled. If you do not desire an antique finish, a lacquer can be applied directly over the size. Two coats are advisable. Most wall paper concerns are able to supply the finishing lacquer.

Should an antique effect be desired the paper is sized as before and then covered with a coat transparent shell Then apply the co desired, usually stain. It should be on thickly and wi out with a piece cheese cloth. In wip out work the hand circular moveme leaving color and li spots where desi After the color dri coat of lacquer is plied.

Now put on hinges which are of reversible type, the wings together, on floor cushions, wl are nothing more t the ordinary chair cushions, and y screen is complete.

In selecting v paper for a screen, first thing to be sidered is the kind room it is to be used Dining rooms and ing rooms, for insta require more for designs than bedroo Secondly, it is ad able, although thi not essential, to key period of the design in the wall p to the era of the room's furnit Fortunately this is a simple matte there are now patterns in wall p to fill every decorative need— motifs of modernist inspiration make delightful screens as well reproductions of 18th Century Fre English and American designs.

Illustrated on this page are excellent papers for screens. early American design at the top m a charming screen for a Colo room. Below is a French paper a small design suitable for bedroo



The design of the wall paper above is excellent for a little room, being small in scale. This screen is also interesting for its use of border paper and marbleized base. Nancy McClelland



The Lady Diana makes her confident young bow

Slender and lovely and utterly feminine, The Lady Diana, newest of Towle patterns, brings to precious Sterling Silver the youthful spirit of your own Today.

Not the reckless sort of Today which borrows from uncharted tomorrows . . . not the cautious sort of Today that clings to outgrown yesterdays. *Your* Today—and The Lady Diana's—is the swift-running "ever-present" of eternal youth, in which life courses, like a joyous torrent, between banks of romance and adventure.

The symphony of approval with which brides of 1929 are greeting The Lady Diana has been anticipated by America's leading jewelers. At the merest whisper of this new magic name, any one of them will quickly lay out a full Lady Diana service for one cover, so that you may see its beauty from the smallest coffee spoon to the most impressive dinner knife. Then you may let it speak to you, as true beauty always speaks—to your eager desire to possess its fresh and fluent loveliness for your very own.

May we send you further information and prices? The Towle Silversmiths, Dept. G3, Newburyport, Mass.

TOWLE

Sterling Silver Exclusively



Bad weather is SORE THROAT weather

Gargle when you get home

AS soon as nasty weather sets in thousands are down with sore throat, colds, grippe, flu, or worse.

Don't be one of them. Gargle with Listerine full strength every day—especially after exposure to rain, severe cold and coughing crowds in public places—buses, street cars and movies. This simple act may spare you a costly and possibly a dangerous siege of illness.

Because Listerine, full strength, is powerful against germs—and sore throat, like a cold, is caused by germs.

Repeated tests show that Listerine kills even stubborn *B. Typhosus* (*typhoid*) and *M. Aureus* (*pus*) germs—200,000,000 of them in 15 seconds.

Realizing Listerine's power you can understand its effectiveness against the milder winter complaints caused by germs. Each year increasing millions rely on it.

Keep a bottle handy and at the first sign of trouble, gargle repeatedly. Don't hesitate to use it full strength. It is entirely safe in any body cavity.

If throat condition does not rapidly yield to this treatment, consult your physician. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

Two ways of whipping a cold



Colds usually start in the nose and throat as a result of germs already present there or carried there by food touched by hands.

As a precaution against colds and sore throat, the use of Listerine full strength as a hand rinse before meals and as a mouth rinse and gargle every morning and every night, is most effective.

When a cold or sore throat has already started, more frequent use of full strength Listerine is advisable. Its ability to get results lies in the fact that it is so powerful against germs. Don't hesitate to use it full strength. It's both healing and soothing to the tenderest tissues.



LISTERINE

THE SAFE ANTISEPTIC

PACKARD



The quality ideals, the original research, which created the first Packard still govern the building of Packard cars today

The first Packard was built in the 90's by a successful engineer of leisure and means. He wanted to own a better car than he could buy.

Even this first Packard had many original features, soon adopted by other manufacturers. And today Packard is acknowledged as the source of many outstanding motor car improvements, developed or sponsored by Packard engineers through the years and eagerly accepted and applied by the industry at large. Supreme excellence in materials and craftsmanship, the highest ideals of business conduct and responsibility, have ever been and always will be Packard's sincere aim.

Thirty years of single intent, thirty years of pioneering research, have been rewarded by the establishment of the world-wide reputation for high quality and engineering leadership which Packard enjoys today.

A S K T H E M A N W H O O W N S O N E





RCA RADIOLA 62—Cabinet model of the new RCA Super-Heterodyne. RCA Electro-Dynamic Speaker. Beautiful cabinet of walnut veneer with maple inlays, and ingeniously arranged doors.

$375 (less Radiotrons)



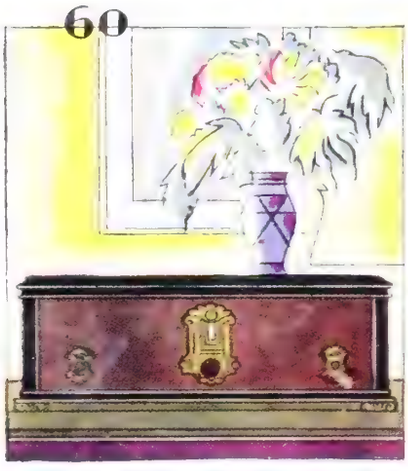
RCA RADIOLA · 62

SUPER-HETERODYNE



Radiola Super-Heterodynes are built to meet the demand for expertly designed radio receiving instruments reproducing broadcast programs with the highest possible degree of realism. These RCA receivers of the "60" series are the finest Radiolas ever offered. They are the product of three great associated companies—RCA, General Electric and Westinghouse.

60



RCA RADIOLA 60—Table model of the new RCA Super-Heterodyne. Finest instrument of its kind ever built. Simplified house-current operation.

$147 (less Radiotrons)

106



RCA ELECTRO-DYNAMIC SPEAKER 106—The incomparable reproducing instrument of the type used in the new cabinet Radiolas. Operates from A.C. house current. *$88*

Buy with confidence Radiola Dealer RCA *where you see this sign*

RADIO CORPORATION OF AMERICA

New York Chicago Atlanta Dallas San Francisco



THE HOGARTH GROUP

WHEN William of Orange came to England in 1689, he brought a new influence of comfort and grace to the stiff-backed furniture of Cromwell and the Stuarts.

Dutch cabinet-makers fashioned in walnut those lovely forms with cabriole legs and flowing contours—forming a style which flourished so vigorously through the reign of Queen Anne that it now bears her name. Its influence in America was so great that to the English mind it is synonymous with "Colonial".

The Hogarth bedroom group by Danersk is in the spirit of this period, and is named for the great artist-critic of the day.

Comfort, grace and beauty are in its proportion and character; rich burled walnut panels . . . herringbone and ebony borders around drawer fronts . . . a quiet dignity and restraint with a subtle flavor of the French influence—one of the essential traditions of Queen Anne furniture.

You are most welcome to visit our showrooms and see this interesting new Danersk group—with a lovely collection of individual pieces and related groups for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION, WHOLESALE AND RETAIL

383 MADISON AVENUE, NEW YORK CHICAGO SALESROOMS: 620 NORTH MICHIGAN AVENUE

LOS ANGELES DISTRIBUTOR: 2869 W. 7TH STREET . . FACTORIES IN NEW ENGLAND



THE PYRAMID, *a conservative style, somewhat after the Modern Manner. In softly mellowed tones of amber, umber, peach-glow and jade green, admirably suitable for the usual—or unusual room.*

Shades by de Sherbinin

YOU see illustrated but one of many shades which bear the Hall-mark reproduced below. The *only* recognized symbol of lamp shade perfection in parchment, it is to be found upon the frame of every genuine Shade by de Sherbinin.

Styled for all types of interiors, Shades by de Sherbinin are conservatively smart to a degree which enables them to be used with every type of lamp base with the assurance that they will create complete lighting units of charm and distinction.

They are sponsored by decorators and leading shops everywhere.

de Sherbinin inc.
116 EAST 27TH STREET · · · NEW YORK CITY

OUTLINE OF GOTHIC FURNITURE

(*Continued from page 109*)

ENGLAND (1189-1509)

Construction: Solid, architectural, copies of foreign pieces.

Ornament: Carving similar to that in architecture; painting in bright colors; gilding on plaster-work. Open-work traceried designs carved in the solid wood. French influence in early pointed type, Flemish in the 15th Century when linen-fold carving dominated. German influence in iron-work. Rich, bright-colored fabrics.

There were few articles of furniture and these were practically the same in all countries except southern Spain where the Moorish habit of sitting on cushions left little need for furniture except the *arca*—chest—and the bed. A short glossary of these articles shows their relative importance.

Bed—early models are draped with long curtains. 13th Century Spanish beds are of iron or bronze and canopied with superb Gothic textiles or magnificently decorated leather; 14th Century models are of wood, at first plain, later flamboyantly carved, of enormous size and height, requiring steps for their use. Italian models are built box-like on a platform, with rectangular head-board and foot-board, undraped, decorated with small panels, *intarsia* ornament, or painting. English beds are heavily curtained.

Bench—a piece in general use. High-backed, canopied for dignitaries, often built into the wainscot. Simple backless type used at refectory table. Early French chests sometimes have back and arms; a 15th Century double bench has a bar back, removable for sleeping. The Spanish *banco* was indispensable and is still in use. Italian examples are paneled. The English *dossier*—with canopied back—was used as a day-bed, paneled and carved, often built into the wainscot.

Box, coffre, casket—bahut, a French strong box or leather trunk; early examples are elaborately carved. Small boxes resemble the larger chests, and are similarly ornamented; an indispensable household article, often an object of art.

Buffet—sideboard or dresser, the French *crédence*, the Italian *credenza*, a sacristy when for ecclesiastical use. A paneled chest set on legs and used as cupboard and table combined. An *étagère*—set of shelves, was sometimes placed on top for display of plate, the number of shelves indicating the owner's rank and wealth. Its size increased enormously, sometimes to twenty feet, and was curtailed by royal decree. The French type is double-bodied, with underbracing or display shelf near the floor, often resembling the later English court-cupboard; carved traceried paneling. Flemish type similar, carved elaborately with human figures. English model, the ancestor of the modern sideboard. *Crédence*—a name acquired from its use as a serving table, where the servant tasted the food for the suspected poison too commonly used in the Middle Ages.

Cabinet—a fine and rare piece, used only in great houses. The French type has elaborately carved paneling. The Italian is decorated in fine *certosino*. The Spanish *buffete* or *conlador* is very rare. The English examples are smaller than the court-cupboard.

Chair—used only by the master of the house; rectangular, with solidly boxed seat, arms, and back. The chair of state is enormously high-backed, frequently canopied, and elaborately paneled and carved. There was considerable variety of forms, Italian and Flemish models of classic type in wood or metal, with arms and back forming a continuous railing; or X-shaped of Byzantine type, with stretched fabric or leather seat and back. Italian chairs are often decoratively painted. Spanish chairs are rare, of rectangular type or with a back of medium height; or X-shaped. English examples are box-shaped or X-shaped, paneled and carved.

Chest—the most important article of furnishing. Early models are heavily strapped with iron, later ones decorated characteristically in the different countries and periods with framed paneling, painting, marquetry, colored and gilded plaster-work, carving—in traceried compartments, foliated arcades, and floral, foliage and figure designs. French—*coffre*, sometimes called a *bahut*; Spanish—*arca*; Italian—*cassone*, small chest—*cassetta*, marriage chests in pairs—*alberi de ligno*; English—chest or coffer, trussing chest—for traveling, bridewain—the marriage coffer, Tilting Chest—decorated with deeds of arms or chivalry. Gothic chests are set flat on the floor, on end runners, rectangular, or on bracket feet, with or without shaped aprons.

Cupboard or *hutch*—an article in general use. It was set flat on the floor, on short block feet, or raised on legs; and is either single or double-bodied. The French *huche* was of such importance that cabinet-makers were known as *huchiers*. In Spain, a rough coffer was ancestor to the *vargueño*. In Italy, the cupboard was simply or sumptuously decorated. In England, the livery cupboard, *armoire*, or dole cupboard was used for food, candles, etc., and ornamented with pierced tracery for ventilation.

Prie-dieu—a prayer-stool, combined with reading-desk.

Secretary—rare. Some fine 15th Century Spanish examples.

Sideboard or *dresser*—very large in late Spanish Gothic examples, for display of silver plate which was more abundant in Spain than elsewhere.

Stool—in common use. French, *escabeau*; Spanish, *banqueta*.

Table—early type has long boards on removable trestles. A noted 15th Century French table has carved trestles with a wide pierced cross brace and octagonal top. Spain had writing and dining-tables. The Umbrian type in Italy has end supports on curved base runners, connected by a stretcher; curved apron; top, oblong, rectangular. Later Italian models of folding type, inlaid; few center tables, some of tripod type in wrought iron with typical 15th Century voluted supports. English types were generally removable boards on trestles; a low side table for a buffet; and a toilet table.

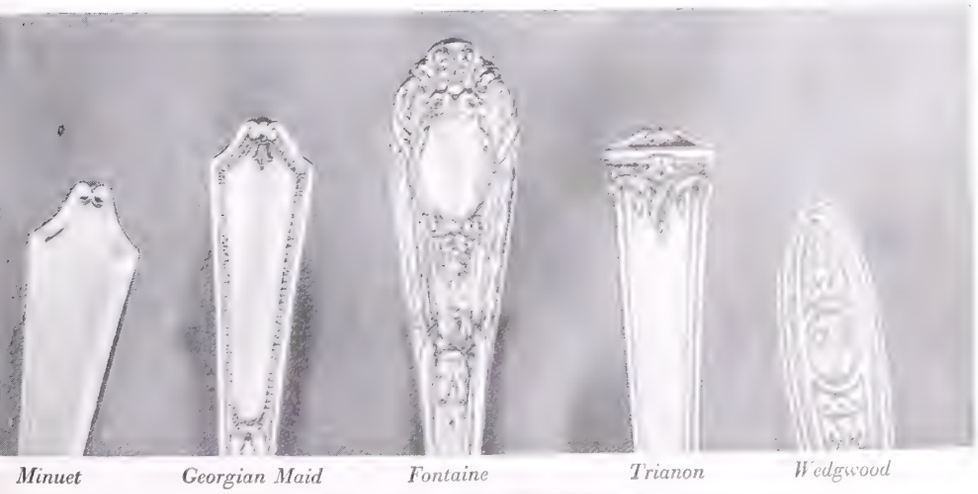
Wardrobe—carved in the North; *Mudéjar* inlay in Spain. The English *garde-robe* was a small room.

INTERNATIONAL STERLING



PINE TREE

TURE EACH WITH YOUR HOME AS THE BACKGROUND. THEN CHOOSE!



Minuet *Georgian Maid* *Fontaine* *Trianon* *Wedgwood*

E ARTS DIVISION INTERNATIONAL SILVER CO. MERIDEN, CONNECTICUT

DON'T . . .
if it's any other pattern
DO . . .
if it's Pine Tree

PINE TREE—delightfully original new pattern in sterling—entails a whole new code of etiquette.

For though one wouldn't—for worlds—be caught peeping at the back of any other pattern, one may—one *should* look at the reverse side of Pine Tree.

It delights one's hostess. Therein lies part of her joy in her silver. For not only does the pine tree symbol on the reverse side of this pattern say "sterling"—unmistakably—but it permits the hostess to tell such a quaint old story.

"Long, long ago, when America was but a group of colonies, her first silver coin was to be minted. The Mintmaster sought a distinguishing mark for the new money.

"And thinking, sketching, he drew a pine tree—primitive and sturdy. That pine tree image came to be known throughout the colonies as the symbol of sterling on the Pine Tree shilling.

"Today, on this very modern silver, the pine tree image means just what it did, so long ago."

Confess . . . If you possessed Pine Tree, wouldn't you, too, be eager to have guests look at the back of *your* silver?

* * *

6 teaspoons in this smart new solid silver are but $11.—or a 26-piece "beginner's" set but $73.35. Matching hollow-ware is particularly distinctive.

* * *

What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with pieces and prices on each.

With it will come the PINE TREE booklet giving PINE TREE's charming history. Send 30c—a fraction of their actual cost—for both.

H. & G. 3-29

INTERNATIONAL SILVER CO., Meriden, Conn.

Enclosed is 30c—for which please send me "Correct Table Silver" and PINE TREE booklets.

Name_____

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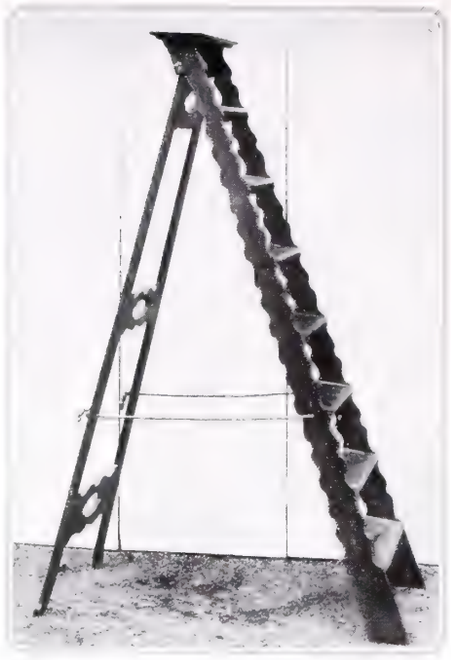


ROOKWOOD

Most beautiful of all gift-wares — and most appropriate to the Easter season. Spring tones in turquoise, green yellow, ivory and rose. See our exclusive distributor in your locality.

ROOKWOOD POTTERY

CINCINNATI, OHIO



Library stepladder in mahogany with rope molding along edge; 1765. The Hayden Co.

VERSATILE LIBRARY STEP

(Continued from page 111)

constructed, and unusually comfortable to sit in. The illustrations show it both as a chair and as a flight of library steps. This Regency type of chair was only one of many varieties that were made so that they could be turned into steps, when occasion demanded, and then turned back on their hinges to become chairs again.

Tables with a library step combination seem to have been a later development than the stools and chairs that could be transformed into ladders by a turn, a push or a pull, but by the end of the century their position was fully established. In fact, they were bound to achieve popularity, for had not the King ordered one?

Of one of the step-tables in *The Cabinetmaker and Upholsterer's Drawing Book*, Sheraton writes:—

"This design was taken from steps that have been made by Mr. Campbell, Upholsterer to the Prince of Wales. They were first made for the King and highly approved of by him, as every way answering the intended purpose. . . . The steps may be put up in half a minute, and the whole may be taken down and enclosed within the table frame in about the same time. The table, when enclosed, serves as a library table, and has a rising flap, supported by a horse, to write on. The size of the table is three feet t inches long, thirty-three inches hig and two feet one inch in widt When the steps are out, they ri thirty-three inches perpendicul from the top of the table fram and the whole height of the last st is five feet five perpendicular fro the ground. The perpendicul height of the hand-rail is three fe one inch above the last step; a observe, that on *g*, which is iro is fixed a small flap on which book may rest, so that a gentlema when he is looking at any book his library, may note down a pa sage from it without the trouble going down again."

Truly this was a marvelously hand as well as handsome, piece of furnitu that even those single ladies, wl slumbered in elliptic beds, might l pleased to make use of.

The architects and furniture-make of those days were wise in their ge eration. They designed bookcases a built-in bookshelves whose upper tie were too high to be reached by perso standing on the floor, and thereby th took away the temptation to ma junk repositories of the tops; at t same time, they were contrivin comely furniture accessories for t library whose ingenuity and style ha never been excelled.

A COLORFUL KITCHEN

(Continued from page 132)

have a certain relation to the crude shapes of pots and pans. And always must the requirements for cleanliness be a primary consideration. The kitchen must sacrifice to charm nothing of its efficiency even if it sheds something of its strictly hygienic surface appearance. The sophisticated Sheraton influence on elemental culinary surroundings would be as much out of place as would a Chauve-Sou motif introduced into a form drawing room. The intimate pleasu in homely tasks, the inviting ho pitality of alluring smells, the fee ing of cookery as more of joy and less of drudgery, the are the themes we try to translat in terms of the spectrum, into o kitchens today.

OXFORD

IN REED & BARTON STERLING



THE Oxford Design in Sterling Silver, by Reed & Barton, has proved to be a pattern of universal appeal.

A prominent society woman says of it: *"We are surfeited with the severely plain patterns. The Oxford Design is a happy medium between extreme simplicity and lavish ornamentation. It is pleasing and in good taste—a design that I am glad to have for my table."*

A decorator, who brings beauty into the finest homes, says of the Oxford Design: *"It is an ideal pattern for the tables of today."*

Jewelers, who supply Reed & Barton Sterling to discriminating purchasers, tell us that the Oxford Design meets a demand of public taste that no other present pattern meets. This design was inspired by the superb windows of Christchurch Cathedral at Oxford. It has the substantial weight, character, exquisite workmanship and enduring value typical of all Reed & Barton Sterling Silver.



Ask to see the Oxford Design, at your jeweler's.

Set of six	
DESSERT FORKS	$22.50
DESSERT KNIVES	21.00
TEA SPOONS . .	13.50

With stainless Mirrortele blades, new French shape.

REED & BARTON

TAUNTON, MASS. NEW YORK, N. Y.

REED & BARTON

TAUNTON, MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE



"Appeal effectively to the higher aesthetic tastes"—BECKWITH

LONG AGO people of unerring taste discovered that articles of adornment have an immense value in expressing personality in the home.

How true this is of the intriguing *Futura* designs in Roseville Pottery! In the few examples given here you can catch the modernistic beauty of Futura . . . the dashing lines . . . the fearless spirit that Roseville craftsmen have so artfully given them.

In this fascinating pottery, there is an exhilarating variety to select from. There are bowls, vases, candlesticks, wall-pockets, jardinieres, hanging baskets . . . scarcely any two alike . . . delightfully tinted in harmonies of blues, grays, tans, reds and greens.

Certainly Futura lends distinction . . . creates a decorative touch superb and uncommon. And so you will want to see these shapes. They will be shown to you at leading stores, where you can make a choice for yourself, or as unusual gifts.

The abundantly illustrated booklet, "Pottery", is yours for the asking. Write for a copy. You will find it interesting.

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY



Japanese pottery dish. 18th Century example of Pâte-sur-Pâte decoration. From the Boston Museum of Fine Art

PÂTE-SUR-PÂTE POTTERY

GARDNER TEALL

THE work of the potter can never be a hum-drum affair; there is always something of adventure in the researches of masters of the craft. The early Italian maiolica workers of Gubbio and of Deruta who sought or stumbled upon a way to produce their remarkably beautiful ruby lustres; Bernard Palissy, tense and despairing after many failures, at last opening his kilns to find them giving France the first enamelled faïence of distinction in French ceramic history; Johann Böttger, practicing alchemy, attracting the attention of Augustus II., Elector of Saxony (who hoped to wrest from him the secret of making gold, if ever Böttger should come upon it), happily discovering a way to produce porcelain of the Chinese sort, thus satisfying Augustus, and probably saving his own head—these are but a few of the instances in ceramic progress which show that the potter's art has not been attended in its development by monotony.

This romantic element has, I think, done much to make the collecting and the study of pottery and porcelain particularly appealing, aside from the fact that old china has always a decorative value, and then there is that about-to-be-usedness of its appearance which invests it, I fancy, with the same sort of intimacy we find in our association with old furniture. But there is one sort of porcelain which has been somewhat neglected by American collectors and that is the sort known as *pâte-sur-pâte*.

Pâte-sur-pâte porcelain deserves more attention than it appears at any time to have received. It is not a completely modern sort of decoration, for certain varieties of it were known to the Chinese and Japanese ceramicists some centuries back. In all probability its evolution was attended with failures as disheartening as Palissy's, its final perfection the result of a patience equal to his own combined with the application of the scientific discoveries in the ceramic art which came about in the Nineteenth Century.

Certainly the evolution of pâte-sur-pâte porcelain holds a romantic history of its own, although wrapped in obscurity in the early periods of its fabrication. As this form of decorated porcelain is by no means a common one, perhaps the story of its genre will quicken an interest in it and enable the lover of old china to recognize it, since, beautiful though the finer pieces may be, it does not immediately disclose its interest or give a complete hint of the ingenuity, art and skill which brings it into being. It is not, indeed, a fabric that makes the appeal to us which a beautiful piece of Wedgwood does. Frankly

(*Continued on page* 162)



Minton porcelain Pâte-sur-Pâte vases executed by Solon in the last quarter of 19th Century. The Pennsylvania Museum, Memorial Hall, Philadelphia

This HAND WROUGHT DESIGN

dapted from an old Crewel Embroidered Curtain of the late Seventeenth Century



INTO THIS splendid hand-made crewel has been wrought all the rich beauty, the royal dignity of the fine old crewel by which it was inspired—a XVII Century curtain hanging in the South Kensington museum in London.

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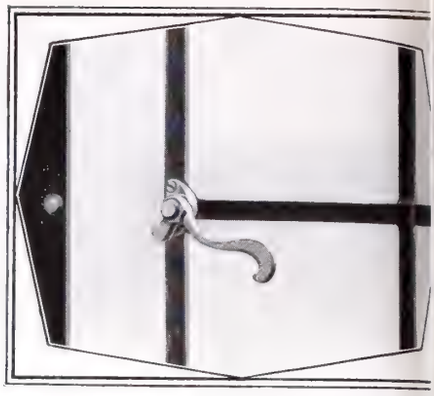
IN XVII CENTURY ENGLAND [illegible] *beautiful crewel work—striking embroidery—in bright twisted yarns.*

This splendid adaptation of an old embroidery is worked in brilliant [illegible] wool tapestry.

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The home of Mr. E. H. Younglove, Glencoe, Illinois, sh ing how the graceful lines of Lupton Casements add to appearance of the house. Architect, Mr. Rudolph Nedv Contractors, Murray and Sinclair.

An interior of Mr. Younglove's home. Lupton Casements hance the effect of gay chintz and the friendly atmospher the room.

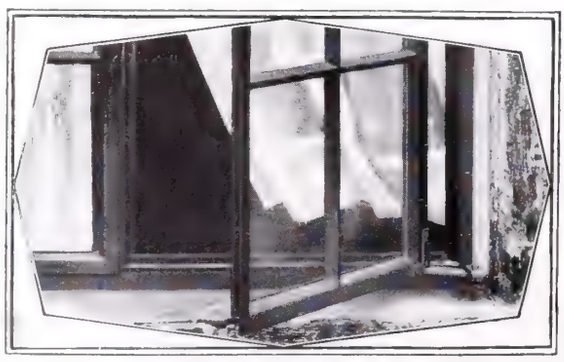
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At left. A close view of a Lupton Casement illustra how windows can be set at any angle to catch the prevai breeze.

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Excellent example of German 19th Century Berlin vase with handles and cover. Pâte-sur-Pâte panels, painted decoration

PÂTE-SUR-PÂTE POTTERY

(Continued from page 158)

nearly all pieces of even the finest pâte-sur-pâte porcelain, those of the 19th Century, usually leave us a bit cold at first. Then we come to develop a greater appreciation of its worth through understanding just what it is.

Pâte-sur-pâte is a sort of ceramic production whose name is derived from its peculiar method of decoration—"paste *(pâte)* on paste." The decoration has somewhat the effect of Wedgwood's cameo jasper ware, but it is highly glazed, infinitely more delicate and exhibits more subtlety in the modeling of the decoration. Upon grounds of one of two shades each of grey or green, or on a ground either of dark or of medium light brown, the design is carefully applied, a white paste being employed, thinly laid on in successive layers which process builds up the modeling of the design. This thin paste is applied with a brush, and numerous coatings are required to bring those parts that are in higher relief to the desired thickness. The decoration as it thus stands is somewhat rough and requires careful trimming, modeling and correcting, especially for obtaining rounded surfaces, such as the artist desires in figure work. This has to be accomplished with a sharp cutting tool and requires great judgment and skill. The relief decoration having been formed, the piece is placed in the kiln for a fi firing. This is done to weld togeth the body *(pâte)* and the superimpos *pâte* of the decoration. The firi brings the piece to a proper hardn to permit its being dipped in the glaz after which it is withdrawn and giv a final firing. This final firing is, course, the crux of the operatio More often than not the firing is u successful, and all the work th artist-craftsman has lavished upon with such care unhappily comes naught. In the first firing, so anxiou attended in consequence of this u certainty, the white paste of the de oration requires that precise degree heat which will fuse the paste to ju such an extent as will insure only thicker portions remaining white, t thinner portions, (draperies and t like), permitting the grey, green brown ground to be seen somewh faintly through the translucent transparent glazing. This gives pec liar delicacy to the relief, a beau quite its own and one not to be arriv at or imitated in any other mann One would not, for a moment, co fuse it with the sharp and clear defined decoration so characteristic a Wedgwood piece.

The pieces here illustrated by cou tesy of the Pennsylvania Museum, t

(Continued on page 164)



(Left) Chinese vase, Ch'ing Dynasty. (Right) 17th Century Chinese Ming-Ch'ing vase. Two examples of Chinese Pâte-sur-Pâte decoration. Courtesy Boston Museum of Fine Arts

Winter - - - Is Ruthless to Your Beauty

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Chinese celadon porcelain bottle in green decorated with white prunus branches, 18th Century Pâte-sur-Pâte porcelain

PÂTE-SUR-PÂTE POTTERY

(Continued from page 162)

British Museum, and the Metropolitan Museum of Art, and the Seventeenth Century Chinese and Eighteenth Century Japanese pieces (much simpler and elementary in type), but illustrated by courtesy of the Boston Museum of Fine Arts, present some suggestion of this difference between pâte-sur-pâte porcelain and the Wedgwood cameo relief decoration of Wedgwood jasper ware. But even our American museums have few examples of pâte-sur-pâte from European potteries. While there are a number of fine pieces in the collections of the Pennsylvania Museum, Fairmount Park, Philadelphia, I know of but one, at the moment of writing, in the collections of the Metropolitan Museum of Art. Fine pieces of pâte-sur-pâte are certainly rare enough, but at present it would seem, fortunately for the collector, that these linger in the more important antique shops rather than find sanctuary in our museums. And I may here suggest that the collector is not at all likely to come upon pate-sur-pâte imitation The exacting process of making the decorated porcelain does not invite attempts at the spurious.

The ancient Chinese experiments in applying slip decoration, and forming and shaping such with a cutting tool developed into what may be called pâte-sur-pâte decoration, although it never reached anything like the beauty and delicacy of the later European work, which is generally suggested by the term. The old Ming ware with their brown or old-gold ground decorated with color under-glaze relief, found a quite primitive variety of pâte-sur-pâte decoration.

M. Robert, at the head of the decoration department at Sèvres, appears to have been one of the first, if not the first to experiment with pâte-sur-pâte in porcelain decoration. He may have been inspired by the study of some Oriental piece. This was in the mid-19th Century. During the early experiments made with pâte-sur-pâ

(Continued on page 166)



Pâte-sur-Pâte plaque of Minton porcelain executed by Solon. In olive-green and white, 19th Century. Courtesy the British Museum

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YALE MARKED IS YALE MADE



Ewer and plateau done in Pâte-sur-Pâte. The body glazes are blue, ornament in gilt and enamels decorate both. Late 19th Century pieces

PÂTE-SUR-PÂTE POTTERY

(*Continued from page* 164)

at Sèvres, M. Regnault, the Director, was attracted by the work of a young artist, Marc Louis Solon, and invited him to Sèvres as a decorator. Solon was born at Montauban in 1835. He studied in the Atelier Lecoq. Developing a taste for etching and porcelain decoration, he produced various essays under the brush-name of Miles, selecting his own initials and joining them by vowels to form a good English name. In his student days Solon had been drawn less towards painting than towards the decorative arts. As he himself wrote, he felt drawn by natural disposition in this direction: "I was found," said he, "more often studying Greek vases and terra-cottas than pictures, and the Cluny Museum had to me as great an attraction as the Louvre."

Almost immediately after coming to Sèvres, Solon was selected by the discerning Regnault as one whose natural abilities might be particularly adapted to experiments in pâte-sur-pâte. Writing some thirty years ago of his art (*Magazine of Art*) Solon said: "Nothing could have pleased me more than to be asked to execute some figure subjects in these delicate and transparent reliefs. All facilities were afforded to the artists for the execution of their work; we were never limited to time or cost, and I may say that it was only from that moment that I began in earnest my art studies, as applied to decoration."

M. Solon's work in pâte-sur-pâte was first shown at the exhibition of the *Union Centrale des Arts appliqués a l'Industrie, Paris*—a series of plaques. Two years later a large pâte-sur-pâte vase by Solon was exhibited by the Sèvres manufactory at the International Exhibition, a work which was considered a triumph, both technically and artistically, in ceramic art, and one which brought fame to the artist. Unfortunately for Sèvres the outbreak of the Franco-Prussian War led Solon to seek employment in England. The invading army had driven the inhabitants of Sèvres out of their homes, and physical disability made it impossible for Solon to take active part in the defence of his native country. Therefore he crossed the Channel, hoping to find shelter a work with English potters.

Reaching Stoke-on-Trent, Solon w welcomed by the head of the Mint manufactory there, who gave h congenial occupation. This was fo tunate, for those first months of S lon's exile in a strange country we filled with loneliness and sorrow with aching heart he reflected upon t turn of events in France.

At Minton's Solon produced so remarkable work. There he was pe mitted to experiment with the pâ sur-pâte decoration, and encouraged every turn. This brought him comfo and happiness. When work of t genre was resumed by the artists of t Sèvres works, the term, pâte-sur-pâ was replaced by a newer one,—*pâ rapporté*, and again by *pâte d'applic tion* and other ones. However, at t Minton works pâte-sur-pâte continu to be the term employed for this s of porcelain. In describing his o work in the article quoted above, S lon said: "The Wedgwood jasp ware, for instance, although offerin likewise white reliefs on colour grounds, is . . . produced by m chanical means. Each part of a giv model is pressed separately in a plast mould, and subsequently stuck on t even surface of the piece to be de orated. It may be multiplied to an u limited number of copies; a caref workman is equal to the task. 'Pâ sur Pâte' bas-relief, on the contra is always an original; a repetition it could only be made by the art who has executed the first one. the Limoges enamels, sometimes me tioned as presenting some analogy, t difference is still better marked, f in this case effect is not obtained gradation of reliefs, but rather lights and shades. The dark tint the ground is taken advantage of form the shadows, and the white en mel comes into play, just as whi chalk intervenes in an effective dra ing on tinted paper." As Solon point out, pâte-sur-pâte decoration may executed upon any semi-vitrifiab body; but the material used for t relief decoration must invariably of the same nature as the body

(*Continued on page* 172)



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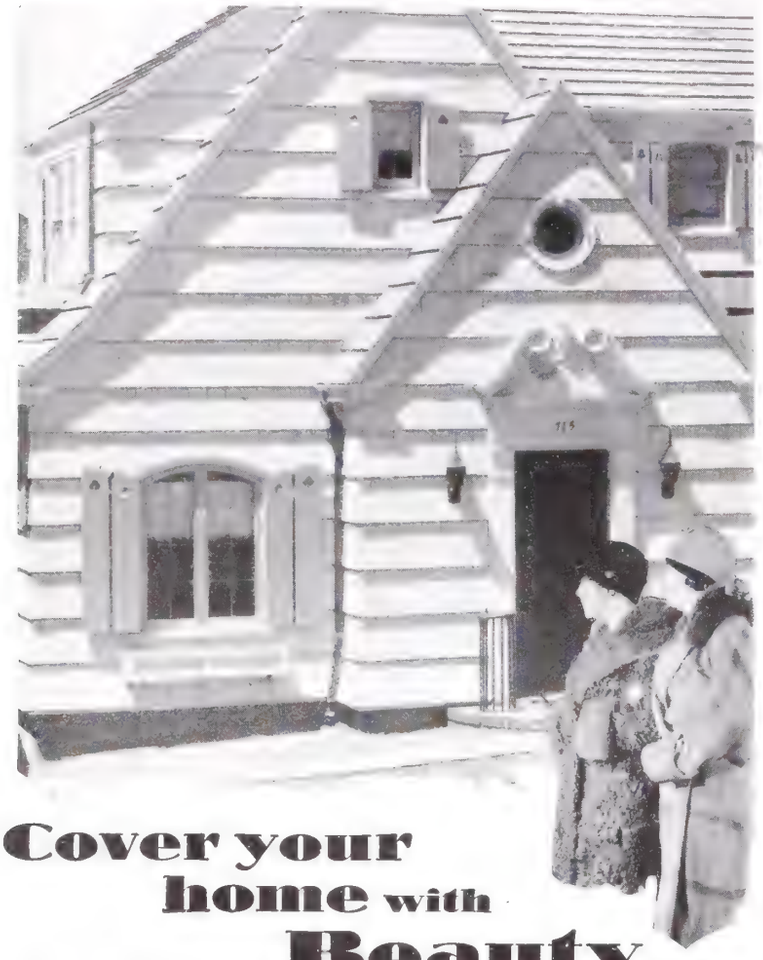
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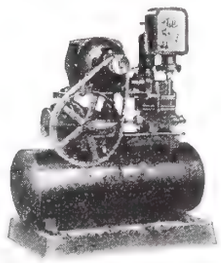
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When You Get a Delco Water System You've Got Something



HARMONIOUS BEAUTY WITH DINNER JACKET DIGNITY

OMEN in colorful evening gowns... men in black white... Russell's Pyro-Pearl handles against ed tablecloths... exquisitely colored chinaware flanked by sell's Pyro-Pearl Cutlery standing at attention... beautiful... ul... as correct as well tailored evening dress itself. Breakfast, lunch and dinner... gleaming blades and tines of stain- steel... sharp knives... *very* sharp... medium and smaller knives poons... salad forks... all Pyro-Pearl... all black and white.

Made only by Russell... only the Russell trademark identifies them. Colored handles, too... if you prefer... in green... in blue... in red... in ivory white... note the color chart... with its exact showing of the Russell colors.

Russell... cutlery makers for almost a century... leaders in quality ... and in styling too. Russell Cutlery is priced only slightly higher.

Write for a charming Russell booklet with its latest hints on correct table settings. We will gladly forward it without cost.

RUSSELL

GREEN RIVER CUTLERY

ANUFACTURED BY JOHN RUSSELL CUTLERY COMPANY . . . TURNERS FALLS, MASS.



These Bath Room Sets Complete the Harmony!

LOVELY COLORS that will never lose their fresh beauty*. . . a soft, thick nap that becomes fluffier each time laundered!

Ret-Rac Bath Room Sets are staunchly durable and include Bath Mat, Bath Rug, Seat and Stool Covers. They come in the most fascinating plain shades of blue, rose, lavender, green and gold, with or without borders in white or harmonizing colors. Tones that blend so delightfully with modern colored bath room tiling. And make an all-white bath room smart and colorful!

Ret-Rac Bath Room Sets may be obtained in several qualities at proportionate prices. All qualities are made in the above colors, and all are fully guaranteed against shrinking or fading.

Individual Rugs for Other Rooms

To add charm to the bedroom, sun porch or breakfast nook there are separate Ret-Rac rugs. These rugs have smart floral patterns or modernistic designs made in beautiful color combinations. They may be obtained in oblong or oval sizes in any length, and up to 9 feet in width. All the leading stores have them. If you have any difficulty securing them, write us.

As with the Bath Room Set, Individual Ret-Rac Rugs may also be obtained in the various qualities and in special sizes.

**Guarantee:*—These Sets and Rugs will not shrink, and the colors are guaranteed absolutely fast to boiling and the strongest sunlight.

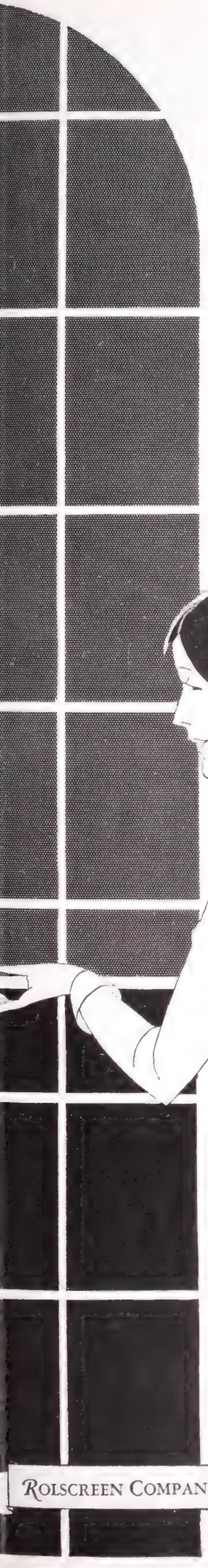


Even the Southern sun can't fade these rugs!

James McCutcheon & Company of New York placed two of these rugs in a window of their Palm Beach Shop. This window receives the rays of the Florida sun direct and reflected by the waters of Lake Worth. C. H. Sloane, the Manager of the shop writes:—

"... these mats which I have just taken from the window after one week's exposure to the sun, one-half fully exposed and the other half turned down, show absolutely no sign of fading. I congratulate you on the color fastness of these mats for this is certainly a supreme test."

CARTER BROTHERS ~ CHATTANOOGA, TENN



Window Screens Modernized!

Rolscreens TRADE MARK

—never taken down for storage
—roll up and down
—all metal construction
—built in with the windows

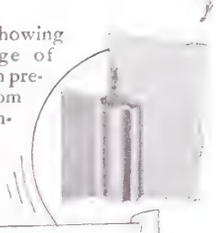
ROLSCREENS offer the home owner something more than clumsy protection from insects. These modern, all metal screens are in good taste harmonizing with architecturally beautiful windows.

They are scarcely visible having no awkward frames and the special electro-plated "AluminA" wire offers a clearer vision often passing unnoticed. There are many worthwhile features of these modern window screens that are never taken down for storage. They are built in with the windows to be forgotten as they continue to serve.

No doubt you, too, will want them in your home. Rolscreens are adaptable to any type of window.

Write for illustrated booklet for more about Rolscreens

A section through guide showing lug in selvedge of screen wire which prevents screen from sagging. A "non-sagging" feature found only in Rolscreens.



ROLSCREEN COMPANY, 232 Main Street, Pella, Iowa



"This is Our Battle Creek Health Room"

"We consider it the most important room in the house —just as important as our bathroom. It has done wonders for the family's health!"

HEALTH should come first. The success and happiness of your family depend on vigorous health. Worth knowing, then, that you can safeguard this most precious asset for no more than you would pay for a de luxe radio set.

What Price—Health?

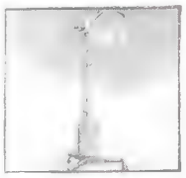
You can now equip a Battle Creek "Health Room" in your home for as low as $350.00. This room would include the world-famous Battle Creek Health Builder, the scientific appliance that combines massage and exercise, two tested health aids. For your wife, your children and yourself—the Battle Creek Health Builder provides just the exercise needed every day to keep you in splendid physical condition.

"Man-Made" Sunlight

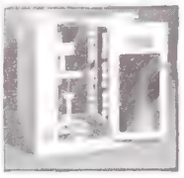
Your "Health Room" would also include the Battle Creek SunArc Bath, a light bath that provides pure "man-made" sunlight "at the snap of a switch". Sunlight is nature's greatest health aid. With the Battle Creek SunArc Bath, it is always available. For children, particularly, it will prove a wonderful means of promoting health, growth, and strong, vigorous bodies.



The famous Universal Home Model Battle Creek Health Builder.



The Battle Creek SunArc Bath, which provides pure sunlight—



The Battle Creek Electric Light Bath Cabinet. This bath is far superior to a Turkish or Russian bath.

© S. E. Co. 1929

A Luxurious "Health Bath"

The third appliance which can be added to your "Health Room" is the Battle Creek Electric Light Bath Cabinet. This luxurious equipment gives you a therapeutic light bath that is far superior to a Turkish or Russian bath. It is a tested means of reducing weight, relieving pain and combating many common maladies.

Write for Booklet

Let us send you booklets showing how easily you can equip your "Health Room" the Battle Creek way. Typical floor plans will be gladly supplied without cost. Battle Creek "Health Rooms" are designed to fit every home—every pocketbook. A moderate initial payment places a "Health Room" in your home. Write today for complete information.

Sanitarium Equipment Co.

Hall-AL-2302 Battle Creek, Mich.

Keep Fit The Battle Creek way



"Treasured Flavors" FOR TREASURED COOKS

OF course your cook is a jewel and your own dinners are so much better than the Browns. But even cooks who are jewels have their limitations. Here is an aid for your cook that will please her and (more important) surprise you and (more important, still) delight your family and guests,

This aid is a new kind of recipe book "Treasured Flavors." We should like to send it to you with our compliments. It contains many favorite recipes of famous chefs simplified for home use.

One of the secrets of these recipes is the addition of Guasti Cooking Sherry and other Guasti Cooking Aids. You can now *legally* obtain Guasti Cooking Sherry at leading grocers. It is the same fine Sherry that has made the name of Guasti famous for years—with just enough salt added to remove it from the beverage class, yet just enough to season foods for the average taste.

If your grocer cannot supply you, send his name with 50 cents to our nearest branch for a bottle of one of the Guasti Cooking Aids listed below—enough to prepare several meals. Please address Dept. 705.

♦ ♦ ♦

Italian Vineyard Co.
operating the largest vineyard under one ownership in the world. Established 1883

Los Angeles, Calif. 1248 Palmetto St.
New York 11 Hubert St.
Chicago 900 W. Kinzie St.
New Orleans 628 Godchaux Bldg.

Guasti
(PRONOUNCED GWAH-STEE)
COOKING SHERRY
••(SALTED)••
Permit No. L. A. Cal. H10033

Dept. 705 The Guasti Cooking Aids
SALTED . . . For Roasts, Soups, Sauces
☐ Guasti Cooking Sherry ☐ Guasti Sauce a la Bordelaise
☐ Guasti Sauce a la Berny ☐ Guasti Sauce a la Newberg
SWEET . . . For Fruit Cocktails, Puddings, Desserts
☐ Guasti Sweet Sherry Flavoring
☐ Guasti Sweet Port Flavoring
☐ Guasti Sweet Sauterne Flavoring
(Send 50 cents for each bottle ordered. Postpaid)



HOSPITALITY

A cocktail . . . a fizz . . . or a cordial . . . is the keynote of congeniality—and the modern host and hostess are not departing, in this respect, from time-honoured traditions.

The engaging, imported bottled goods in the above photograph taste just as fine as they look. Nuyens' Grenadine is a perfect blending of French fruit juices—pomegranate predominating. Holloway's London Dry . . . a distilled product from Old England . . . full-flavoured famous Holloway minus only the alcohol. Cederlund's Caloric . . . this famous punch (bacardi flavour) from Scandinavia has been reproduced without alcohol as a delectable flavour to cocktails and mixed drinks. Three prize-winners . . . sold separately or in combination.

THE DRY MARTINI

THE DEMI-VIRGIN

"Jin" FIZZ

CLOVER LEAF COCKTAIL

ALEXANDER COCKTAIL

THESE blue-ribbon recipes are very popular. A little ingenuity can produce extraordinary restoration. "Cordial Cocktail Confidences" (our book of famous recipes) may be had for the asking. The bottled goods below will help you in your quest for "Congeniality."

THE CALORIC COCKTAIL

B. B. Dorf & Co.
217 Park Avenue
New York City

Please send me (express collect) direct ☐ or to me through my grocer ☐
(Your grocer's name)
the items checked below; enclosed find my check for $

☐ The CALAIS-DOVER PACKET
as above illustrated, consisting of:
1 Nuyens' Grenadine (25 oz.)
1 Holloway's London Dry (26 oz.)
1 Cederlund's Caloric Punch (26 oz.)
specially priced at $5.00 for the assortment.

Also send ☐ The Dorf OASIS ASSORTMENT . . . $10.00 a case containing the seven non-alcoholic beverages listed below.

HOLLOWAY'S LONDON DRY $2.00 ea. 26 oz. bot. 3 for $5.50
NUYENS' GRENADINE $1.50 ea. 26 oz. bot. 3 for $4.00
CREME DE CACAO $2.00 ea. 25 oz. bot. 3 for $5.50
CREME DE MENTHE, green $1.[illegible] ea. 17 oz. bot. 3 for $[illegible]
CEDERLUND'S CALORIC $2.00 ea. 26 oz. (bacardi flavour) 3 for $5.50
NUYENS' APRICOTELLE $2.00 ea. 25 oz. bot. 3 for $5.50
NUYENS' FRENCH VERMOUTH (*Dry*) $1.75 ea. 30 oz. bot. 3 for $4.50
Make up your own combination in order if our suggestions do not meet your requirements.

NAME .....

SHIPPING DIRECTIONS .....



BRAN BISCUITS—*Crisp, tasty wafers with wholesome roughness that puts an edge to the appetite. Fine for children to nibble on.*

Roughage!

Nutrition experts at Battle Creek have prepared appetizing foods that assure plenty of roughage. Bran has been blended with luscious figs and enriched with yeast extract. A delicious all wheat porridge supplies ample bulk. Crunchy tidbits of ready-to-serve cereal make bran a treat. Sanitarium Bran Bisemi is an important addition to the dietary. *These delicious wafers are a wholesome, vitalizing food as well as a natural laxative.* Use in Vegas at the famous Battle Creek Sanitarium. Ask for them at your Health Food Center. Write for "Healthful Living" a 64-page illustrated booklet describing with recipes the Battle Creek Diet System. The BATTLE CREEK FOOD COMPANY, Dept. 163 Battle Creek, Michigan.

BATTLE CREEK SANITARIUM HEALTH FOODS
for Everybody

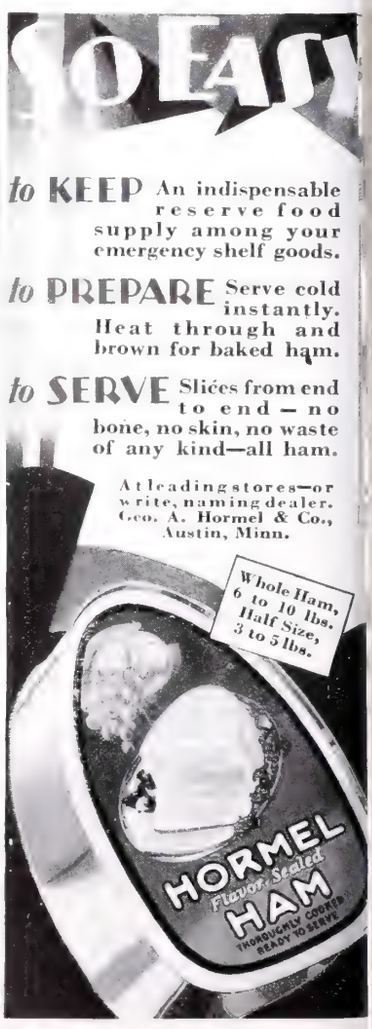
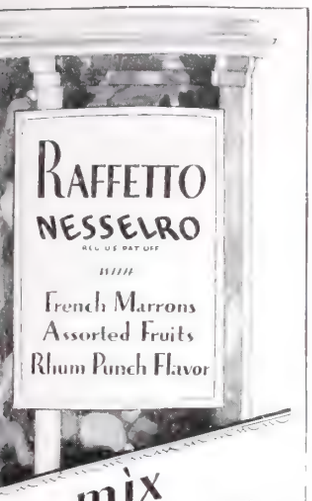


Table Delicacies for House & Garden Readers



mix
grandeur
nto plain ice cream

ir Raffetto's NESSELRO into
e cream for a correct banquet
esselrode Pudding or spoon over
undaes and frozen desserts for
e exquisite flavors of fifth Fifth
d biscuit tortoni. These superb
affetto fruits, marrons and
mini punch below—in an argosy
dreams instead of the simple
ass jar. Ready to use at your
aler's. Or, by mail, 75 cents for
-ounce jar, enough for two
rties.

G.B. RAFFETTO, INC.
2 West 13th St., New York, N. Y.

HERRING
MÈRE MICHEL

One of the many imported fish specialities, typical of the table luxuries approved by the Sherry kitchens . . . now available over the counter through this new Sherry service

$1.00 per glass jar . . . $11.50 per dozen

Mail orders filled

Louis Sherry

TABLE DELICACIES SHOP . . . Madison Avenue and 62nd Street, New York

WINE JELLIES



GUASTI

—to intrigue the palates of discriminating bon vivants

Never have you tasted such delicious jellies. Full flavored with the rare and enticing mellowness of a famous old vintage. In five captivating flavors made from Burgundy, Sherry, Sauterne Muscatel, or Port wine with fruit pectin. Delicious with the meat course or dessert. Four 8-oz. jars packed in a handsome redwood box sent anywhere, postpaid, $2.50.

If your dealer cannot supply you, write to Department [illegible]

Italian Vineyard Co.

Operating the largest vineyard in the world. Established 1881.
1248 PALMETTO ST.
LOS ANGELES, CALIF.
giving name and address of your dealer.
(Permit No. L. A. Cal. H. 10033)



Begin the day *right* . . .
. . Sunshine, pure water, wholesome food . . .
Drink
POLAND WATER
morning, noon and night . . .
for health

"Most little Pigs go to Market



But the
Best little Pigs go to Jones"
to make
JONES
DAIRY FARM
SAUSAGE
HAMS & BACON

JONES Dairy Farm Products are GOOD, not only because of the choice young pork from which they are made, but also because of the painstaking care used in their making and the personal supervision given by the Jones Family.

Jones Dairy Farm Sausage . . . Choice cuts of young pork, pure spices, nothing else . . . Shipped fresh daily.

Jones Dairy Farm Hams and Bacon . . . Mildly cured and leisurely smoked with real hickory logs.

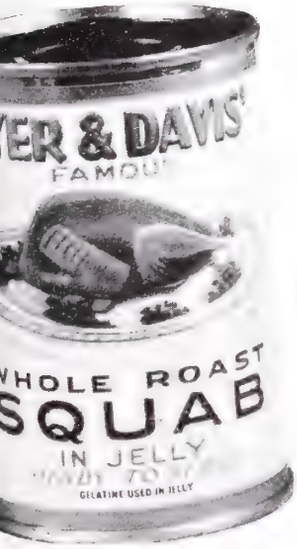
If your neighborhood dealer does not supply you write us. *We solicit direct inquiries.*

JONES DAIRY FARM
FORT ATKINSON, WIS.



THE JONES FARMSTEAD

his name



guarantees

world's finest squabs scientifically
l, fed, refrigerated and packed on
world's largest squab farm.
dy to serve either hot or cold."
25 at your dealer's or by parcel
.)

nd for Squab Sampler

wo of each of Dyer & Davis' prod-
s (A) Whole Roast Squab in
, (B) Pâte de Luxe, a delicious
ab paste with a most appealing
our, for sandwiches, appetizers and
s d'œuvres. Send express collect
$3.25, prepaid, $3.75.

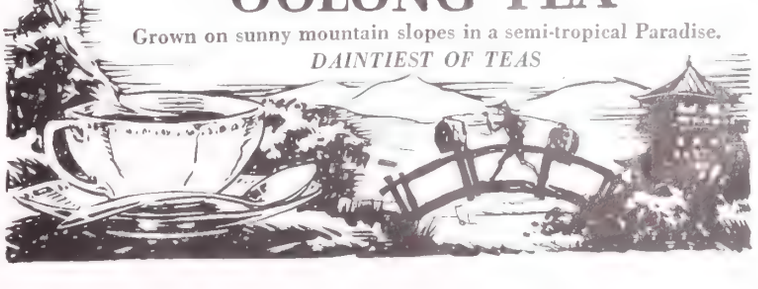
DYER & DAVIS
NEWFIELD, N. J.

From far-away Formosa

southernmost Isle of the Flowery Kingdom, comes tea famous for rare fragrance and delicate flavor—

FORMOSA
OOLONG TEA

Grown on sunny mountain slopes in a semi-tropical Paradise.
DAINTIEST OF TEAS





triumph
à la split second

From a gay tin come Caviarettes, diamond-shape "raised edge" biscuit-crisps for serving "appetizing bites" — caviar, and also paté, meat tidbits, hors d'œuvres. Neutral flavored.

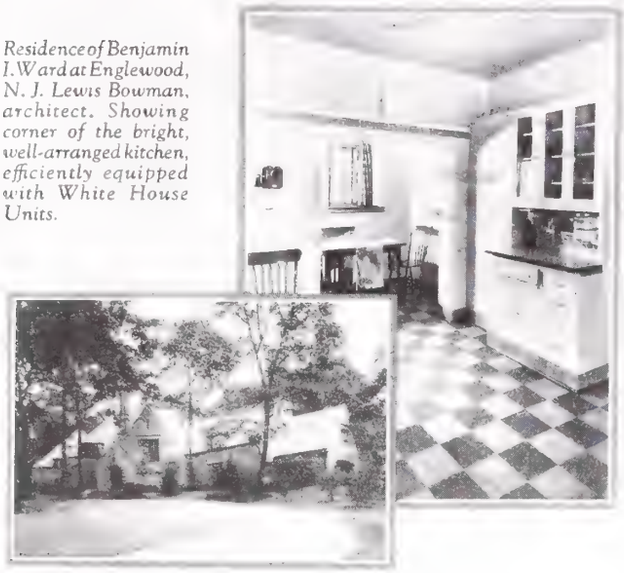
Fie on fussy preparation!

CAVIARETTE
Reg. U.S. Pat. Off.

At most high grade shops. If you do not locate Caviarette [illegible] dealer [illegible] 90 cents to House & Garden, Greenwich, Conn., and a [illegible] will be [illegible] to you postpaid. [illegible] tins $2.25. The lot of [illegible]

Meyer & Lange, 434 Greenwich St., New York City
"Au Gourmet" Caviar "Grand Duke" Caviar

Attractive Kitchens



Residence of Benjamin I. Ward at Englewood, N. J. Lewis Bowman, architect. Showing corner of the bright, well-arranged kitchen, efficiently equipped with White House Units.

Well-known homes the country over have kitchens completely equipped with White House Units. The cost is only a trifle more than that of old-fashioned wood installations — and the saving on replacement makes the White House kitchen an exceedingly profitable investment.

White House Units— made entirely of *Steel* — are fire resisting, moisture proof and germ proof. Three coats of baked enamel make them sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining standard units.

and Pantries



White House pantry in the residence of J. V. Heyniger at Corning, N. Y. Howard L. Greenley, architect.

Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in White House installations. Furnished in white or color.

The WHITE HOUSE Line
made of Steel!

JANES & KIRTLAND, INC.

Established 1840

101 Park Avenue New York City

PÂTE-SUR-PÂTE POTTERY

(*Continued from page 166*)

the piece. The fineness of the material permits it to receive a very high polish, which enhances the cameo-like beauty of pâte-sur-pâte porcelain.

While I have spoken of "bas-relief," and have quoted the term in Solon's words, this pâte-sur-pâte relief is, in fact, only slightly raised above the ground. It cannot take on the shadows of a higher relief, nor can it derive its relief effects after the manner of a Limoges enamel. The effects peculiar to itself depend on the manipulation of the slip, with fusibility in mind, and also with bearing in mind the action of the addition of the thick overglaze. It may easily be seen that the process presents great difficulti and requires both art and a high de gree of technical skill. Indeed, a though porcelain manufactories i various countries have been successfu with pâte-sur-pâte, the expense attend ing its production has always been to great, and must always be so to per mit its competing with other fine por celain pieces which more immediately perhaps, attract the eye of buyers. Stil the collector will at once recogniz the importance of such pieces in th history of ceramics, and to him piece of pâte-sur-pâte signed, per chance, by Marc Louis Solon wil be a treasure worth striving to obtain

JEWELS OF THE GARDEN

(*Continued from page 86*)

on the water. If you are unable to get the manure you may use about a peck of bone meal to each root, mixing it well into the soil. This is not as good as the manure but it will do.

After putting in the soil mixture and filling to a depth just one foot below the water line, you are ready to plant the Lily roots. They are simple to plant—just stick them in the ground and the job is done. After planting the roots you should cover the soil with an inch or two of clean sand to make it look well. Then fill with water, put in a half-dozen goldfish to eat the mosquito larvae, and you will not have any trouble with the water becoming stagnant.

You will find when you look over the catalogs of the Waterlily growers that there are two general classes, the hardy and the tender. None of them, though, will stand having their roots frozen. There are many varieties to select from and you will want to try the different ones from year to year. The hardy ones may be kept over winter in the ordinary cold cellar where they will not freeze; they should be kept slightly moist and about a month before it is time to plant them they may be brought out into the warmer part of the cellar where they will start growth. Each year they should be divided, as the roots are inclined to choke themselves and they will bloom better if the root mass is not too large.

The tender or tropical varieties are not so easily carried over the winter, for they must be kept growing. I you can arrange with a local floris to take care of them for you that i the best way, but most people get new plants each year.

The care of the Lilies in the growing season is almost nothing. Keep the pool filled with water, and if th leaves become too thick pull them out. Some seasons you may be trouble with small insects eating the leave but they may be washed off into th water by spraying with the hose an there the goldfish soon dispose of them

One important thing is to conside the surroundings of the pool. Th edges should be so concealed wit rocks that the concrete may not be see at all. This will take careful planning but you can do it and the effect wil be so much better. There are many plants that are suitable for planting around and near the pool; whethe you want tall or low growing thing will depend on the location. Be careful not to over-plant. The beauty o the pool is in the bloom of the Lilie and the mirror surface of the water A sheltered seat nearby where you may sit and watch the interesting life in and around the pool will add greatly to the enjoyment it provides.

There are many interesting things in a garden, but if you have a poo you will find that your friends and yourself will consider it the real point of interest. Again and again they will return to it. From midsummer till freezing weather it will be the focal point of interest in the whole garden.



Coming–MILK for 365 *tomorrows!*



Keep each day's supply fresher in a new refrigerator . . . the Gibson

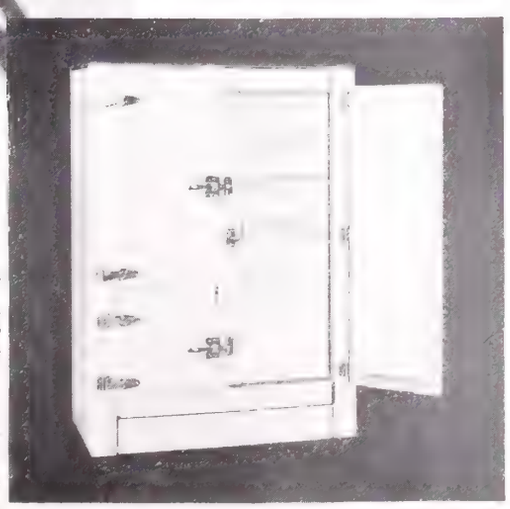
The heat that spoils milk can't get inside a Gibson The walls are insulated with corkboard—recognized as the best insulation made. As you swing the doors shut they lock automatically and air-tight. Gibson's patented, one-piece, cast-aluminum trap keeps warm air from coming through the drain. Most efficient. Non-rusting. Unbreakable.

Sanitation is always assured in the Gibson—The seamless, all-porcelain interior with rounded corners is easy to clean. No place for dirt to hide. The *flat* metal shelves, exclusive to Gibson, never rust. You can slide small dishes across them without tipping their contents.

Manufacturers of electrical refrigerating units approve the corkboard insulated Gibson—Many Gibson models come equipped for quick and easy installation of electrical appliances. See the new line of Gibsons built expressly for electrical or gas refrigeration units. A compartment at the base can be used to house your unit or as a storage place for vegetables.

All sizes, styles and prices—The Gibson is sold everywhere. Beautiful cabinets to choose from—dazzling white all-porcelain exteriors, oak-finished ash cabinets and snow-white enameled all-steel refrigerators. Priced to suit your purse. Send the coupon for a free copy of "It's Time to Get a Gibson." Gibson Refrigerator Co., Greenville, Mich.

Gibson
REFRIGERATOR



s little as $45 you can fine Gibson—corkboard ted and porcelain lined. *wed by "Good House-ng," "Modern Priscilla," "Delineator." Other Gib-s from $20 to $750.*

ON REFRIGERATOR CO.
ville, Mich.
ase send me a free copy 's Time to Get a Gibson." tell me the nearest city Gibsons are sold.

Name

Address



COOKS WITH THE GAS TURNED OFF

"A perfectly logical and scientifically correct principle"

. . . SAID DR. DE FOREST

THE operating principle and heavily insulated structure of a Chambers Gas Range provide certain definite and desirable results. Under average conditions, gas bills are cut in two.

Then there is the notable convenience; also a considerable saving in the housewife's time since the cooking is almost automatic and requires no watching.

Set the Autostat and light the gas. The gas will shut off automatically. Cooking will continue with the gas *completely* turned off.

Foods so cooked are never underdone nor scorched. The flavors and natural juices, as well as the health-building food elements, are retained.

The Chambers has been referred to as "the most luxurious, also the most economical, gas range in the world." It more than pays its way in savings and conveniences. Just as the proud scientist values his precise laboratory apparatus, so does the modern housewife value the Chambers.

There is but one authorized Chambers dealer in any city—usually the leading range store. This store can demonstrate our claims, or we will be pleased to mail you additional information and prices.

The CHAMBERS MANUFACTURING CO.
603 Columbus Park *Shelbyville, Indiana*



Dr. L. de Forest, "the

and Thermodome has

we ever try to cook with

the guess out of cooking.



Chambers
AUTOSTAT GAS RANGE



SAVAGE
HEALTH MOTOR
EXERCISER AND REDUCER

Patents applied for by J. G. DeRemer

NOW, in addition to the original Savage Model A health motor, the first portable exerciser and reducer, sold at $122.50,* Savage introduces the new popular Model B . . . a compact, sturdy, quiet running, good-looking brother of the Model A, priced at only $83.50*.

The new Savage can also be used on desk or table, or at small extra cost can be mounted on the Savage adjustable stand. It is finished in Baltimore Grey and nickel, is equipped with both wide and narrow oscillator belt and has variable stroke control for mild surface, or deep tissue massage and manipulation.

The best stores will demonstrate the Savage Line to you. If your favorite store can not do so, we will gladly give you the name of a nearby dealer. But by all means, write now for the interesting story of mechanical massage for exercising and reducing, and full details of Savage Health Motors for family and institutional use.

*Prices given are East of the Mississippi

SAVAGE PRODUCTS DISTRIBUTING CORPORATION
Dept H., Utica, N. Y.
Subsidiary of Savage Arms Corporation
Makers of the famous Savage-Stevens Sporting Arms, the Savage Wringerless Washer and Savage All Electric Ironing Machine.

SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Dept. H., Utica, N.Y.
I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

Name .....

Street .....

City ..... State .....

APPLE ORCHARD SUCCES

MAURICE G. KAINS

WHEN choosing varieties for the home Apple orchard the first consideration should be the purpose for which each variety is to be grown. Therefore the primary choice should be among varieties best adapted to dessert, secondarily among those used for cooking, making pie, sauce, jelly, jam, etc. It should be borne in mind that certain varieties are outstandingly fitted for one special purpose; for instance, Tompkins King, though good to eat raw is the finest of all baking varieties; Rhode Island Greening is the *ne plus ultra* of pie makers; Gravenstein leads for making applesauce; the two Newtown Pippins are equally notable for cooking and dessert; whereas such fine-grained, delicate flavored sorts as Wagener, Primate, MacIntosh and Fameuse, while at the top of the list as dessert fruits, are worthless for cooking, though Fameuse is notable for its wonderful jelly.

Having recognized the special adaptations of varieties, the next points to consider should be the season of ripening and the duration of the fruit in prime condition under ordinary home methods of storing. Some varieties such as Early Joe and Early Strawberry, which ripen very early, are so perishable that as ordinarily handled they are unfit for food after having been gathered a week or two. Their season in most cases is also only two or three weeks. Others such as Yellow Newtown must be gathered long before they are ripe because frost will destroy them if they are left on the trees till ripe. They must be sorted for weeks and sometimes even months before they finally become soft enough to be eaten raw with any pleasure.

FOR EARLY AUTUMN

Varieties that ripen during a long period, especially those classed as summer and early autumn kinds, are better adapted to home use than those which have only a short period of ripening, because a smaller number of trees will be needed to supply the family. Except for the reason next noted, therefore (as to duplicate trees) one tree each of two varieties in the summer and the early autumn groups should be enough for the ordinary sized home orchard—the half-acre area we are considering. Among the late autumn and early winter varieties, two trees each of three kinds or three trees each of two kinds—eighteen trees in all—should make an orchard capable of yielding sufficient fruit for the table of an ordinary sized family from late July until late May or even June of the following year, after the trees begin to bear well.

Among good sweet varieties are Sweet Bough, Golden Sweet, Sweet Winesap (or Henrick Sweet), Munson Sweet, Lady Sweet, Bailey Sweet and Tolman Sweet. If one is addicted to sweet Apples and has the space for all of these he may have an unbroken sweet succession from August until April.

Of the dessert varieties probably the best are Benoni, Primate, Chenango, St. Lawrence, Fall Pippin, Fameuse, Mother, Cox Orange, MacIntosh, Sops-of-Wine, Red June, Porte Early Strawberry, Williams Red a Wealthy. These should furnish fr from late July until October November. Later than that are Nort ern Spy, Hubbardston, Delicious, Su ton, Wagener, Spitzenburg, Gold Russet, Newtown, Tompkins Kin Ribston Pippin, Roxbury and Pomm Grise.

Where one has space for plantir cooking Apples the season from mi summer until late spring may inclu Early Harvest, Yellow Transparer Oldenburg, Maiden Blush, Grave stein, Fall Pippin, Collamer (a r "sport" of Twenty Ounce), Yello Belleflower, Tompkins King, Rho Island Greening, Northern Spy, Bal win, Winesap and Newtown. Some these Apples are mentioned also in t dessert list. They are equally goc for cooking and for dessert.

CONCERNING DUPLICATE

A word as to what have been r ferred to as "duplicates". Everyor is familiar with the expressions "o years" and "full years", but exce among fruit growers the reasons fc these are not understood. The mai cause of these phenomena is the pec liar way in which the blossoms ar therefore the fruits are borne. I Apples and Pears there is an alterna tion of blossoms and branch buds. I these two species of fruits little twi called fruit spurs are developed a time when the trees reach certai ages, depending mainly upon the pa ticular variety as discussed below.

When a spur is sufficiently supplie with food a round plump "cluste bud" is formed at the end and th becomes a cluster of blossoms an leaves. In due time one or more c the blossoms may become a frui As this fruit is developed at the t of the spur no further growth ca occur in that direction. So a pointe bud is formed at one side of the spu The following spring this bud no mally develops into a stubby side spu which usually grows only a fractio of an inch and ends in a round, plum cluster bud. Thus there is alternatio of cluster or fruit buds and branc or wood buds. Where the blosso buds on all the spurs on a tree develo into fruit during one year the tre will ordinarily bear no fruit the fol lowing season, and where the whol orchard does this thing there will b abundance of fruit (a "full year") on year; none the next (an "off year").

This characteristic is much less pro nounced in summer and early fal varieties of Apples and Pears becaus the trees seem to have sufficier time to develop blossom buds betwee the ripening of the fruit and the clos of the season. Especially is this the cas where the orchard is well cared fo and the trees properly supplied wit moisture and plant food.

Herein lies the advantage in th home orchard of having duplicat trees—that is, two trees of a variet One tree may be encouraged to bea its crop in an "odd" year, the oth in the "even" year.

(*Continued on page* 178)

MODERN LIVING CONDITIONS



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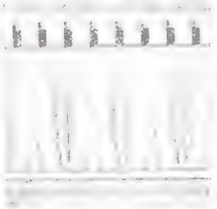
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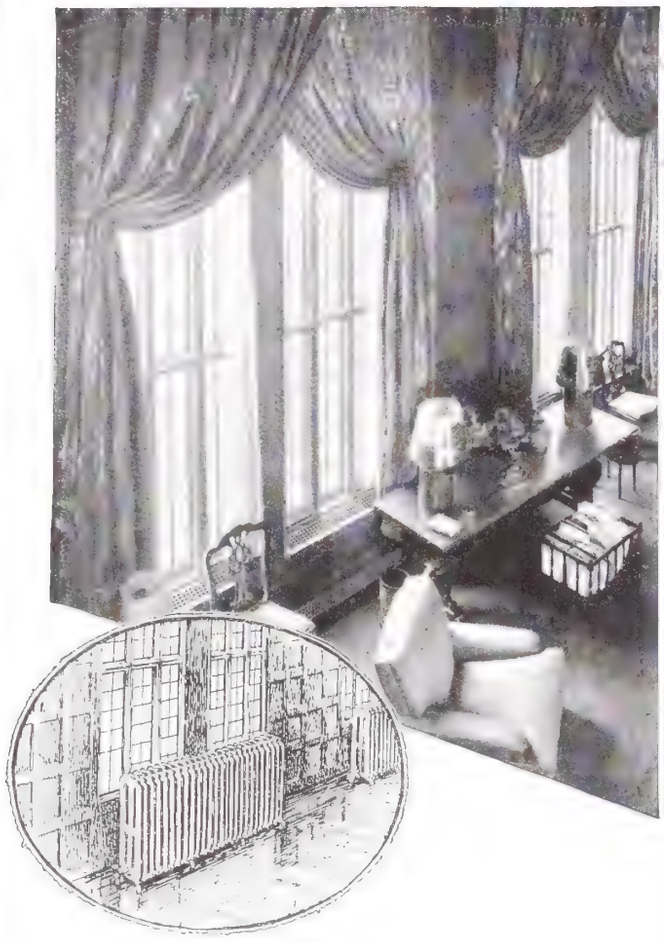
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APPLE ORCHARD SUCCES

(*Continued from page* 174)

In the case of late fall and winter varieties the off and full year proclivity may be prevented or modified in two easily applied ways. The first is to pinch off all the flowers on the young fruits from at least half the spurs. The other half will bear fruit that year and the half deprived of flowers or fruits will produce blossom buds for the succeeding season. A little annual attention to this pinching during the first two, three or four years after the trees begin to bear will tend to fix annual bearing of moderate crops as a character of the tree.

Two other things that will help this habit are liberal feeding of the trees and thinning out the fruit when about half grown. In this work the aim should be to remove all the gnarly, wormy and diseased specimens, then to reduce the number of Apples until those that remain will not be closer than six inches apart when fully mature. Nothing that can be done to or for the growing will produce such striking improvements in the quality, size and appearance of the natural fruit as the removal of twenty-five to seventy-five percent of the specimens of a liberal set. When the set is small the removal of the defective specimens will never make good fruit and they demand more or less plant food that the trees could otherwise utilize to better advantage. It can be conserved in order to form fruit buds for the following year.

The argument for thinning is that when the 100 percent of plant food that would normally develop 100 percent of the crop is diverted to develop only fifty percent of the crop (the other fifty percent being removed) this remaining fifty percent develops greater size, finer texture, higher flavor and more attractive color; in short, is worth more from the standpoints of appearance and edibility. But it also gets rid of the specimens that would never be anything but culls, and because it saves plant food it tends to prevent the trees from bearing too much fruit in one year and little or nothing the next.

A FALSE IDEA

Many people are reluctant to plant Apple trees because they have been led to believe that this fruit is slow to come into bearing. It is a great pity that such half-baked ideas should be so hard to correct in the public mind. They are too general; for while it is true that some varieties are slow to reach bearing age yet there are others that are almost astonishingly quick.

In order to be able to speak authoritatively on the matter, the State Agricultural Experiment Station at Geneva some years ago planted trees of a large number of Apple varieties, made specific notes of the times when they began to bear, and at the end of the ninth year published its findings. These may be summarized as follows:

During the second year three varieties had started to bear. In the third year three others, in the fourth thirteen others, in the fifth seventeen others. This makes a total of thirty-six out of fifty-seven varieties (practically two-thirds) that had begun to yield within five years. During sixth no other varieties began; in seventh two, in the eighth four, in ninth thirteen. At that time there only two varieties that had not borne even one apple.

Now it happens that among thirty-six precocious varieties we some of special merit, either dessert, culinary purposes or b (Summer) Primate, Oldenbu Williams Favorite, Early Har Maiden Blush, Yellow Transpa Red Astrachan; (Autumn) Fam Pomme Grise, Twenty Ounce, V ener; (Winter) Rhode Island Gr ing, Tompkins King, Green Newto Winesap, Rome.

While the above data shows some varieties reported on were to begin bearing, yet the time requ under ordinary management can greatly shortened under judic methods, especially by restri pruning (the removal of no m branches or twigs than will in good formation of the main limbs branches)—really a form of train rather than pruning as it is c monly understood.

PLANT FOOD

Equally important is the libl supply of moisture and plant foo the soil. The former may be m tained largely by plowing cover crops, those "green manu which as they decay act like spo taking up water during wet times giving it off slowly during periods. The saving of moisture in soil may also be enhanced by shal cultivation of the surface an inch or t from spring until midsummer; when this is kept loose it acts lik blanket and though it may ap powdery yet just below the surf it holds back the moisture as may seen by scraping away a little of immediate surface. The moist ea shows as a darker layer below dusty surface.

One of the greatest mistakes amateur can make is to buy w certain nurserymen call bearing trees. In reality these are proba old enough to bear; in fact, some them may have fruit spurs or e have actually borne a few fruits the nursery row. But I have yet learn of a single case where the bu of such trees did not rue his purch In every case that has come under notice most of the trees died the sa year as set out and the others el out a miserable, fruitless existence

Some years ago one of my clie against my arguments to the c trary, insisted on planting five la trees—one Peach, a Pear, a Sw Cherry and two Apples—for a to of $130. The Pear tree was so afflic with blight that I condemned it it was removed but not replaced. T Peach bloomed and leafed out, died before midsummer. The Che died the following winter. B Apple trees still exist, but several the one-year and two-year t which were planted at the same ti grew sturdily and began to b only three years after being set

(*Continued on page* 180)



e's

rage Unprotected en Tears Out . . .

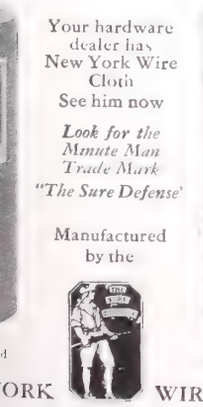
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French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

French Line Officers and Stewards Converse in English

APPLE ORCHARD SUCCES

(*Continued from page* 178)

The reasons why "bearing age" trees fail are: First, it is impossible to dig them up without losing practically all the feeding roots—those little fibres a yard or more from the base of the trunk. With these cut off the stumps of the roots that remain—perhaps ten or fifteen percent of the total—are unable to absorb the moisture necessary to supply the top. Herein the nurseryman is certainly to blame. He sells a tree which is quite incapable of readjusting itself to life.

Second, such trees are almost invariably planted just as received from the nursery—no pruning back of the top. In other words the buyer is trying to compel ten to fifteen percent of root to supply 100 percent of top with all the water needed to form leaves, twigs, etc. It can't be done.

Apart from the folly of buying too large or too old trees, much of the disappointment and loss which amateurs experience could be avoided by judicious selection of young nursery stock. Points to insist that the nurseryman shall observe are: Trees true to name, in good health and vigor, mature but fully dormant when dug, plump when delivered, straight, well rooted and in one-year stock without branches, in two-year stock with the branches scattered up and down the trunk—not in a small cluster only a few branches apart.

FOOD PRECAUTIONS

Should the stock be delayed in shipment so that it arrives in shriveled condition insist upon a bad order receipt from the transportation company. Send this with a report direct to the nurseryman so he may take the matter up with the transportation company. If the stock is not so seriously shriveled as to be almost brittle it may be saved as follows:

Plunge it full depth in a pond or a stream and let it soak for a couple of days before planting, or bury it (roots, trunks and part of the tops) in wet ground for a week or ten days. Either of these methods will save many trees and prevent losses due to dry soil and dry winds, plus the very enfeebled condition of the shriveled plants.

Whenever possible always order stock for delivery in the autumn but insist that the leaves shall have fallen off naturally before the trees are dug. They must not be cut or stripped off. When they fall off the tree is "ripe" and able to meet winter conditions; when stripped off it is not, and is almost sure to be killed.

The chief advantages of buying stock in the fall are that one is then much more likely to get the varieties he wants, the nurserymen not having depleted their stock as in spring. But there are other advantages. In the fall planting may be done at a time when other work is usually not pressing. Trees so planted are ready to begin root and top formations often long before spring-ordered stock arrives, a point that means a great deal in the general development of the early fruitfulness of the tree.

But supposing that planting cannot be undertaken in the autumn, there are still the advantages of having a of the desired varieties on hand for planting the moment condi become favorable in the spring. one can store trees successfully winter. All that is necessary is t the plants down obliquely and roots and two-thirds or three-qua of the trunks and branches with in a dry knoll and to permit no s or other litter to remain near then mice to build nests in. Mice eat t and the bark of trees so it is to take measures to prevent their ing up residence nearby.

As to soils for an Apple orc the amateur who has only limited must make the best of what he If he has several areas to choose his preference should be for one has produced good crops of i tilled vegetables such as Corn Potatoes. If such soils are de underlaid by gravel or shale so the better, because the tree readily penetrate such ground and they usually are able to reach manent sources of water.

Soils to avoid are those under by hard pan, heavy clay or unbr rock near the surface. These are li to be so poorly supplied with w that the trees will suffer. Soils po drained are also undesirable bec they are likely to be cold and s Other things being equal the high is better than the low one becau is usually better drained and the less likelihood of damage from frost in spring or fungous dis which luxuriate where the air damp as it always is in low groun

THE PLANTING

In planting it is advisable to th the surface soil in a pile by i and the lower or subsoil in a sepa pile so the former may be thr back first and thus provide the r with a richer medium in which to growth. Never should manure commercial fertilizer be thrown next the roots, though ground b tankage, dried blood or other ani fertilizer may be mixed with the as it is thrown in. As the hole is b filled, the earth should be tramped firmly as possible around the root get rid of any air pockets and bring roots closely in contact with it. Fin the poor subsoil should be thrown top and packed down firmly, thou the immediate surface should be m loose if the weather is dry in spring. This will check evaporati By having the poor soil on top ther usually less trouble with weeds beca most plants find difficulty in start to grow in such poor earth.

As a rule all fruits do better un clean culture. Whenever possible orchard should be planted on that has been in cultivation for least one season before setting. C such as Corn, Potatoes and o vegetables that require inter-till are excellent to precede the t After planting, the ground should kept free from weeds until summer each season, first by plow and then by harrowing once in days or two weeks. In July or Au

(*Continued on page* 182)



let's use Forged Iron"



used to be that forged iron ardware was specially made rder, at prices limiting its use nomes like "Movie Palaces." n came McKinney Forged Iron, d now you can decorate a home even the most moderate size out feeling reckless. It's all ine forged iron, too, following finest examples of old-time smanship. Designs adhere to ish, Colonial and Spanish trad-ns. Workmanship is superb, a rust-proofed finish rivaling glint of old armor in its rich ts and shadows.

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Pin a dollar bill to this coupon and we will send you a 12" x 18" piece of non-slip Duro Gloss to use under whatever rug you choose. A piece this size will be ample for small scatter rugs. For lasting beauty, new wear and greater comfort for your rugs, send the coupon *now*.

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Where FLOORS *get the hardest* WEAR!

THE parts of the floor that your visitors see first — in hallways, around tables, in front of the radio, piano or chairs — are the places that get the hardest wear. Now—these prominent places can be just as attractive and beautiful as the rest of your floor. And they can be kept lovely *forever* with this magic quick polish — Old English Wax.

Think of Old English Wax as a thin, hard, transparent coat of armor that gives your hardwood floors an old world charm and really protects them like a glass top protects the finish of a desk.

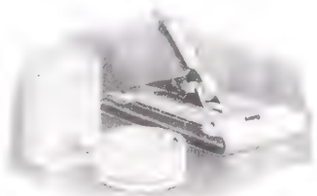
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Old English Wax

PASTE & LIQUID POLISH

APPLE ORCHARD SUCCESS

(*Continued from page* 180)

the land may be allowed to grow a volunteer crop of weeds, or just before the last harrowing a seeding of a cover crop may be given. Popular crops for this purpose are Crimson Clover, a mixture of Rye and Winter Vetch or Rye alone. In early spring before these have grown more than a foot or fifteen inches high they must be plowed under to decay for the benefit of the trees. As they decay they not only return to the ground the plant food they have taken up from the soil, but they take up and retain moisture which they yield gradually to the roots of the trees.

It is generally considered a good plan to fertilize orchards with various forms of potash and phosphoric acid, a handful of each to young trees applied at any convenient time, more especially when growth starts, or when those trees old enough to bear are in blossom.

Nitrate of soda may be given at the same time, but where Clover of any kind or Vetches make good growth before being plowed under this fertilizer must be used with caution or the trees may make too lush a growth of leaves and shoots at the expense of fruit production.

To determine when to use this chemical, note the growth of the young shoots. If these are large and lusty and if the leaves are very dark green and abnormally large, avoid it. On the other hand, if they are small and wiry and if the leaves are small and yellowish use it rather liberally. The cover crops will take up all the fertilizer that the trees don't use direct and when they decay after plowing under, will return this plant food to the soil.

During the first year the most troublesome pests of the Apple are probably aphis which usually appear shortly after the leaves develop and increase more or less during summer. They should be promptly sprayed with nicotine sulphate.

Caterpillars may appear the first year on individual trees, more especially during late June, July or August. Arsenate of lead is the specific for them. During the following winter or early spring search should be made for tent caterpillar egg clusters which are easily seen on the twigs as brownish masses usually about an inch long. Their appearance suggests frothy glue. They should be broken off and thrown where the caterpillars cannot get any food and where the parasites often in the eggs may escape about the time the buds swell. At this time the infant caterpillars form little webs in the crotches of branches. These are easy to see before the leaves grow. They may be wiped out with a wad of burlap and the worms destroyed. While the trees are small these are the two easiest and most satisfactory ways of controlling this insect. When the trees become large, dormant spraying with miscible oils or, after the leaves develop, with arsenate of lead are most satisfactory.

Except to train the trees in the way suggested, by pinching out the undesired shoots, the less pruning the better. Every effort should be made to avoid what is called pruning—the removal of numerous or large branches. This can be done by anticipating what will happen if certain twigs are allowed to develop into branches, pinching them off while green or cutting them off with a sharp knife while still small. In this way plant energy is directed to the branches that are desired and the tree is never thrown out of balance, as is often the case when many or large branches are removed. Then, too, one may avoid the risk of damage that always occurs when large branches are removed. Trees trained as indicated tend to begin bearing earlier than do those severely or frequently pruned.

In the ways suggested—choosing precocious varieties, planting them in favorable soil on a favorable site, giving them good cultural care providing sufficient plant food and moisture through cover cropping, and especially by training rather than the so-called pruning which is too often in reality tree butchery, anyone can have not merely as good an orchard and "as delicious fruit as grandpa grew", but can excel even the excellence of the memories of the old gentleman's best achievements.

INSURANCE FOR HOME-OWNERS

(*Continued from page* 146)

Chambers of Commerce will find this field well worthy of their efforts.

The various classes of insurance that the home-owner needs are too numerous to discuss in this article. Other articles will appear from time to time, discussing them; meanwhile, it is sufficient to enumerate them. It is the writer's opinion that the owner of a home should protect himself against all forms of losses; the expense of insurance, together with the interest on his investment, the taxes and the upkeep, represent the true cost to the owner of his rent. The following types of policy are adequate:

Fire and lightning insurance covering the loss of the building. Fire and lightning insurance covering loss of contents. Fire and lightning insurance covering loss of use of the premises (known as rent insurance). Fire and lightning insurance covering particularly valuable trees or shrubs. Burglary, theft and larceny insurance. All risk jewelry insurance. General Liability insurance. Workmen's compensation insurance (if owner resides in a State where domestic servants are entitled to compensation benefits). Automobile insurance (if an automobile is owned). Heating boiler insurance (if a boiler is in the building). Plate glass insurance (if any plate glass is in the building). Tornado and windstorm insurance. Tourist floater insurance. Life insurance. Accident insurance.

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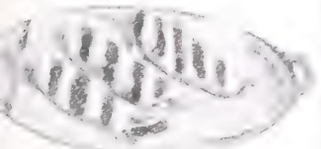
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$3000.00 in 28 Cash Prizes in the *SECOND* WEATHERBEST Home Modernizing *CONTEST*

The famous 1927 WEATHERBEST Contest awarded similar prizes for the best examples of old homes modernized by recovering sidewalls with edge grain red cedar stained shingles. Mr. and Mrs. Clifford J. Foster, Rives Junction, Mich. won the 1927 first prize of $1000, modernizing their home at a cost of approximately $800. The 1929 WEATHERBEST Contest which opened January 1st and will close October 31st, 1929, is even a more generous offer:

FIRST PRIZE $1,000 — **SECOND PRIZE** $500 — **THIRD PRIZE** $250

Fourth Prize, $150 Four Prizes of $75 each Ten Prizes of $50 each Ten Prizes of $30 each

(In event of tie for any prize, full amount of such prize will be awarded to each tied contestant.)

Write today for details of this Prize Contest and Booklet "Making Old Houses into Charming Homes". Ask our Service Dept. for suggestions and free sketch Service.

Top: an old home in Buffalo, N. Y. Owner hired [illegible] Weatherbest [illegible] shingles stained [illegible] home. Ask about this free Service, and let us tell you how easily WEATHERBEST Stained Shingles can be laid over old wood or stucco sidewalls to give new appearance and better [illegible] at a cost less than two paint jobs.



Through modernizing with WEATHERBEST, added value, beauty and comfort can easily be given to homes growing old. The WEATHERBEST 1929 Contest offers an opportunity to win a cash prize, perhaps more than the cost to modernize.

WEATHERBEST Stained Shingles are 100% edge grain red cedar treated by the WEATHERBEST special process of staining and preserving that insures uniform, durable colors and life-long service.

WEATHERBEST STAINED SHINGLE CO., Inc., 838 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

Let our Service Dept. make a modernizing sketch of your home

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Contest Dept.
838 Island St. North Tonawanda, N. Y.

Without obligation, please send details of 1929 Weatherbest Home Modernizing Contest with booklet, "Making Old Houses into Charming Homes".

☐ How can your Service Dept. help me see how my home will look with stained shingles?

☐ I intend to build a new home. Send Color Samples and Portfolio of Color Photogravures showing Weatherbest Stained Shingles for side walls and roofs.

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Sandy garden loam and granulated peat-moss, mixed in equal parts, make a good sowing medium for most kinds of seeds. They should be fine and free from lumps

SOWING AS IT SHOULD BE DON

(Continued from page 92)

in moist soil without germinating. Long continued experiments have shown that many weed seeds will germinate after having been buried for forty years! And there are records in Japan of Lotus seeds which have lain buried for four or five times as long as that and then needed to be filed before they would absorb sufficient moisture to germinate.

Recent experiments have proved that many plant diseases are carried over in the seed. It had been suspected for a long time that this happened in some cases, but it has proved very much more general than anyone imagined. While these investigations have been largely with crops of economic importance, similar diseases attack flowers and ornamental plants; many of these have been traced directly to infection through the seed. There are other diseases which either destroy the vitality of the seed or kill off the young plants.

In experimental work looking toward the control of these diseases it has been discovered that organic mercury compounds will destroy many of the lower forms of life, to which most of these diseases belong, without injuring the higher forms represented by the plants upon which they prey. This has given us a new method of control which has been the means not only of saving hundreds of thousa of dollars to farmers, but proved boon to amateur gardeners as w Who, for instance, has not had disheartening and tremendously noying experience of losing a ba of seedling plants, just as they seem to be making a splendid start, throu pestiferous damping-off disease wh attacks the tender stems just at surface of the soil, notwithstanding most careful attention? Not all-se born diseases may be controlled e by these new-type disinfectants, for some cases they may have alre penetrated the seed tissue and inju the embryo before the grower them. But they do check so m forms of bacteria, both upon the se themselves and present in the ready to attack when the seeds planted, that their general use is all means worth while.

Still other experiments in s germination have had to do with medium in which they are started. has been found that some prefer acid-reacting medium, such as fr peat-moss, others an alkaline-reacti medium like ordinary garden lo while others are more or less ind ferent or tolerant, starting well un a wide range of conditions. All bu very few will germinate satisfactor

(Continued on page 186)



Five good kinds of containers for seed sowing: the ordinary shallow wooden flat, cigar boxes, bulb pan, ordinary flower pot and an earthenware seed pan



You can barely hear it !

WHEN the proud owner of a General Electric Refrigerator takes her friends in to see it, the first comment is apt to be "Why it's *so* quiet—you can barely hear it."

The thing which seems to impress everyone is the extreme quietness with which these refrigerators operate. Their unique construction has indeed established a new standard for quiet operation.

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Quietly, automatically, the General Electric Refrigerator gives you the perfect refrigeration that does away with food spoilage and safeguards health. It provides a generous supply of ice, makes menu-planning so much easier, permits you to serve the sort of food that your guests will instantly recognize as perfect.

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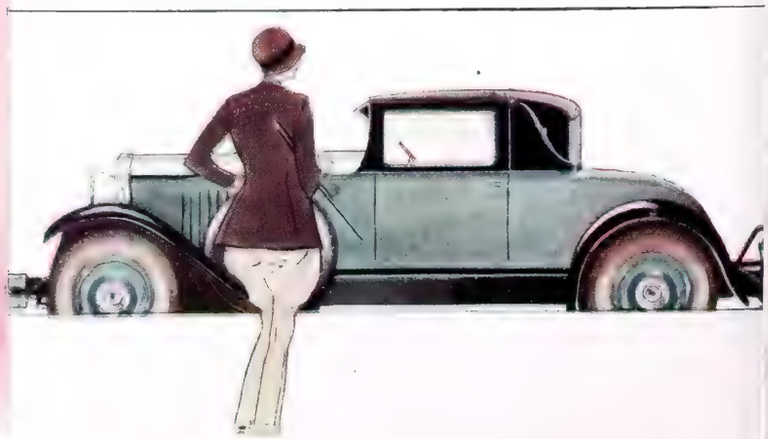


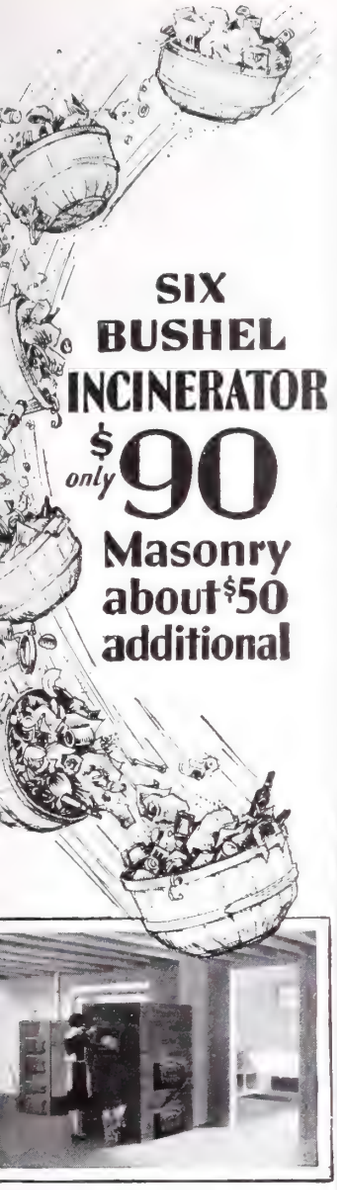
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with handy hopper door in or ear the kitchen on floor above, uses solutely no fuel. An occasional ghting (a match does it), burns the r-dried accumulation and the dis-rded combustible waste is the only el needed. Tin cans, bottles, etc., are me-sterilized for removal with the hes. The Chimney-Fed Kernerator ould be in the plans—can seldom e installed in an existing building.

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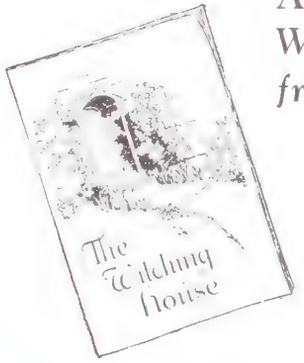
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"Is Your Husband That Way Too?"

Asks Bess in that Witching House Bookie, from which this is taken.

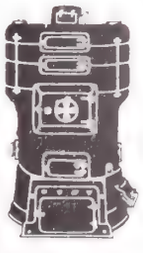


"IS your husband that way too? What makes them act like that?

"There's for instance, the way he sprung on me the buying of this old Witching House. I'm ashamed to admit it, but I certainly did lose my temper. I went right at Jim and told him how when he bought his car, he made all kinds of investigations as to the engine, the differential and the labedo, (if there is such a thing).

"But when it came to putting in a heating system, on which our comfort depended for at least seven months, he just offhand signed a contract for a heating system."

To which he rather crackly-like, replied:"



What he said was just plain horse sense. The kind that you can hitch to your heating problem and be sure of the right answer. It's told about in a most human, readable way in the Witching House Bookie. Send for it.

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ARE MADE OF

ARMCO INGOT IRON

A VERY DEFINITE REASON WHY THEY ARE BETTER

EVERYONE knows that Armco Ingot Iron is the purest iron made—the longest lasting, most rust resisting of all materials for the construction of septic tanks. That's why Kaustine Tanks are made of this splendid material—why they outlast the homes they serve—why they give greater value dollar for dollar invested. Yet they cost little or no more than many ordinary steel tanks. There is a Kaustine system to take care of the sewage disposal of the entire home—the bathroom, lavatory, toilet, sink and laundry, and the cost is surprisingly low. Underground, out of sight, these septic tanks are a sound investment in health and comfort.

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...and they left their "calling cards"

TIN cans, a battered banana, half of an egg sandwich, some crumpled comic papers . . . unsightly rubbish, offensive both to you and your guests. But this can be removed as other mementos of the picnickers' visit cannot. Trampled flowers, broken shrubbery and torn lawns can only be restored by time and expensive labor.

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In order to assist estate owners in solving their fencing problems and to relieve them of all erection details, we maintain Anchor Sales Offices in 75 principal cities. A 'phone call to our nearest office places our complete service at your disposal.

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Consult Telephone Directory for nearest office

ANCHOR Fences





Watering of newly planted seeds is best accomplished with a sprayer which will moisten the soil slowly, evenly and sufficiently without washing away the seeds

SOWING AS IT SHOULD BE DONE

(Continued from page 184)

in a mixture of soil and peat-moss, which apparently supplies the conditions needed by both extremes.

Of greater practical importance, perhaps, has been the marked difference shown by the constancy of the moisture supply in the germinating medium. Alternate wetting and drying gives slow or poor germination and checks seedling growth, as compared with a maintenance in the germinating medium of a constant, even moisture supply. Fluctuations in temperature operate in the same way. A medium which tends to maintain an even temperature, regardless of slight variations in the temperature of the atmosphere, is much more suitable than one tending to follow the various atmospheric changes.

And now as to the steps the amateur gardener may take to utilize these facts in his own everyday gardening affairs, so that he may secure a higher percentage of results with such things as he may have attempted to grow in the past, or a satisfactory degree of success with others which he may have considered as being too difficult to attempt.

The first step of all is to determine to which of the three general groups or classes of seeds belong those which are to be started.

The first of these three includes seeds which are ready to germinate immediately or soon after they mature, without any preliminary preparation. In this class belong practically all of the annuals and vegetables and most of the perennials, so it covers the great majority of those seeds which the amateur is likely to be dealing with.

The second class includes seeds with extremely hard shells, or with fibrous membranes about the embryos, which render germination unusually difficult. Many such seeds may be prepared for planting by soaking for twenty-four to forty-eight hours in lukewarm water, or "pre-sprouting" them in moist sand or moist peat-moss until the germ is just ready to start. Hard Sweet Peas and Gladiolus bulblets are examples of the things which may well be handled in this way. Large, hard-shelled seed, like those of Cannas and Lotus, may be slightly cracked with a small hammer, or nicked with a knife blade—taking care, of course, not to injure the germ.

The third group or type of seeds are those which require a period of after-ripening, as described above. They include mostly seeds of trees and shrubs, the exceptions being species and varieties maturing their seed so early that in Nature they germinate the same season they are produced. The time of flowering is no guide in this respect, as the seed—like those of the Flowering Dogwood (*Cornus florida*) and others, native and horticultural Roses and of the Barberries—may not develop for weeks or even months. If one is going to attempt growing seeds of this class it is well to get specific information concerning the kinds to be grown from the source from which the seed is obtained, or from some organization like the Boyce-Thompson Institute, which has probably done more seed experimentation work than any other organization in the country.

Seed disinfection is so easy and so inexpensive, with the new organic mercury disinfectants already spoken of, that it pays to disinfect as a general principle, whether the presence of any specific disease is suspected or not. For small quantities, all that is necessary is to put a pinch of the dust with the seed in a clean, tight-covered container, such as a wide-mouthed bottle or a fruit jar, and shake them together thoroughly for a moment or two. Any surplus dust may be used over again for another lot of seed. No matter how smooth the seeds, the dust will adhere to them, thoroughly coating the surface. For bulbs, corms and some seed, soaking is better than dusting. The gain in the percentage of germination and the improvement in the vigor of the seedlings—and especially the protection against damping off—make the treatment well worth while even for the protection of ordinary flower seeds.

Granulated peat-moss has proved to be, in many respects, an ideal medium for the germination of seeds. It is sterile; it absorbs more moisture in proportion to its weight and holds it more constantly than any other medium so far discovered; and, being an efficient non-conductor of heat and cold, it is less influenced by temperature changes than soil or sand. More

(Continued on page 188)



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SOWING AS IT SHOULD BE DONE

(Continued from page 186)

over, it does not pack nor bake on the surface no matter how moist or how dry it may become.

The seeds of most acid-loving plants may be germinated in pure peat-moss as it is taken from the bale. For neutral or acid-intolerant varieties, a mixture of granulated peat-moss and fine sifted loam, half-and-half, has proven superior for general purposes. The soil should be neutral or only slightly alkaline reacting, excepting in the case of those few things which are extreme lime lovers. If sandy loam is not available, some sand may be added to the mixture. To have it in the best mechanical condition, it should be run through a sieve of one-quarter inch or finer.

Seeds to be started under glass are usually to be transplanted as soon as possible, and a depth of two to three inches of the rooting medium is sufficient. Wooden boxes of any convenient size, from the ordinary florist's flat, about 13″ x 21″, to a cigar box, may be employed. Cigar boxes should be thoroughly renailed with small brads to keep them from warping and opening and be provided with half a dozen or so small holes in the bottom for drainage. Earthenware has the advantage of maintaining the moisture supply more evenly. The square seed pan, made for this purpose, is the ideal receptacle for seed germination, but as these are rather expensive and not always available, the somewhat deeper bulb pan, or an ordinary flower pot, may be used.

If some good method of automatically watering the medium for germination can be arranged, the chances of achieving success with difficult seed will be greatly increased.

AUTOMATIC WATERING

One simple way of doing this is to place the seed pan or bulb pan in an ordinary flower-pot saucer, the bottom of which is kept covered with half an inch or so of water. Where numerous small quantities are to be sown, three- or four-inch pots, containing the seeds, may be placed inside of pots one or two sizes larger, which are packed with peat-moss that can readily be kept saturated. This will maintain a constantly even degree of moisture in the soil.

Panes of glass placed over the flats, seed pans or pots prevent the rapid evaporation of moisture from the surface of the soil, and also create an air blanket which minimizes the effect of atmospheric temperature fluctuations. Too much moisture, indicated by excessive condensation on the under side of the glass, may be controlled by opening the glass a crack at one edge to permit a slight air circulation.

Have the soil in which the seeds are to be planted thoroughly moistened before placing it in flats, pans or pots, and then pack it in fairly tight, leaving a space of half an inch or less below the rim. Pack down the surface with a smooth block of wood, or the bottom of a flower pot. Sow the seed, previously disinfected, in rows two or three inches apart, or broadcast on the surface. Most beginners make the mistake of covering the seed too deeply. Small seeds need covering barely from sight. Very fine ones—the size of grains of salt or pepper—need not be covered at all but merely pressed firmly into the surface. Larger seeds, like those of Asters or Verbenas, may be covered an eighth to a quarter of an inch deep.

Moisten the surface thoroughly after planting, using a sprayer rather than a watering can.

Hardy seed should be given a temperature 50° to 60° and tender or warm-blooded kinds 60° to 70°. While they will germinate at a lower temperature, it will take longer, and usually the quicker the germination the stronger the seedlings will be.

AFTER GERMINATION

After germination, it is a mistake to force the growth of the little seedlings by a high temperature, as this results in weak, spindling plants. While the seeds may be kept in the shade, or even in the dark, until they have actually germinated, they should thereafter be given full sunlight; if they have been covered with glass, this should also be removed. A delay of twenty-four or even of twelve hours in transferring them to full light and providing free air circulation may cause serious injury.

Seeds to be started in the open ground may be sown directly in a prepared bed, instead of in flats or seed pans, though the latter are to be preferred for very fine, difficult seeds which need careful handling. A seed bed may be made up, three or four feet wide, and protected by a temporary frame of boards or planks a few inches above the ground surface. Good drainage is most essential. The top two inches of soil, in which the seed is sown, should be prepared in the same way as that for starting seeds under glass. As there is more room, the rows may be spaced three or four inches apart, or even six inches if the plants are to be left for some time before being transferred.

In the open, protection from driving storms is desirable. This should be provided by glass or composition sash, supported on a substantial framework a foot or so above the bed. Seeds sown during midsummer should be shaded until they are well up; lath screens are used for this purpose. Perennials and rock plants may be sown late in the autumn and left in the frames over winter, to germinate in the spring. Excelsior makes a good winter covering or mulch under such conditions, as it protects the surface but will not pack down and stay wet. It is easily removed in March or April.

The watering of seedlings, no matter when or how they are started, should be done with great care. Try to water always early enough in the day so that the soil surface and foliage will dry off before night.

As soon as the little seedlings have grown sufficiently to crowd they must either be thinned out or transplanted. Many a batch of valuable seedlings has been nursed carefully through all the dangers of germination and earlier growth, only to be allowed to ruin each other by overcrowding

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ONG BIRDS
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by putting up houses built to fit the needs and habits of each little tribe. Enjoy seeing and hearing the beautiful little song birds singing or working in your garden hunting the cutworms, bugs, moths, caterpillars and other annoying insects which devastate your choice trees, shrubs and flowers. Martins feed from the air and each one destroys thousands of mosquitoes daily.

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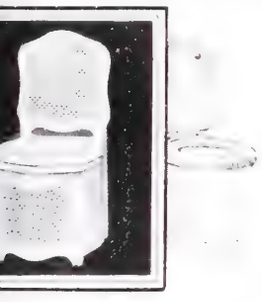
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The beautifying effect of modern radiator cabinets is conceded; their cleanliness and healthfulness are well-known; their economy of fuel has been demonstrated. Only high cost stands in the way of their more general adoption — just as it once limited the use of automobiles and many other things. The manufacturers of Radkover Radiator Enclosures have solved the problem by the use of standard units, economically produced by volume methods.

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Send us your name and address for Radkover literature showing these beautiful radiator cabinets, of different sizes and types, installed in beautiful homes.

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Chain Link Fence



The true Baby Primrose is P. forbesii, from China. It is a notably delicate, dainty sort that with us does best under greenhouse cultivation

PRIMROSES FROM FOREIGN LANI

(*Continued from page* 124)

Primroses in *P. sinensis*, *P. obconica*, *P. malacoides* and dainty *P. forbesii*. From remote Afghanistan came the charming yellow-flowered *P. floribunda* which, mated with its Abyssinian friend, produced the popular yellow-blossomed *P. kewensis*. The Alps of Europe are begemmed with Primroses, but the real wealth of the family occurs on the mighty ranges which separate China from the plateaus of Thibet. From this treasure trove during the last three decades a hundred new Primroses have been sent to grace western gardens. Not all have made themselves at home but among those who have are to be found some of the finest members of the whole Primrose tribe.

In China one lovely Primrose (*P. calciphila*) grows on the limestone cliffs of the world-famed Yangtze gorges, where the climate is almost tropical. In early spring vertical cliffs in many places are alight with the blossoms of this plant which, to insure that its seeds are not swept away, bends its flower stalks back and forces the fruits into crevices. Beneath, in wet grassy places, grows *P. obconica*, a puny thing indeed when contrasted with its offspring grown in our greenhouses today.

In wet woodlands of western China, where Oak and Beech and Maple grow, thrive many moisture loving Primroses including sorts with deep blue flowers, such as *P. ovalifolia* and *P. davidii*, neither of which have we succeeded in growing in gardens. It is, however, in the Alpine regions of the Chino-Thibetan borderland that the Primrose family reaches its greatest exuberance, not only in variety of species but in hosts of individuals. On the edge of shrubberies in Alpine meadows, on rock screes to the very edge of the glaciers themselves, species upon species bejewel mile after mile with scented flowers of every hue. The plants themselves may not be more than an inch tall while others boldly throw up flower scapes a yard high. Between these extremes there is every intermediate height. No situation is without its Primrose and though imagination may help the reader the picture must actually be seen in order to be really understood.

It has been my good fortune to l tramped for days across these Al regions, revelling in the wealth color presented, and to gather qui number of Primroses for our gar It was pleasant and enjoyable w for each new find had a charm o own. Looking backward, howe and appraising the garden value different plants, I now think that Primrose in all the world is faire more lovely than the common *P. garis*, which bedecks moist co thickets and sloping banks throug most of northern Europe.

In habit, form, color and s Primulas have a charm all their o a charm which increases the more t are studied and one which no famil ity can diminish or render stale. T beauty lies open and appeals to sorts and conditions of men.

Mother Nature has been niggar toward us in her gift of native cies, but we can, none the less, d upon other countries for our gard Indeed, no true gardener can aff to neglect the cultivation of Primro for their varying hues impart a cha when color is most needed. Q apart from their beauty they h also a claim on the gardener's skill account of the diversity of treatm to which they lend themselves. In or shade, in the rock garden or in flower border, they are at home equally attractive.

When we consider the main uses Primroses in our garden we find t they fall into three groups; nam those best suited for borders, those the rock garden and those for boggy ground. The border kinds co prise chiefly the Border Auriculas a the Common Primrose of Europe a its diversified progeny, which incl the well-known Polyanthus or Bu Primroses, the Old Florists or L Polyanthus and Double Primro They all agree in preferring a soil light loamy character with some l mold and a place where they are ne dried up and where they can have least partial protection from the stro glare of the sun.

All the forms of the comm Primrose, be they double or sing pale yellow or bluish purple, solit

(*Continued on page* 192)



ld Castle Lamps

IVE of the many beautiful home tions bearing the Old Castle the imported brass lamp shown Hand pierced, hand chased heds a soft but ample light. table for executive's desk. Sold ng electrical dealers, decorators, artment stores. Write to us for Old Castle dealer nearest you.

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Shoe Rack, attached to the inside of set doors, is another orderly conveni- the cost is trifling. K-V Adjustable ports are needed wherever shelving is book cases, cupboards, cabinets, fruit- . Ask for descriptive, Illustrated book-

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New insulating features make the new Thatcher "Cabinet Gas Range" cooler to cook with! You will appreciate that! Furthermore it cuts your gas bills!

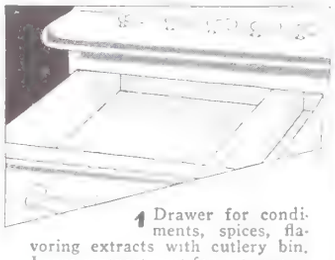
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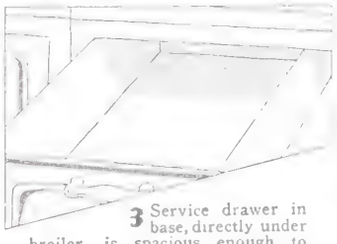
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2 Individual compartments for bread, flour, sugar, canned goods and other foodstuffs. Heat cannot possibly penetrate because of two insulating partitions between.



3 Service drawer in base, directly under broiler, is spacious enough to accommodate all larger cooking utensils. Rust proof construction makes it easy to clean.

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Size 28½" x 18" x 31"

Faithfully reproduced Eighteenth Century Chest of Drawers, made of mahogany, showing Block Front and short, square feet.

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WE GUARANTEE no smoke, good draft, increased ventilation, and double or triple heat from same fuel. The Heatilator is a double-wall metal unit that the fireplace is built with and [illegible]. Positively assures proper operation of each fireplace. Does not change ordinary fireplaces goes to waste. Saves labor and [illegible]. Fits any typical design.

FREE If you are going to build or remodel your fireplace with the Plan Sheets of modern fireplaces, free. Address Heatilator Company, 2nd Glen Ave., Corner Stubbs, Syracuse, N. Y.

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THE CREWEL

A restful and pleasing pattern of conventionalized flowers adapted from a Crewel design. Gay and charming . . . yet having a certain studied dignity. In a variety of quaint and charming colors. Width of paper 22 inches.

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THERE is nothing more adventuresome than the search for new wall paper designs of beauty and distinction. Today we may have the pleasant task of copying a faded bit discovered doing duty inside the lid of an old French trunk . . . Again the inspiration of a paper comes from a delicate, early toile fabric, or something so remote as a quaint hunting print . . . Nor are designs always suggestive of old beauty . . . Modern designers work out new conceptions in their skyscraper studios. Panoramic, scenic, floral . . . the Thomas Strahan collection of distinguished wall papers is the result of far-flung adventuring in search of beauty.

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PRIMROSES FROM FOREIGN LAN[DS]

(*Continued from page 190*)

or bunched, demand a good rich soil and though they do not object to sun they must not be parched. Cowdung is the best fertilizer with which to enrich the soil for these plants. Their essential requirements may be summarized as plenty of air, partial shade, abundance of moisture in spring and summer and a situation where the drainage is good. Generally speaking, it is best to divide these plants annually, though in rich soil the plants may stand for a couple of years.

Border Auriculas enjoy a rather stiffer soil and especially one which contains chalk. Among the more showy and easily grown sorts are some large-flowered forms having yellow and brown-bronze blossoms with a white eye. While these do well in a border they succeed better in little pockets and dells in the rockery. For Primroses in a rockery, loam and leaf mold with plenty of sand are a good mixture. A good number of the Alpine sorts, however, benefit from having a liberal admixture of grit or broken stone in which to grow. For the meadow or bog sorts the soil described for the Common Primrose is first-rate, the essential difference being that these demand an excess of moisture at the roots but not moisture that stagnates about them.

ROCK GARDENS

For the rock garden there is an immense number suited for wet or dry nook and cranny. Here can be accommodated those brilliant gems that delight in alpine conditions and which give so much color to the Alps of Europe, to the Himalayas and to the alpine regions of the Chino-Thibetan borderland. Many of these are exceedingly difficult to grow and none more so than the Nivales group, of which *P. nivalis* itself is a fitting representative. These haunt the limits of vegetation on the higher mountains of the Chino-Himalayan region, growing where blizzards may happen at midsummer and where the snow is absent from the ground only for at least two months. They grow among rocks or in glacial detritus and are furnished with roots that have contractile properties which serve to anchor them firmly in the ground. Their leaves, usually oblong and wedge-shaped and covered with a white bloom, are arranged in neat rosettes; the flowers on scapes from three to ten inches tall are usually of good size, fragrant and of delicate shades of lavender-purple to nearly blue. No group is more lovely and none more sorely tests the cultivator's patient skill. There is quite a number of species, all beautiful and bearing outwardly a close resemblance one to another. Among the best are *P. purpurea, P. sinonivalis* and *P. knuthiana.* Would that some one had a garden high up on Mt. Washington where he could indulge in these wayward mountain elves.

The most handsome of the various tribes of hardy Primroses and one of fairly easy culture is the Candelabra group, so named because the flowers are arranged tier above tier on the stem, often as many as nine or ten tiers being superimposed [on a] scape a yard high. These are all [natives] of moist meadows where rich [soil] prevails and where they never [suffer] drought. They are well-suited [for] planting along the side of a dit[ch] streamlet that feeds the rocke[ry] wanders through the wild g[arden] or woodland glade. The best kn[own] perhaps, is the old *P. japonica*, which the years of cultivation [have] given us good white and lilac-co[lored] forms. More handsome, with its s[cape] taller and covered with white m[eal] is *P. pulverulenta*, which I discov[ered] in western China a quarter of a [cen]tury ago. Where I first found [it] grew on the edge of cultivation [and] on wet grassy slopes. I came upo[n it] suddenly and thought I had n[ever] seen a more beautiful Primrose. S[ome] of the scapes were three feet tall [and] bore eleven whorls of flowers [each] nearly an inch across and of var[ious] shades of rich red to crimson. U[nder] cultivation white and lilac-colo[red] forms have originated. A few w[eeks] afterwards in the alpine mead[ows] around Tachien-lu I gathered *P. bockburniana* with orange-scar[let] flowers, a color unique and ravishi[ng]. These two species have been ma[de] and the result is a progeny of w[on]drously beautiful Primroses, g[ood]-natured, easily cultivated and p[er]fectly hardy at least as far north [as] Massachusetts. Later, George For[rest] collected the red-purple flowered *P. beesiana, P. bulleyana* with more [or] less orange-yellow blossoms and [the] glorious *P. helodoxa*, a vigor[ous] grower producing whorls of d[eep] rich yellow flowers. This is the gro[up] that I would urge upon Prim[ula] growers who have moist shady plac[es]. As I write I have in mind a narr[ow] glade stretching for nearly a mile w[ith] a little streamlet meandering throu[gh] the center and here at least a milli[on] of the Candelabra Primulas revel.

A VIGOROUS TYPE

One of the very first plants [of] which I collected seeds in China w[as] a Primrose. This was in Octobe[r] twenty-nine years ago. In the cours[e] of time the plants flowered and prove[d] to be a new species. It was calle[d] *P. wilsonii* and is the first plant tha[t] was named in compliment to m[e]. This is a vigorous fellow with flowe[r] scapes two and a half feet tall, bear[ing] six to nine whorls of reddis[h] purple, sweet scented, inch-broa[d] flowers. It is essentially a plant fo[r] the margin of a stream where it ca[n] enjoy abundant water but where there is good aeration. The same condition[s] are applicable to the whole group t[o] which this particular species belongs. For similar situations the lovely and delightfully fragrant Sikkim Cowslip is to be recommended, together with its Chinese relatives, *P. pseudo-sikkimensis* and *P. florindae.* These have scapes a foot or two feet long crowned with a cluster of soft yellow blossoms. Related to them, with red-purple flowers and white striped calyx is *P. vittata*, another alpine species from western China.

For a loam-clad rock or pocket in

(*Continued on page 200*)

A new style is flourishing underfoot



"TYROL"
Sealex Linoleum
No. 3054

SMARTNESS has come to floors! There's color to chime in with the modern vogue—pattern for the same reason. Everywhere women are going in for the new style in floors—giving their enthusiastic approval to the smart patterns in *Sealex Linoleums*.

Just as it's chic to have no useless bric-a-brac to be dusted and dusted—so it's chic to have easy-to-clean floors! Here are genuine linoleums—resilient, quiet, comfortable—and *really* easy to clean. A flirt of a damp mop makes *Sealex Linoleums* spotless. For they are made by the exclusive *Sealex Process*, which seals the tiny pores of the material against dirt and spilled things.

Sealex Linoleums are made in wide variety—richly patterned Inlaids, Embossed, two-tone Jaspé, Plain and Battleship—a type for every flooring requirement—*whether home, store, office or public building.*



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"MAYFLOWER"....
a new design in the Colonial manner



DO you delight at the sight of rare, old pewter . . . you cherish grandmother's t-backed sewing chair . . . do u love the simplicity of all ings Colonial? If you do, you e sure to like the new "*May-wer*" design in *Sealex Lino-um.* For it brings back in odern linoleum the spirit and aint charm of the hand-hewn ood floors of our ancestors.

Then again, if "art moderne" the basis of your room, *Sealex noleums* are available in strik-g colors and designs. *Whatever* ur preference may be in period rniture, you can find in these gh quality linoleums, patterns at are truly appropriate.



Remember all *Sealex Linoleums* can be identified by this shield which appears every few yards on the face of the goods.



Here the "Mayflower" design with its wide "planks" and quaint vessels, is shown in a charming Colonial setting. This distinctive pattern also makes an unusually effective flooring for stores, executive offices, etc. Sealex Linoleum No. 5081.

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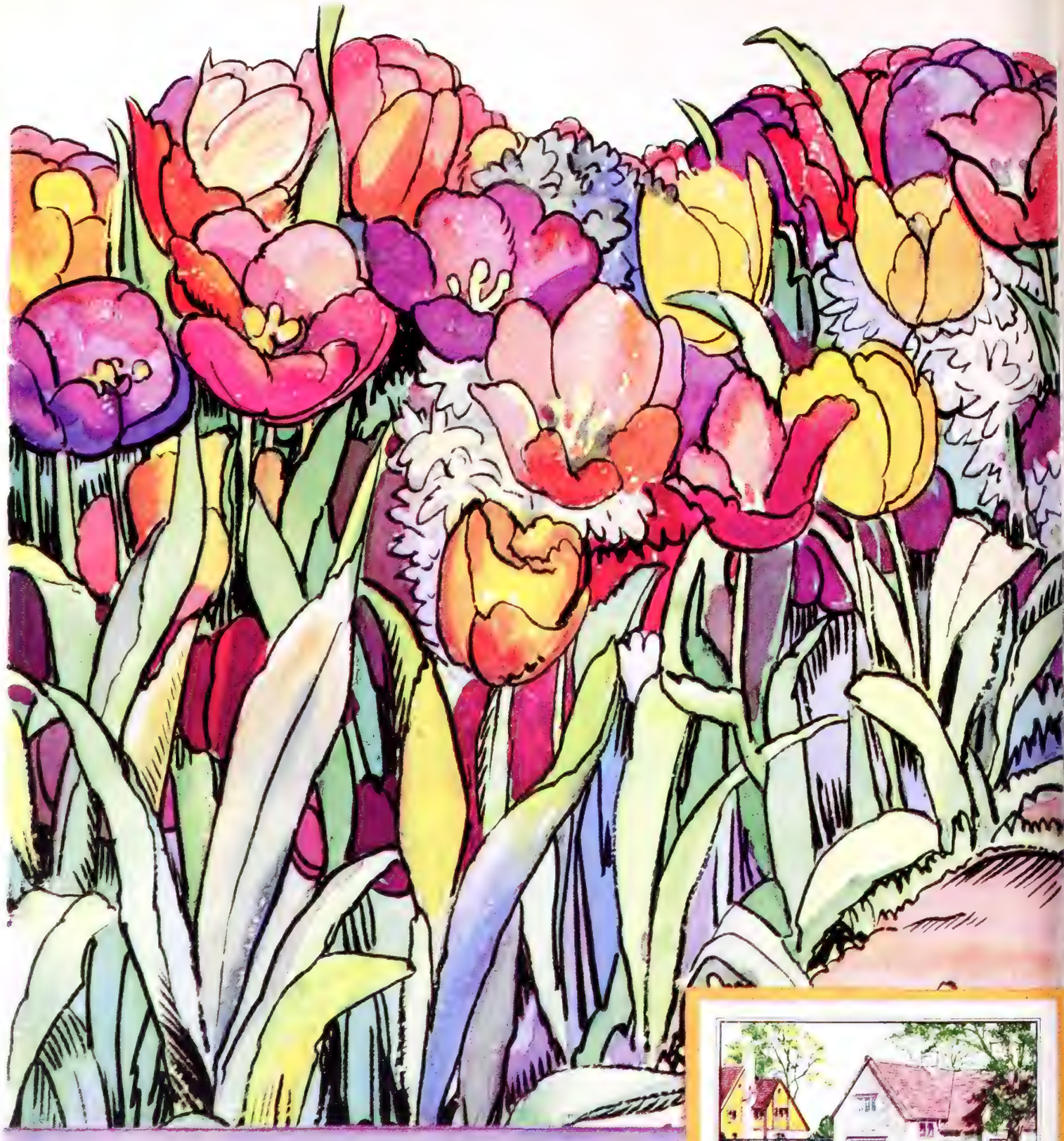
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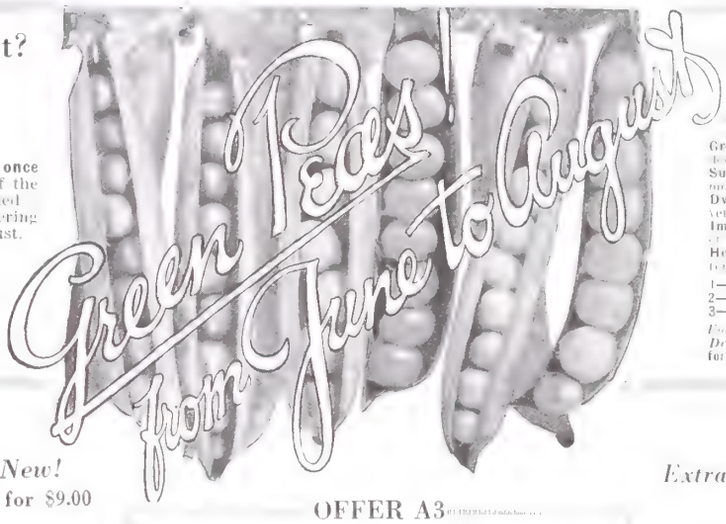
arden Aristocrats! Last-Minute Novelties and Recent Introductions!

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You Know This Secret?

GREEN PEAS, *and plenty of them, from June to August—if you follow the simple directions.*

this collection of 6 choice varieties **all at once** pring, just as soon as the frost is out of the d and they will mature in the order named ing a steady procession of big, mouth-watering from about June 20th till late in August. eason for this is evident. Peas must de- their roots in cool weather and so are supply sufficient moisture to leaf, flower od as they rapidly multiply under the r sun. On the other hand late planted re almost always a disappointment, as experienced gardener knows.



OFFER A1 *Schling's "Long Season" Pea Collection*

Schling's Pedigree Extra-Early, 2½ feet. The earliest Pea grown, large, well-filled pod.

Gradus or Prosperity, 3 feet. An early, late variety. Pod of [illegible]

Sutton's Excelsior, 1½ feet. The most productive of dwarf medium early, well-filled Pea.

Dwarf Champion, 2½ feet. An enormous cropper. Broad pod, very sweet.

Improved Telephone, 4 feet. Deservedly popular Pea of the [illegible] quality.

Heroine, 5 feet. Pods of very large size, well filled. Peas of finest quality.

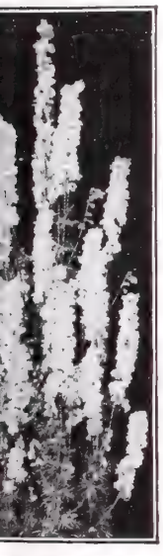
1—½ lb. each of all 6 varieties, 3 lbs. in all $1.75
2—1 lb. each of all 6 varieties, 6 lbs. in all 2.75
3—2 lbs. each of all 6 varieties, 12 lbs. in all 5.00

Delivered free within 300 miles. **Beyond, add 5c per lb. for postage.**

OFFER A2

Novelties of 1929! Absolutely New!

A $10.05 value for $9.00



Delphinium Larkspur in form and size, rivaling the Delphinium in columnar beauty

Mammoth Column Larkspur, Exquisite Pink Improved—Long, upright spikes clustering closely around the center in great abundance, rival the delphinium in height and stately columnar beauty. Excellent for cutting. ....35c a pkt., 3 pkts. for $1.00

Mammoth Column Larkspur, Exquisite Rose—Deep rose pink, several tones deeper than Exquisite Pink Improved, with the same columnar form. ....35c a pkt., 3 pkts. for $1.00

Gaillardia Grandiflora, Bremen—Deep, coppery scarlet flower of great size on long stems, nearly 3 inches across. Hardy. 75c a pkt., 3 pkts. for $2.00

Eschscholtzia, Ramona—Introducing a lovely new type with exquisite large, heavily frilled flowers of pale glittering coppery gold with gay shadings. 50c a pkt., 5 pkts. for $2.00

Eschscholtzia Erecta Compacta, Moonlight—The tendency of California Poppies to produce plants of a straggly habit is rectified in this new introduction. The plant do not exceed 18 inches in height and form neat little bushes. The flowers are charming light clear-ne yellow. 40c a pkt., 6 pkts for $2.00

Scabiosa Caucasica, New Giant Hybrids—With flowers a third larger than the well-known Caucasica, heavier petals and beautifully ruffled and fringed in colors ranging from white to dark blue. 75c a pkt., 3 pkts. for $2.00

Coreopsis, Mayfield Giant—A new Australian strain. Taller and more vigorous plant with longer flower stems and larger individual flowers.

extremely broad petals form a perfect rosette of rich mahogany-gold. Hardy. 50c a pkt., 5 pkts. for $2.00

on, Earliest Dwarf Vienna, Othello—Dwarf, compact, st texture. Very early, profuse blooming and fine for cutting nificent carnation'. 75c a pkt., 5 pkts. for $2.00

Branching Larkspur, La France—Extremely long, delphinium-ikes and extra large individual double flowers, closely set he stalk. 50c a pkt., 5 pkts. for $2.00

a, Columbaria Pink—A new color in hardy annuals. Flowers wers 2 to 2½ inches across on long, wiry stems. $1.00 a pkt., for $5.00

la, Campfire—A rich, glowing brilliant orange with scarlet A distinct new type. The flowers while rather small have ve not the heavy appearance of the regular calendulas. 35c a pkts. for $1.00

is, Bignoniaeflora—Perfect trumpet-shaped flowers of rich, yellow radiating from its velvety brown center, giving f flower clusters rather than an individual bloom. 50c a pkt., for $2.00

Aleppica—Very brilliant, deep blood red flowers, measuring 3 inches across, borne three or four on the stem. own Flos Adonis. Light feathery foliage like beige. Effective in beds and borders.....35c a pkt., 3 pkts. for $1.00

a, Annual Blue Bird—Bears large quantities of vivid forget-me-not-like flowers, in luxuriant bouquet on 18-inch .....50c a pkt., 5 pkts. for $2.00

California Giant, Miss Willmott—Flowers of the finest delicate pink. A great acquisition. 50c a pkt., 5 pkts. for $2.00

Lilliput, Salmon Rose—Offering the exquisite salmon-pink the lovely miniature of Lilliput type. Plants also are neat very charming in borders and edgings. 25c a pkt., 5 pkts. 00

Improved Giants of California—Blooms measure 5 to 6 in diameter, packed to the center with long, [illegible] petals, ally placed. Stems often 20 inches long. The collection of S..... $1.75

OFFER A3

Schling's New Giant Pansy

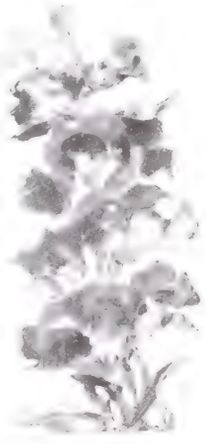
MRS. PIERRE S. DU PONT

Neither word nor artist's brush can portray the new Pansy [illegible] Description [illegible] Flowers, [illegible] 4 inches [illegible] about over-lapping each [illegible] The [illegible] are entirely new and most distinct color in Pansies, forming a stunning contrast and perfect complement, especially to the purple varieties. It is a rose carmine overlaid on long, strong stems, and the flower petals have great substance and are evenly placed. The plant [illegible] showers [illegible] perfectly right through [illegible] A row of these [illegible] the most beautiful of pansy [illegible]

Single pkts., $1.00; 6 pkts. for $5.00; 12 pkts. for $9.00

OFFER A4 *Schling's New American* SNAPDRAGONS

A $12.00 Value for $9.00



[illegible] *Snapdragons*

[illegible] of the finest [illegible] a marvelous [illegible] Indian Summer, [illegible] Pkt. $1.00

Golden West—A rich, [illegible] Pkt. $1.00

Pathfinder—Tender rose pink, with [illegible] Pkt. $1.00

Yosemite—A [illegible] Pkt. $1.00

Navajo—Pure, delicate canary-yellow [illegible] Pkt. $1.00

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Wyoming—[illegible] Pkt. $1.00

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Shasta—Lovely, pure white, with a fine yellow throat. Pkt. $1.00

Massasoit—[illegible] with red. Pkt. $1.00

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100 GLORIOUS GLADIOLI $4.00

OFFER A5 Choicest Mixture including all the [illegible] as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory yellow to an iridescent [illegible] the finest [illegible] collection. [illegible] Write [illegible] Order [illegible] and enjoy a long processional of beautiful bloom—

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OFFER A6

Extraordinary Value—Schling's "Get Acquainted" Collection

A $3.25 Value for $1.00

Schling's American Beauty Aster—Giant flowers [illegible] 3 to 4 inches, rose color of American Beauty Rose. Pkt. 35c

Schling's New Orange Glory Calendula—Perfect form. Very [illegible] Pkt. 25c

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Schling's New Giant Hyacinth Flowered Larkspur—Excels in length of stem, size of flower [illegible] Pkt. 35c

Schling's New French Marigolds—Rich brown [illegible] scarlet. Pkt. 75c

Schling's New Erysimum, Orange Beauty—Orange yellow, wall-flower-like spikes. Fragrant. Pkt. 25c

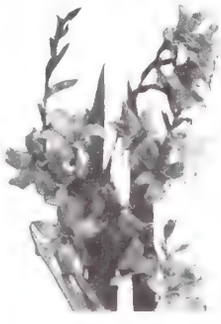
Schling's New Giant Early Flowering Pansy, World Record—Immense flowers on long stems. Blooms March to December. Pkt. 25c

Schling's New Marvelous Dahlia-Flowered Zinnia—True aristocrats, [illegible] to 6 inches, like [illegible] Pkt. 40c

OFFER A7

Montbretias

[illegible] hardy [illegible] excellent [illegible] bold [illegible] deep orange [illegible] The golden sheen of [illegible] before [illegible] Easily [illegible] Plant the bulbs in April and May, [illegible] them all season. Extra [illegible] 25 Bulbs for $2.00; 50 for $3.75; 100 for $7.00

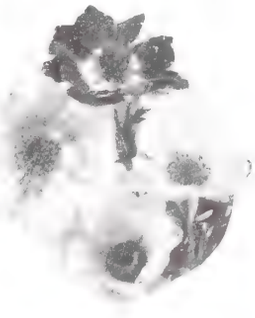


OFFER A8

Giant French Poppy Anemones

Marvelous poppy like flowers in wonderful color combinations. Blue, [illegible] Pink with [illegible] Cream and [illegible] Easily grown in [illegible] profusion. Truly a gem of the [illegible] Plant [illegible]

25 Bulbs for $3.00
50 for $5.50
100 for $10.00



OFFER A9

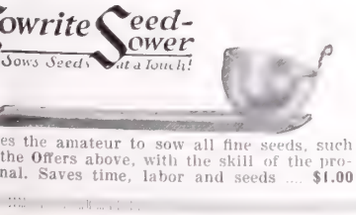
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No Stooping! No grubbing! Destroys dandelions, poison ivy, and all other noxious weeds easily and quickly by depositing a small quantity of the Killrite chemical at the heart of the plant. **Absolutely non-poisonous and harmless to all animal life, hands and clothing.**

Dando Killrite $5.00 each
Killrite Filler .60 a can
Both for $5.50





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Sows Seeds at a Touch!

es the amateur to sow all fine seeds, such the Offers above, with the skill of the pronal. Saves time, labor and seeds **$1.00**

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[illegible] Please send me Offer A1 ☐ A2 ☐ A3 ☐ A4 ☐ A5 ☐ A6 ☐ A7 ☐ A8 ☐ A9 ☐ Sowrite ☐ "Book for Garden Lovers" ☐

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Address [illegible]

Please Accept *these* Gifts from California



One Special Packet of Beautiful Mary Pickford Sweet Peas and a copy of one of the Finest Seed and Plant catalogues published in America.

THIS is a get acquainted offer. It is a pleasant method of introducing to you the oldest seed house in California—Germain's—(since 1871).

The Mary Pickford Sweet Peas are typically Californian and will lend a rare charm to your garden. Miss Pickford grows these beautiful blooms in her own garden and wears them at formal parties. Thus they have been given her name—a mutual compliment to America's sweetheart and the flowers themselves.

"California Gardening"

The catalogue is just what you have been wanting. It is entitled, "California Gardening" and contains 64 beautifully illustrated pages of garden offerings direct from Germain's famous trial growing farms—the horticultural headquarters of the West. Many nurserymen, who have seen this catalogue, say it is the best that has yet been published in America.

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Don't delay in taking advantage of this "get acquainted" offer. Germain's wants you to know them. This means a more beautiful garden this Spring—a California garden—filled with healthier, more beautiful blooms—the kind that friends admire and for which Germain's are famous!

Simply send the coupon—now—before you turn the page.

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Name _____
Addr _____



John Russell is a descendant of Frau Karl Druschki—without fragrance but with large, splendidly formed blooms of velvety crimson, maroon and cerise

THE HYBRID PERPETUAL

(Continued from page 93)

often their names have been lost) one may act according to the growth made the previous years. If the blooms are allowed to fade on the plant, they must be cut off as soon as possible with long stems, as they would be for bouquets. The eyes on the remaining part of the stems will, after a short rest, start to grow and a second crop of blooms may be expected later in the summer or autumn. Some varieties will truly be perpetual if "remaidened" each year, which means cut back to the ground and made to grow an entire new or maiden plant.

Last summer it was my good fortune to visit Monsieur Cochet, the fifth generation of the great Cochet dynasty of Rose hybridizers and scientists (Cochet the First helped Empress Josephine in establishing her historical Roserie at Malmaison) at his estate of Coubert, about thirty-five miles west of Paris. He took me around to see great fields of Roses grown for the cut flower market of Paris. In that immediate vicinity are over 750 acres owned by 160 independent owners with a selling organization. They grow Hybrid Perpetuals only, and on August 3rd they were still cutting large quantities of Roses as beautiful and perfect as any grown here under glass—and this had been going on daily since the middle of May.

Walking through those fields, I was surprised to see what I thought to be young maidens (first year growth from buds inserted the previous summer). When I asked one of the owners whether these were new plants, he said to my amazement, "This field was planted by my grandfather thirty years ago and but very few plants had to be replaced." Calling one of the working men, he had him dig around a plant and then I saw a stump several inches in diameter! He explained that each year, in the middle of March, the plants are "mowed" close to the ground; they then grow many new stems three or more feet long endi with splendid flowers; these are c with half or three-quarters of t stems, two eyes below the cuts aga sending flower-bearing long stem I commented on the absence of tho long sterile suckers we generally s on Hybrid Perpetuals in midsumme and my host replied, "The plants a kept too busy blooming to wast their energy on suckers".

This particular field was of Ulric Brunner. Other varieties doing splendidly and "perpetually" unde the same treatment were: America Beauty, Baroness Rothschild, Captain Christy, Duchess of Sutherland, Georg Arends, George Dickson, Gloire d Paris, Mrs. John Laing, Suzann Marie Rodoconachi, Triomphe d Caen, Vick's Caprice, Victor Verdier. Among the newer ones, Henry Nevard, John Russell, S. M. Gustave V. and Mme. Albert Barbier. I was also told that budded plants only respond to such treatment.

Climatic conditions are also a factor in the recurrence of Hybrid Perpetuals, and where the summers are short, some varieties will hardly have time to reach the second blooming, but in such regions many Hybrid Teas do not fare much better.

The vigorous varieties such as J. B. Clark, Magnafrano Frau Karl Druschki, Hugh Dickson, etc., will make splendid pillars seven or eight feet high, although when treated in this fashion they are not likely to repeat as much as when short pruned. However, the effect obtained when planted at short intervals along a driveway will help excuse their sluggishness after that brilliant June outburst. The same pillar treatment may be applied to some hybrids of Rugosa, so hybridized that the Rugosa features are much obliterated and the Hybrid Perpetual characters have become predominant: Conrad F. Meyer, Nova Zembla, Turke's Samling, Nemo,

(*Continued on page* 206)

HE LITTLE KITCHEN GARDEN

Now you can have the one you've always wanted, right at your door, by erecting only a few feet of lovely Dubois to give the needed privacy.



HERE'S a delightful surprise in store for the woman who nks she must move to the country in er to have a little garden of her own. ight at her door—wherever there's it of tillable ground—is a potential den just as secluded and private as has ever dreamed of.

ll that's needed is a few feet of bois, the lovely rustic barrier that made the gardens of France veri- le havens of privacy for many years.



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It is a beautiful fence in itself, and it gives a service that ordinary fencing cannot duplicate. Strong, unaffected by weather conditions, it lasts a lifetime. Vines cling to it easily and need never be torn down for painting as Dubois requires no upkeep care and is *rustproof*. It is easy to erect and your neighbors will be quick to welcome it, so charming and friendly is its quaint appearance.

Dubois is used today all over this country, and in a multitude of ways; as a boundry for large estates; in formal gardens; to screen suburban service and laundry yards; and for transforming city backyards and roof gardens.

Its various applications and charming effects are beautifully illustrated in a new catalog, sent free on request. Simply fill the coupon below and mail to Robert C. Reeves Co., Sole Importers, 101 Park Avenue, New York, N.Y. (Formerly at 187 Water Street.)

There is only one Dubois; it is made by hand in France of split, live, chestnut saplings woven closely together with heavy, rustproof Copperweld wire. It comes ready to erect in sections 5 feet wide, and in three heights: 6 feet 6 inches, 4 feet 11 inches, and 3 feet 10 inches, with quaint gates to match.

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Woven Wood Fence

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February 23rd to March 3rd	March 11th to 16th	March 19th to 23rd	April 6th to 14th



One of Totty's New Roses

—For connoisseurs, of course, who wish medal winners and rare sorts. *Lady Margaret Stewart* was awarded the Gold Medal of the National Rose Society of England, and also was the Gold Medal winner at the Bagatelle in Paris, 1928 International Competition. Color ranges from sunflower yellow through cadmium orange. Long buds; sweetly fragrant. See catalog for color illustration and full description. Each $2; dozen $20.

Rowena Thom, Duchess of Athol, Marion Cran, and other new sorts are described in our 1929 catalog. Many are pictured. Prices range from $2 to $3 per plant; $20 to $30 per dozen.

TOTTY'S BEST DOZEN, a dependable collection which grows well anywhere, includes such favorites as *Souvenir de Claudius Pernet, Madame Butterfly, America,* etc. One collection makes a good rose bed; two or three collections will make a rose garden. Guaranteed to give satisfaction. Price $10 for each dozen strong plants.

TOTTY'S 1929 CATALOG

describes and illustrates most good perennials. Special sections devoted to Roses, Delphiniums, Rock Plants, Chrysanthemums, etc. More than a hundred well illustrated pages, with 46 color plates. If you have not received a copy, please send us your name and address.

Totty's

Allison Road

Madison, New Jersey

GARDENING GUIDE

(Continued from page 134)

SPRING BLOOMING

EVERGREEN SHRUBS	DECIDUOUS SHRUBS & TREES	VINES	PERENNIALS	ANNUALS	BULBS
Daphne cneorum	Azalea (various)	PERENNIAL	Alyssum	STARTED PLANTS	Tulips
Shortia	*Daphne mezereum*	Honeysuckle	Aubrietia	Pansies	Narcissus
Andromeda	Starry Magnolia	Wisteria	Dicentra	English Daisies	Hyacinth
Rhododendron (Catawba & Carolina)	Lilac, Common	Jasminum	Iberis	Myosotis	Crocus
Drooping Leucothoe	Redbud (*Cercis*)	Anemone Clematis (*Montana*)	Iris (*pumila* and others)	Ageratum	Snowdrops
	Dogwood (various)	Akebia	*Phlox subulata*	Petunias	Snowflakes
	Rose Hugonis	ANNUAL	Primulas	Wallflowers	Grape Hyacinths
	Flowering Cherries, Plums, Almonds, Peaches, etc.	Cardinal Climber	Saxifrage	QUICKEST FROM SEED	Chionodoxa
	Forsythia and many others	Moonflower	Viola	Clarkia	Scillas
		Morning-glory		Phlox drummondi	Fritillaria
		Japanese Hop		Poppies	
		Purple Bell (*Cobæa*)		Leptosiphon	
		Hardy Pea (*Lathyrus*)		Nemophila	

SUMMER BLOOMING

Abelia	Jap. Dogwood	PERENNIAL	Anchusa	FROM SPRING SOWN SEED	Begonia, Tuberous
Rhododendron (various)	Lilacs	Honeysuckle	Campanula	Cosmos (new extra-early type)	Agapanthus
Rhododendron maximum	Sweet Bay (*M. glauca*)	Clematis	Delphinium	Chrysanthemums	Tuberose
Honeysuckle (*Lon. japonica*)	Mockorange	Silver Fleecevine, Silver Lace Vine (*Polygonum*)	Foxglove	Larkspur	Summer Hyacinth
Mahonia, Leatherleaf	Snowberry	Silvervine (*Actinidia*)	Geum	Candytuft	Ismene
Inkberry	Sweetshrub	Trumpet-creeper, (*Bignonia*)	Iris, Jap.	Lupines	Ixia
Heather (*Calluna*)	Rose (several)	Hardy Pea (*Lathyrus*)	Phlox	Lavatera	Tigridia
Heath (*Erica*)	Hydrangea (early varieties)	ANNUAL	Platycodon	Portulaca	Tritoma (hybrids)
	Deutzia (Pride of Rochester)	Scarlet Runner	Scabiosa	Viscaria	Gladiolus
	Butterfly-bush				Cannas
					Hardy Lilies (early sorts)

FALL BLOOMING

Daphne	Hydrangea	PERENNIAL	Anemone, Jap.	Asters	Crocus (*speciosus*)
Abelia	Butterfly-bush	Honeysuckle	Aconitum (Monkshood)	African Daisy	Canna
Heath (*Erica*)	Summer-sweet	Clematis	Asters	Cosmos	Dahlia
Menziesia	Rose of Sharon	Kudzu-bean	Chrysanthemums	Petunia	Gladiolus
BERRIES	Hardhack	Hardy Pea	Helenium	Galvia	Montbretia
Holly	Waterer Spirea	Bittersweet	Boltonia	Marigold	Kaffrlily (Mrs. Haggerty)
Mahonia	Clusttor (Chaste Bush)	Euonymus	*Campanula carpatica*	Mignonette	
Colutea	Witchhazel	ANNUAL	Gaillardia	Zinnia	Sternbergia (*lutea*)
Barberry	(*Hamamelis vernalis*)	Cardinal Climber	Plumago	Snapdragon	Oxalis
Viburnum (Leatherleaf)		Morning-glory	Stokesia	Verbena	Hardy Lilies (late sorts)
Cowberry (*Vaccinium*)		Moonflower	Viola (Jersey Gem)	Heliotrope	
		Purple Bell			

RED & PINK

EVERGREENS & TREES	SHRUBS	VINES	PERENNIALS	ANNUALS	BULBS
Rhododendron	Azaleas	ANNUAL	Anemone, Jap.	Balsam	Tulips
Mountain Laurel	Japan Quince	Cardinal Climber	Aquilegia	Gaillardia	Hyacinth
Lambkill (Laurel)	Hawthorn	Dolichos	Armeria	Clarkia	Narcissus (pink varieties)
Daphne	Deutzia, Dwarf (pink)	Scarlet Runner	Chelone	Crimson Flax	Fritillaria
Abelia	Weigela (Rose-colored)	Cypress Vine	Dianthus	Petunia	Bulbocodium
Dogwood, Pink	Spirea (Bridesveil)	Morning-glory	Dicentra	Phlox	Lycoris
Redbud	Spirea Anthony Waterer	Brazilian Moonflower	Geum	Poppies, (small types)	Gladiolus
Flowering Cherries and Plums	Shrub-althea (*Hibiscus syriacus*)	PERENNIAL	Gaillardia	Scabiosa	Dahlias
		(*Clematis coccinea*)	Hibiscus	Cosmos	Cannas
		Bignonia	Peony	Scarlet Sage	Hardy Lilies (several)
		Honeysuckle (Dutch)	Lychnis		

YELLOW

Arbor-vitæ (Vervaene, Goldeni)	Forsythia (Goldbell)	ANNUAL	Achillea	Bartonia	Narcissus
Chinese A. (Column, Gold Spire)	Genista (Common Broom)	Canary-bird Vine	Adonis	Calliopsis	Hyacinth
Sawara Cypress	Kerria, Jap.	Thunbergia	Anthemis	Calendula	Crocus
Goldtip Jap. Yew	St. Johnswort	PERENNIAL	Goldentuft (Alyssum)	Poppies(esp. Golden West	Tigridia
Juniper Chinese "golden"	Witchhazel	Jasmine (*nudiflorum*)	Doronicum	Marigold	Sternbergia
Laburnum (Laburnum)	Rose, Hugonis	Honeysuckle	Coreopsis	Evening Primrose	(*Bonthecodium aureum*)
	Rose, Harrison's Yellow	Bittersweet (yellow-orange berries)	Helenium	Sweet-sultan	Dahlias
			Evening Primrose	Snapdragon	Gladiolus
			Rudbeckia	Sunflower	Cannas
			Trollius		Tritonias (Montbretias)
					Hardy Lilies (several)

(Continued on page 198)

The Dreer "Gold Medal Dozen"

New Hardy Everblooming Hybrid-Tea Roses

The wonderful advance made during recent years in this popular type of Rose is well exemplified in this collection of twelve varieties of outstanding merit of recent introductions. We especially recommend this "Gold Medal Dozen" to the thousands of our patrons who already have the "Dreer Dozen" in their gardens.

Dame Edith Helen. A brilliant yet soft Rose du Barry pink, strongly sweet-scented. $1.50 each.

Frank Reader. A light lemon-yellow with a heart of golden apricot. $1.50 each.

Lady Florence Stronge. Reddish prawn to violet old rose shading to yellow at base and pink toward the edge. $1.50 each.

Rev. F. Page Roberts. Buds are of coppery-red stained red on the outside and open a golden yellow. $1.50 each.

Sir David Davis. Deep, glowing crimson running to light yellow at base of petals. Strongly sweet scented. $1.50 each.

Mrs. Henry Bowles. Intense brilliant pink with lighter salmon pink shadings. $1.50 each.

Wilhelm Kordes. Rich capucine red with coppery suffusion overlaying a golden-salmon ground. $1.50 each.

John Russell. Rich, deep velvety crimson. $1.50 each.

Lady Margaret Stewart. Deep sunflower-yellow heavily veined, splashed with orange-scarlet, reverse of petals deeply suffused with carmine. $2.00 each.

Margaret McGredy. Rich, oriental red, passing to carmine rose. $2.00 each.

Mrs. A. R. Barraclough. Soft carmine-pink passing to yellow, at base of petals. $2.00 each.

Ville de Paris. (City of Paris.) Rich buttercup yellow, fairly double and splendid for cutting. Tall, and a profuse bloomer. $1.50 each.



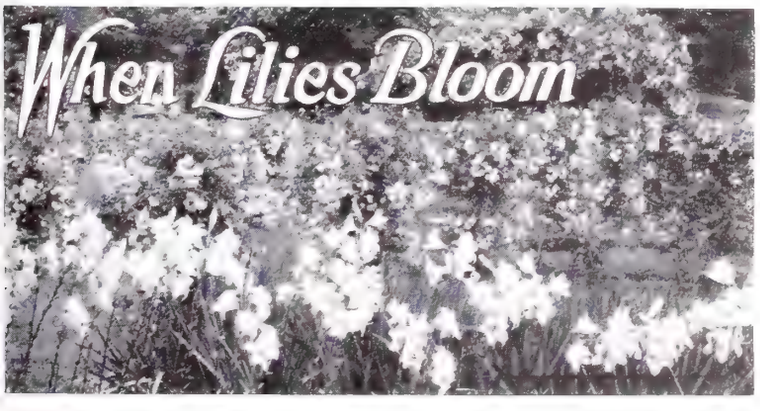
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DREER GARDEN BOOK for which you are invited to write. It is perhaps the greatest stimulant to the making of better gardens ever published. To the newcomer to the ranks it opens vistas of unsuspected garden joys. It keeps the initiated posted as to progress by offering the choicest novelties in Seeds, Bulbs and Plants gathered the world over. Please let the Dreer Garden Book be your garden hospital on this Spring. Yours free for the asking, and mention House & Garden.

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6 L. Hansoni. Orange	**6 L. regale.** White and pink	**6 L. Batemanniae.** Apricot
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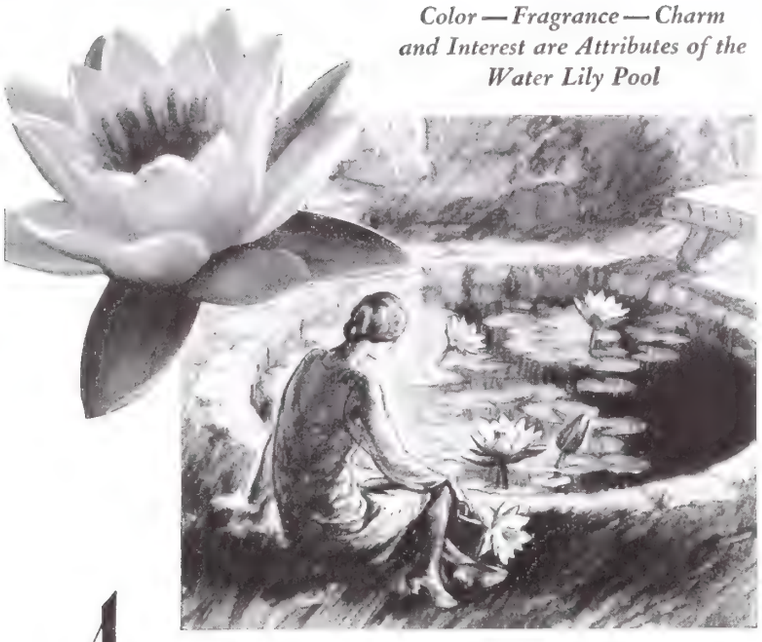
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Wayside Gardens

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A Water Lily Pool for Every Garden

THERE is room in your garden, even though it be small, for a Water Lily Pool, or at least for a simple sunken-tub garden. Your Water Lily Pool will quickly become the center of interest in your garden, for the culture of colorful, fragrant, beautiful Water Lilies, interesting, odd aquatic plants and ornamental fishes is fascinating.

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Comprising five of choicest Water Lilies grown. Included are *Morning Glory* (shell pink), *Gloriosa* (dark red), *Paul Harriot* (orange pink), *Chromatella* (yellow), *Blue Beauty* — 1 ft. in diameter.



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WILLIAM TRICKER INC.

27 BROOKSIDE AVENUE—SADDLE RIVER, N. J.

GARDENING GUIDE

(Continued from page 196)

WHITE

EVERGREENS & TREES	SHRUBS	VINES	PERENNIALS	ANNUALS	BULBS
Rhododendrons Andromeda Drooping Leucothoe Flowering Cherry, Crab and others Magnolia Dogwood, Flowering Silverbell Fringetree (Whitefringe) Honey Locust	*Azalea viscosa* Hawthorn Deutzia Spirea, various Mockorange, various Viburnum, various Shadbush (Amelanchier) Summersweet Rose (*multiflora* and others)	ANNUAL Dolichos (Daylight) Moonflower Cypressvine (white) PERENNIAL Clematis (various) Actinidia Madeira-vine Jasmine (*officinale*) Wisteria Honeysuckle	Arabis Achillea Anemone, Jap. Boltonia Gypsophila Iberis Iris (Siberian) (Snow Queen) Phlox (Miss Lingard) Shasta Daisy Viola (White Jersey Gem) Yucca	Alyssum, Sweet Ageratum Candytuft Cosmos Gypsophila Stevia Lavatera Petunia (esp. Balcony White and Snowball) Poppy (White Shirley) Verbena (Seafoam)	Tulip Narcissus Hyacinth Crocus Snowdrop Snowflake Ismene Summer Hyacinth Madonna Lily and others

BLUE SHADES

FOLIAGE					
Koster Blue Spruce Blue Colorado Spruce Blue Mt. Atlas Cedar Silver Redcedar Dundee Redcedar Column Chinese Juniper Moss Cypress Blue Column Lawson Cypress	Hydrangea Mint Shrub (*Calycanthus*) False Indigo Bush Lilacs Buddleia Chastetree (*Vitex, esp. V. macrophylla*) Blue Rose-of-Sharon (*Hibiscus sy. ardens*) Blue Spirea (*Caryopteris incana*)	ANNUAL Morning-glory Moonflower (sky-blue) Moonflower Climbing Foxglove PERENNIAL Wisteria Lycium Akebia Kudzu Vine *Clematis jackmani*	Aconite Anchusa Aster Delphinium Globe Thistle Iris, various Platycodon Lobelia, var. Stokesia Plumbago Myosotis Viola, Jersey Gem	Blue Lace-flower Asperula Ageratum Lobelia Larkspur Lupine Petunia (new blue) Torrenia Phacelia Zinnia (giant purple) Heliotrope	Hyacinth Grape Hyacinth Scilla Chionodoxa *Allium azureum* Iris, bulbous *Fritillaria meleagri* Agapanthus (Blue Nile Lily) Gladiolus (several) Nymphæ (various) Brodiæa

FOR SUNNY LOCATIONS

Redcedar Arborvitæ (Most coniferous evergreens require full sunlight to develop properly) Laurel Holly	Tamarisk Hydrangea Redleaved Barberry Bayberry (Practically all shrubs, including most of those in list below will thrive, in full sun)	ANNUAL Canary-bird Vine Cardinal Climber Morning-glory Nasturtium Gourds PERENNIAL Hardy Pea Wisteria	Aster Butterfly-weed Daylily Goldenrod *Dianthus deltoides* Iris (various) *Phlox subulata* Gaillardia Sedum Yucca	Sweet Alyssum Begonia Balsam Iceplant *Begonia semperflorens* Arctotis Portulaca Cynoglossum Anagallis	(Almost all hardy bulbs, except a few of the hardy Lilies, thrive in full sun, but will tolerate moderate shade)

FOR SHADY LOCATIONS

Hemlock Balsam Fir Douglas Fir Canadian Yew White Pine Rhododendron (native varieties and other native evergreen shrubs) Flowering Dogwood	Summersweet Sweetshrub Witch-hazel Snowberry Coralberry Hypericum Winterberry (*Ilex verticillata*) Blueberry Flowering Raspberry Sweetfern (*Comptonia*)	ANNUAL Smilax Jap. Hop Canary-bird Vine (also in moderate shade) PERENNIAL English Ivy Euonymus Clematis Vitis (Grape) Vinca minor	Aconite Anemone Columbine Coralbells Bloodroot (*Phlox divaricata*) Myosotis Globeflower Spirea Bleeding-heart	Clarkia Cleome Euphorbia Evening Primrose Gaillardia Myosotis Snapdragon Mimulus (Monkey-flower) Helianthus Impatiens Lupine Mignonette Thunbergia	Allium *Colchicum robustus* Narcissus (*Poeticus* var.) *Scilla nonscripta* Camassia Colchicum Trillium Lycoris *Lilium philadelphicum* *L. auratum* and others

FOR DRY LOCATIONS

EVERGREEN TREES & SHRUBS	DECIDUOUS TREES	DECIDUOUS SHRUBS	PERENNIALS	ANNUALS	BULBS
Green Colorado Spruce (*pungens*) Redcedar Junipers White Pine Scotch Pine Jack Pine Pitch Pine European Larch Juniper Laurel	Red Oak Birch (Amer. White) Black Locust Sassafras Witch-hazel Persimmon	Beach Plum Sumac Rose (*rugosa*) Bayberry and other species Sweetfern Witch-hazel	Asters Achillea Anchusa Blue Salvia Evening Primrose Erigeron Globe Thistle Lupines Verbascum Yucca Poppy (Oriental) Most "rock plants"	Sweet Alyssum African Daisy Asperula Iceplant Leptosiphon Miniature Cal. Poppy Portulaca Sand Verbena Wall Gypsophila	Allium Cooperia Crocus (species) Daylily Iris (dwarf vars.) Narcissus: *triandrus minimus minor* Sparaxis Sternbergia

WET OR MOIST LOCATIONS

Arborvitæ Baldcypress (*taxodium*) Whitecedar (*Chamæcyparis*) Tamarisk White Spruce Juniper (*horizontalis*) Canadian Yew Rhododendron Bog Kalmia Andromeda	Red (Swamp) Maple Waterlocust Green Ash Sour Gum (Tupelo) Willow Pin Oak Swamp White Oak Elm Linden Red Birch	*Azalea viscosa* Alder (various) Buttonbush Summersweet Bushy St. Johnswort Winterberry Pussywillow Osiers Blueberry	Cardinal-flower Beebalm Chelone Lobelia Boltonia Eupatorium Loosestrife Myosotis Iris (Blueflag) (Yellow) Marsh Marigold Partridgeberry	Anchusa Balsam Calendula Clarkia Cleome Euphorbia Impatiens Mignonette Myosotis Sweet Peas Stocks	Calla Caladium Begonia (Tuberous) Narcissus (*Poeticus* types) Hyacinth *Fritillaria meleag* Galtonia Leucojum



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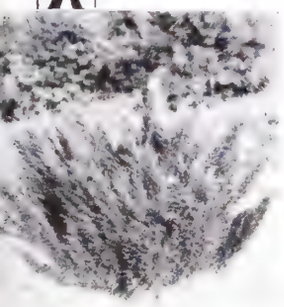
ONCE in a lifetime. Get the setting for your garden started this season. Then year by year it will grow in beauty and value.

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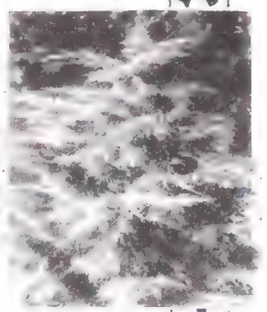
Our catalog for this season is an enchanting book for the evergreen lover. Here are suggestions and illustrations in greater variety—size, shape, color—everything you might desire to make your home truly a place of enchantment. Forty large illustrations in colors.

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CAROLINIANUM Clear pink flowers free from any tint of magenta. Small, exposure resistant, well adapted to rock work as a single specimen or in groups.

CATAWBIENSE Is a very free flowering with [illegible] flowers, [illegible] are bright red-purple.

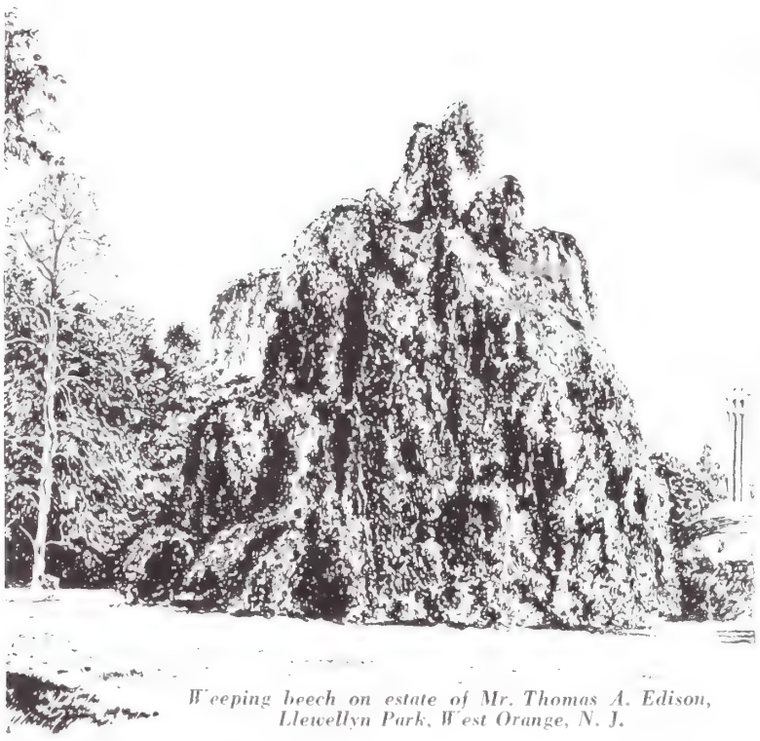
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PRIMROSES FROM FOREIGN LAND

(Continued from page 192)

the rockery there are several dainty little Primroses. One of the oldest known of these is *P. sieboldii* with pleasingly fringed, roundish leaves and varied colored blossoms, ranging from white through rose to purple. A related species of less vigorous growth but equally pleasing in habit and in its varied colored blossoms is *P. cortusoides*, of which there are many garden forms. Both these are Japanese in origin. From China came *P. veitchii* with mauve flowers and its relatives, *P. malvacea*, *P. septemloba* and *P. violodora*, all worthy of a place.

For moist situations in the rockery and well suited for the side of a small pool are a number of species with curious cone-shaped heads of blossoms on tall scapes. The flowers are Orchis-like in appearance, usually blue or purple in color and thrust through curious helmet-like colored bracts. Best known and most vigorous of these is *P. littoniana*, which often has a spike of flowers four inches long. The flowers have a delicate odor suggestive of Violets. More diminutive species of this group are *P. deflexa* and *P. watsonii*. All are natives of the alpine meadows of western China but only the vigorous *P. littoniana* is easy of cultivation.

Among the earliest of Primroses to blossom are two or three species which have their flowers arranged in globose heads and on this account constitute the group Capitatae. Well known among these is *P. capitata*, whose leaves appearing with the flowers are densely covered with white farina. The flowers, of which there are a great many in a cluster, are bright purplish blue. A form with larger flowers, known as *grandiflora*, is in cultivation. Another well-known member of this group is *P. denticulata*, whose flower spikes, each from four to eighteen inches tall, are upthrust well before the leaves appear and bear dense heads of pale purple flowers. These are hardy plants, lovers of moisture and a semi-shady situation and well suited for the rockery dell. Another moisture loving species is the variable *P. sibirica* and the pleasing colored *P. rosea*, both of which are easily grown.

In niches among rocks the widespread *P. farinosa* may be grown and with it its North American form, *P. mistassinica*, and that remote wanderer, *P. magellanica*. There is no dearth of species that can be accommodated in any rockery, but some of the sorts are limestone-loving and under these conditions *P. auricula*, parent of that well-known group, succeeds best. The more tender yellow Cowslip-scented *P. palinuri* also demands limestone.

Among the many scores of Primula species needless to say not a few are very difficult to cultivate. Our discourse may end by reference to a subshrubby group to which belongs the West American *P. suffruticosa*, to which no species has been found l amiable under cultivation. In weste China grow several members of t group, among them the yellow a orange-yellow *P. forrestii*. On t side of a wall or in pockets on vertical cliff is its place and that others of its group. They want su shine and moisture but not dampne

Among the great variety of Pri cies cultivated by the specialist t day it is difficult for the amateur pick and choose, so I give a list fifty wherein will be found all t best and most easily grown of t species and hybrids. A liberal plantin of a selection of these will endow ar garden with a charming Primro Way.

ROCKERY

Primula capitata
" *carniolica*
" *cockburniana*
" *cortusoides*
" *denticulata*
" *farinosa*
" *frondosa*
" *glutinosa*
" *involucrata*
" *knuthiana*
" *marginata*
" *nivalis*
" *pubescens*
" *rosea*
" *sibirica*
" *sieboldii*
" *veitchii*

WALLS

Primula allionii
" *calciphila*
" *forrestii*
" *suffruticosa*

BORDER

Primula auricula (border var.)
" *elatior*
" *juliae*
" *officinalis* (all its forms)
" *vulgaris* (all its forms)
" " (Polyanthus forms especially Munstead strain)

STREAMSIDE

Primula beesiana
" *bulleyana*
" *florindae*
" *helodoxa*
" *japonica*
" *littoniana*
" *poissonii*
" *pseudosikkimensis*
" *pulverulenta*
" " Dalrymple Hybrids
" *sikkimensis*
" *unique*
" " Lissadel Hybrids
" *vittata*
" *wilsonii*

GREENHOUSE

Primula floribunda
" *forbesii*
" *kewensis*
" *malacoides*
" *obconica*
" *palinuri*
" *sinensis*
" *verticillata*

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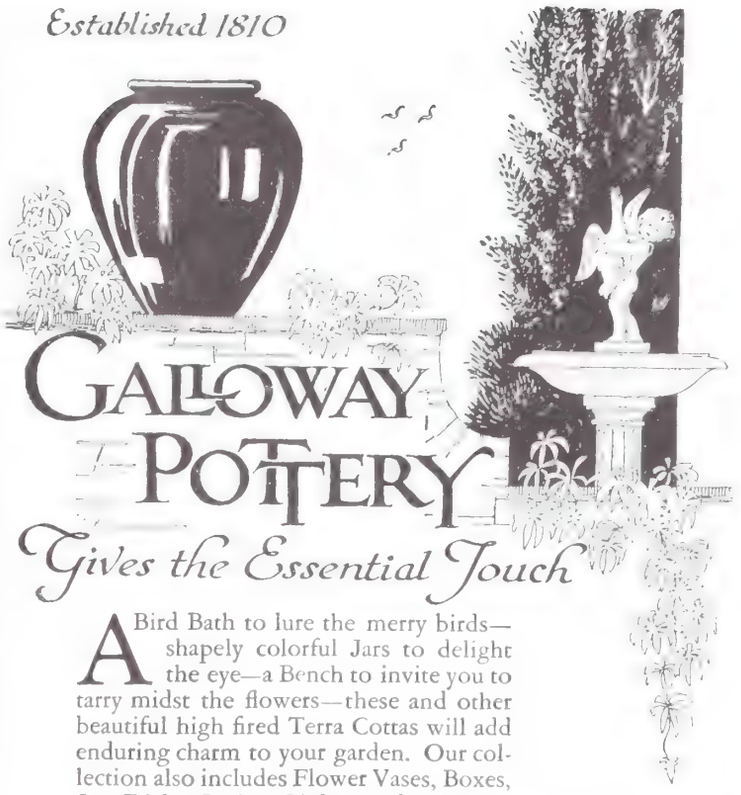
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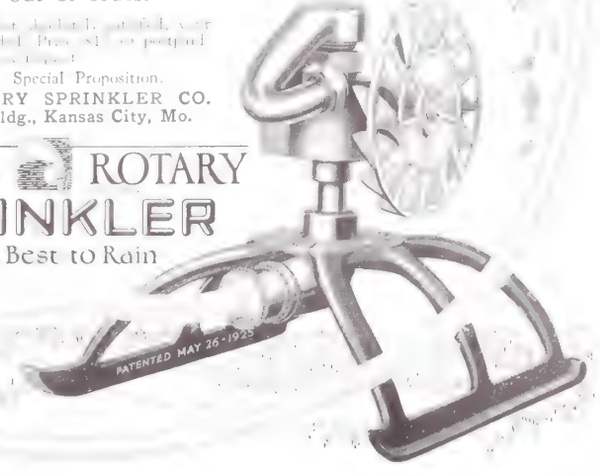
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Among the Mossy Saxifrages, a multitude of flowers characterizes S. hybrida grandiflora alba. This is one of the most desirable of the group, though its blossoms are not as delicate as some others

FLOWER WORTHIES *from the* ROCKS

(*Continued from page 96*)

profusion on delicate red stems above the mounds of rich green foliage in May. The cool side of a rock (never shade from over-hanging branches) is the best place for all the Mossy types, but *ceratophyla* is more sun-proof than the others. This plant is to be had of most nurseries and is the best of the Mossy group to begin with.

The Mossies are infinite in number, but I am mentioning only those that I know are available in this country. Their fragile blossoms run the scale from white to a quite brilliant crimson-red. Among these bright-hued kinds *S. bathioensis* and *S.* H. M. Stokes, both Mossy hybrids, are very fine. Guilford Seedling has rather small red flowers borne in profusion and is a compact and reliable grower. *S. rhei superba* has pure pink flowers of great charm. Mrs. Edith Banghart, a successful grower of the Northwest, considers Red Admiral the finest in this bright-colored class. Among white-flowered kinds *S. caespitosa* makes a close green covering with little blowy masses of small blossoms above it. *S. decipiens alba* is a good kind, and *S. wallacei*, with lovely large white blossoms, delightfully scented, once graced my garden but has now departed. In one catalog Mossy is listed with a most alluring name—Cotswold Cream. Who could resist it?

It is not to be denied that the torrid, drought-ridden summers of our eastern seaboard tax the courage of the Mossy Saxifrages, and that they thrive more happily in our more salubrious Northwest. But if they are considered they may be enjoyed anywhere. A light chip-impregnated soil rich in leaf-mold, seems to suit them and you can be sure that most of your Saxifrages will relish a little lime. The cooler slopes in the rock garden are to be reserved for them and, says an authority, they should be given liberal top-dressing once or twice a year, whenever the hummocks become too hollow or "away from the soil", and liberal watering in hot and dry weather. The soil for top-dressing should be sandy and must be worked in among the little growths with the fingers. I find that pulling the tufts to pieces and re-

(*Continued on page 204*)



Reginald A. Marsh

Perhaps the best white-flowered Mossy Saxifrage is S. wallacei, a pleasingly sweet-scented sort. Others in this group show various blossom colors which range to a quite brilliant crimson-red



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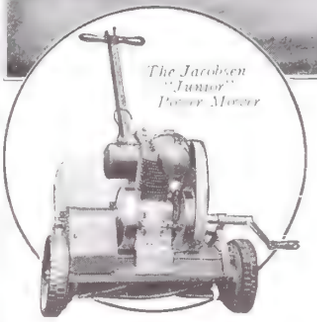
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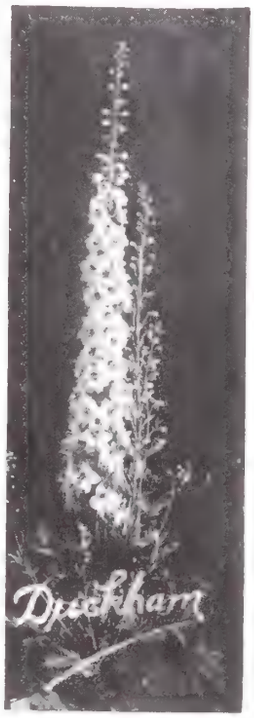
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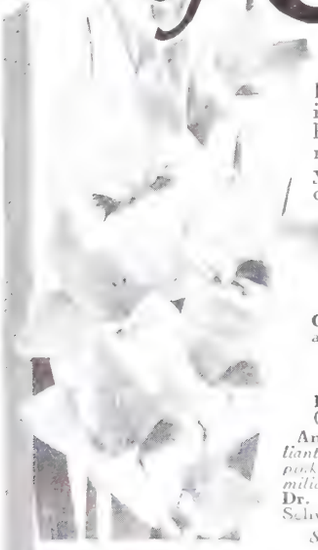
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FLOWER WORTHIES *from the* ROCKS

(*Continued from page* 202)

planting is occasionally necessary with the Mossies. The undimmed brilliant green of the Mossy Saxifrages is a delightful feature of the winter rock garden, and may be enjoyed at any time by turning back the covering or burrowing in the snow.

What may be termed as the London Pride group of Saxifrages is in pleasant contrast to the Mossy types and demands even cooler conditions, at least in this part of the world. The true London Pride, *S. umbrosa*, grows like a cabbage in England (in Ireland, where it is native, it is known as St. Patrick's Cabbage), edging beds, filling unimportant corners with cheerful green and behaving altogether after the manner of a happy weed. But America is not apparently the choice of its heart. It is a charming thing, however, with a tuft of largish, shining dark leaves over which waves in due season a forest of delicate stems bearing dainty sprays of white flowers dotted with pink. The stems come up some ten or twelve inches tall and the whole plant presents a delightfully airy appearance. For the moment a group of London Pride appears to be happy in my garden. It is situated at the base of some rocks (the north side) where the rich loamy soil does not quickly dry out. Long may they flourish! Allied to the London Pride are *S. cuneifolia* (itself in miniature) with bronzy rosettes, and *S. geum*. The former, at least, is listed in this country, but I have not had experience with either.

The Encrusted Saxifrage, *S. andrewsi*, is related to this group, being, I believe, a hybrid between *S. umbrosa* and *S. aizoon*. It has long thick toothed leaves gathered into a loose rosette, and white flowers dotted with purple on stems six inches or more high in summer. This is a very choice plant, but for some reason it has not flourished with me as cheerfully as many of its kin.

AN ORNAMENTAL SECTION

The Encrusted or Silvery section of the family is legion strong and they are ornamental at all seasons. To choose among them is difficult. The most perfectly easy and indestructible one known to me is the hybrid *S. macnabiana* (*S. cotyledon* X *hosti*) which quickly makes fine masses of irregular gray rosettes and bears innumerable airy stems of white flowers brightly spotted with pink. Perhaps the most beautiful of this section is *S. cotyledon*, or its variety *pyramidalis*. This species likes to have its huge rosette of strap-shaped leaves wedged into a vertical crevice and there its gorgeous plume of white, pink-dotted blossoms shows to supreme advantage. The rosette that bears the plume dies after the effort, but if the plant has been made happy there should be plenty of youngsters about the old stock to carry on the noble tradition. One of the finest is *S. longifolia*, because of its most beautiful silver rosette, the finest rosette of any of this section that I have seen. "Crown Royal, they call this in Spain", says Mr. Farrer, "where it abounds on the limestones all through the Pyrenees, from the vine-level upwards." This type also likes a vertical position, and only when thus placed shows the full quality of its beauty. One sees this plant throw out its great flower-plume with mixed feelings, for when it blooms it dies.

S. cochlearis is a lovely and distinct kind making "shell-like clusters of silvery rosettes" and sending aloft ruddy stems with sprays of dainty white flowers. *S. lingulata*, when the true species can be got, with very long and narrow and heavily silvered leaves, is highly desirable; and *S. hosti* is a good kind, making flattish rosettes, gray and leathern, edged with silver beads, and foot-high stalks of creamy flowers. To this small selection I might add *S. altissima*, whose large rosettes are bluish in color, and *S. cartilaginea*, a distinct and amiable relative of the Aizoon section.

Saxifraga aizoon, a widely distributed and very variable species, has many attractive forms, nearly all with rather small rosettes. The variety *rosea* has pretty pink flowers, *lutea* and *flavescens* yellow. One of the most attractive is *S. a. brevifolia*, with very small heavily silvered leaves.

GROWING REQUIREMENTS

All the species and varieties of Encrusted Saxifrage mentioned may be easily enough grown if attention be paid to their very simple needs. They are plants for ledges, crevices or the rather steep slopes of the rock garden—not for levels, as they are easily rotted by the action of water and frost among the leaves of the rosette. They like sunshine for at least part of the day and the soil should be light gritty and moderately rich in leaf-mold, with a little lime added. Stock of these is easily increased by pulling the clusters of rosettes apart and inserting the individuals in sandy soil that is kept a little moist.

The Kabschia, or Cushion Saxifrages, are not for first steppers. Mr. Lown grows them well, but my own overtures toward them have begun too recently to be worth reporting upon. The Megasea group, with the huge, coarse leaves and lumps of pink bloom in spring, are for anyone who wants them. They are not difficult in any well-drained spot. *S. cordifolia* is one of the most robust, a fine plant for the wild garden or open woodland, with great trusses of rosy bloom in April. *S. ligulata* flowers so early that it is often injured by frost.

The double-flowered form of *S. granulata*, the Meadow Saxifrage, is a pretty and attractive plant for bold places in the rock garden. Its white flowers are borne in April and May.

S. fortunei is a lovely species that flowers late in the autumn. It belongs to a group sometimes called two-winged Rockfoils, a Japanese plant, with rounded leaves and white blossoms that have the appearance of a mass of fringe hanging from the reddish stems. It is not often seen. To this same group belongs the old Mother of Thousands, or Old Man's Beard, often grown as a pot plant and a favorite in cottage windows, but quite hardy in the open if sheltered.

The First Garden thought

is your SOIL right for growing exactly what you want?



"The △ Soil conditioner"—a cross-section view of the interior cell construction of △ peat moss. The large internal surface area of these water cells gives △ its great water holding capacity, aeration and root developing area.

THIS spring *your* garden soil will need attention! Whether it is predominantly sandy clayey or ordinary loam, the soil in your garden has been depleted in nutritive value and textural construction by last years efforts and will only be capable of producing satisfactory results for you this Summer when you have properly prepared it for its work.

—and soil preparation means, not only the addition of fertilizing constituents, but conditioning its physical texture, so that it will be able to assimilate or digest the fertilizers and make them available for plant use.

△ peat moss—"the soil conditioner" used in proper proportions will bring your soil to the highest state of physical condition. It helps to bind together and give more body to loose sandy soil; it will break up and render more friable heavy clay soil; it makes *all* soil easy to work, highly retentive of moisture so that it will hold the plant food which has been dissolved in the soil moisture; it will prevent baking and caking, develop necessary soil bacteria and in general condition your soil so that it is *sure* to produce better crops or flowers.

Leading horticultural experts strongly recommend △ as most desirable and urge its use as the only way to be sure of results. Let us send you complete information now so that you will be ready to start right in the spring. Better still, let us send you a sample (trial) bale for early seed germination and propagating, $1.50 post paid.

ATKINS & DURBROW
INCORPORATED



A-25
Burling Slip
New York

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Since 1848—Quality in Growing Things

Established in 1848, when the nurseryman's stock in trade consisted of many fruit trees, a few shade trees and even fewer shrubs . . . people in those days wanted edible returns from their home plantings!

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Eighty-one years of learning how lie back of the quality of Hoyt Nursery stock today. Come to our nursery and see the difference, and if possible visit our exhibit at the New York Flower Show, March 11 to 16; 3rd floor on the 46th Street side. We will display a well-rounded collection of Hoyt evergreens.

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The MILBRADT POWER LAWN MOWER

operates so easily and cuts so smoothly that it is a pleasure to keep your lawn looking like velvet. Two sizes—20" and 27" wide. Can be used to trim around trees, shrubbery and flower beds. Cuts close to hedges and fences.

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If you want ROSES

this summer, you can have them—glorious ones that will be the pride of the neighborhood. We guarantee "Star" Roses to bloom the same year you plant them. Because they are grown out in the open under the same conditions as in your own garden, and because we give them a good, healthy start in life, they have sturdy roots and hardy stock. It's easy to see why we guarantee them!

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To make it easy for you, and because we "know our roses," we have selected 25 choice roses, every one of which is guaranteed to bloom within 3 months after planting, or we will "make good." These 25 "Stars" include our famous "StarDozen"—our twelve most satisfactory rose plants. Included in this lot are pink, apricot, red, yellow, white, and blended roses. You'll be delighted with the selection we'll send you.



FREE—With every order for either of these collections.

We cannot think of anything you can buy for $20 that will give you more real satisfaction and pleasure than the almost continuous bloom and gorgeous blossoms you will have from our 25 "Stars."

The "Star Dozen"

Or if you prefer to buy the "Star Dozen" by itself, these twelve highly recommended roses are yours for $10.50. If purchased individually, the same selection would cost you $12.50.

Order today!

In order to make certain that you receive the varieties you want, use the coupon today.

FREE!

When we ship your order, we'll send our 32-page "Success with Roses"—to help you in planting and caring for your roses. We'll also include the 1929 "Star Guide to Good Roses"—describing 200 varieties of roses, many in color. Use the coupon!



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The Conard-Pyle Company
Robert Pyle, Pres., West Grove, Pa.

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West Grove, Pa. Box 126

☐ I'm sending you $20 herewith. Please rush the 25 "Star" Roses by return post.

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P. O. .....



On the first Christmas morning a little maid was found weeping. Asked the reason, she said she had no gift for the Holy Babe. The angel pointed to the white flowers of the Christmas Rose and said "take these."

As pure and white as the snow that may cover the foliage, Christmas Roses (Helleborus niger) are fully open when Kris Kringle makes his annual call. Nor do they lose their beauty when cut for indoor decoration. Plants are perfectly hardy, growing and blooming best in partial shade. For spring planting we offer extra *good pot-grown plants at $2.50 each; 10 for $20.*

You may order Christmas Rose plants, or the Talisman Rose, direct from this advertisement and be absolutely sure of receiving the finest specimens. Catalogue upon request.

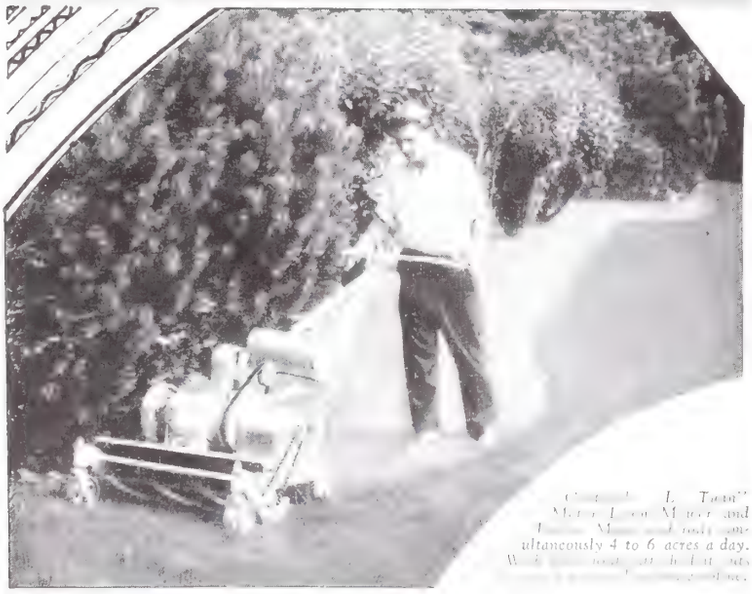
The New Hybrid Tea Rose Talisman

Pink, crimson and scarlet blended in [illegible]. Awarded Gold Medal [illegible]

Field-grown plants $2.50 each, 10 for $20.

NATIONAL LANDSCAPE SERVICE

Box G Newark, New York State



[illegible] "L Twin" Motor Lawn Mower and [illegible] mows and rolls simultaneously 4 to 6 acres a day. [illegible]

A NEW TYPE OF MOTOR MOWER BY COLDWELL

YOU can bank on the Coldwell "L Twin" Motor Lawn Mower and Roller to deliver years of dependable, trouble-free service under all conditions of usage. Moderate in price.

There's a size and style of Coldwell Power Lawn Mower and Roller at the price you want to pay. Your dealer will demonstrate. Write to factory for descriptive literature.

HAND — HORSE

SINCE 1867 COLDWELL *DEPENDABLE* LAWN MOWERS

GASOLINE — ELECTRIC

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.



An interesting way to grow Ruskin is the European plan of pinning down the long, strong shoots so that they will develop rows of fine, long-stemmed blossoms

THE HYBRID PERPETUAL

(*Continued from page* 194)

Mme. Julien Potin, Ruskin, etc.

Another treatment very popular in Europe for these ultra vigorous varieties is the *cordon* of the French or "pinning down" of the English, the long stalks are bent down to assume a horizontal position at about twelve or fifteen inches from the ground, being thus held with small pickets. All the eyes along the stalk will grow flowers with long stems, standing at attention like good soldiers. If the *cordon* is not to be permanent, the stalks can be redressed after blooming and tied up to a stake. Even when pillars only are desired, it is advisable to pin down the long shoots, putting them up again after the first leaves are fully grown. This has the effect of forcing the eyes to grow from the base on; otherwise, the pillar might be bare-legged.

The border lines of the Hybrid Perpetual class are very nebulous and it is hard to decide where it begins and ends, so many botanic species or horticultural types have been used by the hybridizers. Gravereaux, the foremost authority, divided the class into eleven distinct groups and we may well add to these the newer type of so-called Rugosa Hybrids, which are genetically blood relations of the Hybrid Perpetual.

In matter of fact, it is not so much the theoretical ancestry as the practical performance that draws the demarcation line between Hybrid Perpetuals and Hybrid Teas or other classes. J. B. Clark, George Dickson, Magnafrano and John Russell, for example, from their pedigree are Hybrid Teas, and Henry Nevard a Hybrid Rugosa, but their performance classes them as Hybrid Perpetuals. On the other hand we have among Hybrid Teas actual Hybrid Perpetuals in ancestry, hardiness, ruggedness, foliage, although their dwarf habit and blooming record are of the Hybrid Tea. These are Mrs. W. C. Miller, H. V. Machin, Mrs. Prentiss Nichols, Lady Alice Stanley, The General, Mme. Albert Barbier, etc., and should be very popular in the colder States because of their ability to stand severe weather.

European Rose growers, always cognizant of the utility and beauty of the Hybrid Perpetual, never allowed it to lose its importance. In recent years they have given it renewed attention, and we can truly say that we are now witnessing a renaissance of the Hybrid Perpetual. Varieties in much improved forms and novel colors have been produced which I sincerely hope to see in America in the near future. I had noticed this movement in 1925, but in my search for novelties last summer among European hybridizers I was surprised to see the progress made in that line, not only in the North but also in the South along the Riviera and in Spain, that heavenly Rose climate, thus confirming the fact that Hybrid Perpetuals are Roses as much for warm as for cold regions.

Among the recent introductions a few have already crashed the American gates and others are on their way. It is noteworthy that almost all these new Hybrid Perpetuals are descendants of Frau Karl Druschki, and have generally retained to a degree its vigorous habit. They are a new race, so to speak, with the infusion of Pernetiana and other bloods. I have given below a description of a few that I have tested.

Henry Nevard (F. Cant, England). The form of this velvety crimson Rose reminds us of the woodcuts in early catalogs. Nested in foliage like bouquets of yesteryear in ruffled paper, it is delightfully fragrant. Its many thorns and thick foliage suggest a relationship with the Rugosa. A better bloomer when it is remaidened. In the late fall mildew may overtake the tips.

Everest (W. Easlea, England). A

(*Continued on page* 208)



Rain at your command

SUMMER drought need not take its toll of beautiful lawn and costly foliage . . . with Spralawn* you have "Rain at your command":

The turn of a key . . . your lawn, garden and shrubbery are instantly enveloped in a life-giving spray. All unsightly piping is underground . . . all nozzles are out of the way of the roller or the mower.

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ROSES—
Spring Planting

ROSES by Bobbink & Atkins, our book of Roses, is replete with varieties up-to-date. In addition to nearly a thousand accepted varieties, we have many novelties of distinct merit, described and in color. Correct descriptions are given with comments on their merits and demerits. We feature the new Hybrid Tea Rose, Henry Ford, the popular Wilhelm Kordes, and other varieties of value. A large collection of Standard or Tree Roses is also listed. A copy will be mailed on request to those who *intend to plant Roses.*

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Pronounced by landscape architects to be the most beautiful fencing on the market.

MADE of whole round Michigan White Cedar posts, rails and pickets left in the Natural Bark. No other fence offers just that same blending effect with Nature's background, and the curved top of this Fence which is brought into relief by the soft silver grey tone of the sharp edged (not pointed) tops of the pickets presents a graceful appearance obtainable by no other means.

Produced in three designs, Under-curve, Over-curve and Alternate Over-curve and Under-curve sections, with several different type gates from which to choose. Height Under-curve sections, maximum 48 inches; minimum 39 inches. Height Over-curve sections, maximum 57 inches; minimum 49 inches.

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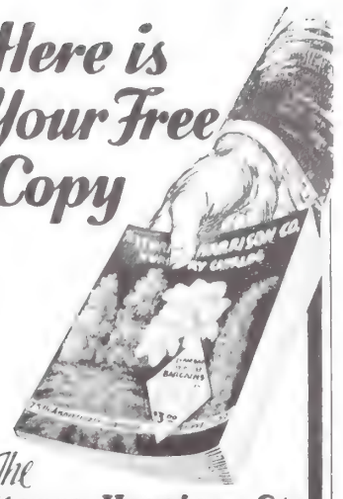
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This unusually attractive and complete catalog has been especially designed to make our Diamond Jubilee an outstanding and memorable event.

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5 Bulbs $1.00
10 Bulbs $1.90
25 Bulbs $4.50

Regal Lily *By Mail Postpaid*

The Regal Lily, introduced only recently from Thibet, is already the most popular garden plant of today.

To celebrate our 75th Anniversary, we are offering bulbs of blooming size, at cost, for a limited time only.





Above is the entrance to the City Tavern, Alexandria, Virginia . . . now being presented in the Metropolitan Museum

Alexandria's early social life centered in the old City Tavern

" . . . The ballroom of the old City Tavern on this evening was alive with merriment. The glow of innumerable candles . . . the swing of soft music . . . silk stockinged gallants chatting with hoop skirted ladies . . . it was indeed a typical picture of early American social life . . ."

The City Tavern, built in Alexandria, Virginia, in the late 18th century, was famous above all for the beauty of its pure Colonial architecture. And especially is this true of its handsome doorway, which may be seen today in the Metropolitan Museum.



A BOOKLET OF AUTHENTIC COLONIAL ENTRANCES WILL BE SENT UPON REQUEST



You can have a suggestion of Colonial days in your own doorway. Hartmann-Sanders has recently published a booklet, illustrating a notable group of entrances of pure Colonial designing . . . many, indeed, being almost exact duplicates of famous originals.

The booklet tells how Hartmann-Sanders craftsmen, long schooled in the Colonial tradition, lend correctness and artistry to every detail of these better entrances.

Write for the booklet. No charge, of course. Hartmann-Sanders Co., 2165 Elston Avenue, Chicago. Eastern Office and Showroom: 6 East 39th Street, New York City.

See our exhibit, New York Flower Show Grand Central Palace, March 11th to 16th

HARTMANN-SANDERS

PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT



These interested in Roses grown as standards should plan to make use of Nemo, even though it is not very likely to have a second blooming later in the season when so many

THE HYBRID PERPETUAL

(*Continued from page 206*)

gigantic bloom quite double and of moderate perfume, white with a lemon center. Wood almost thornless.

Mme. Albert Barbier (Barbier, France). A new type combining the best traits of three classes—the hardiness of Druschki, the foliage of the Pernetiana, the color and floriferousness of the Hybrid Tea, Mrs. Aaron Ward. Of a medium height, it belongs to the "everblooming" class and can be planted among tall Hybrid Teas.

Mme. André Saint (Barbier, France). A twin sister of the above, with the same characters but lighter in color, finishing pure white with a little tawny center.

Marie Menudel (Barbier, France). A vigorous grower that can be used as a pillar, cordon or remaidened for the cut flower. Immense bloom five to six inches when well grown, with a delightful perfume. Salmon pink with bright carmine center. When it comes on the market it will make a sensation.

Louise Crette (Chambard, France). An improved Druschki, larger, fuller and with a suspicion of fragrance. Wood almost thornless and better foliage that does not mildew. Makes five or six-foot pillars and is a fairly constant bloomer.

Mme. Mallerin (Chambard, France). Somewhat similar to the above but of dwarf form. Blooms are sometimes colossal. Can be used as a Hybrid Tea and should be pruned as such.

Briand (Mallerin, France). A scramble of Druschki, Hybrid Tea, Persian Yellow and Austrian Copper! A peony with the outer petals forming a collarette. Clear pink with salmon reflexes; some fragrance. A heavy June bloomer and a good repeater the rest of the season. Only recently named to commemorate the Kellogg treaty, of which Premier Briand was the instigator. A manly man's Rose!

S. M. Gustave V. (Nabonnand, France). A delightful Rose of exquisite form and richly scented; I love its uniformly pink blooms of good size. Best as maiden or pruned low. A frequent repeater.

Souv. de Mme. Thuret (Nebonnand, France). A new color in the Hybrid Perpetuals, between Willomere and Los Angeles, quite fragrant. Comes again later in the season.

Marguerite Carels (Nabonnand, France). An eight-foot pillar with a myriad of good size blooms of old rose pink, semi-double. Blooms only once, but what a sight!

Rembrandt (Van Rossem, Holland). As large a Rose as Paul Neyron will ever be—with heavy leathery petals that last unusually long. A complex mixture of cream, tan and light pink. Very vigorous, thornless and of handsome foliage. As an exception to the rule, it blooms best and remonts on two-year wood only.

John Russell (A. Dickson, Ireland). On the 23rd of October I picked a mammoth bloom that would have been a masterpiece of Rosecraft had it been perfumed! The outer petals of velvety crimson penciled with maroon were expanded like a cushion of plush on which rested a globular mass of incurved petals of a glistening scarlet cerise. As a plant, it is of medium growth. A repeater but not a consistent bloomer unless "remaidened". Like its grandmother Druschki, absolutely void of any scent, and like her may catch mildew.

St. Ingbert (Lambert, Germany). As persistent as Sir Launcelot was in his search of the Holy Grail is friend Lambert in his efforts to produce a yellow Druschki. St. Ingbert is one of his steps toward the goal. It is not truly yellow, but it shows progress

(*Continued on page 210*)



Climax ROTARY Lawn Sprinkler

$1.00

Here's the most wonderful lawn sprinkler ever offered at the price. Throws water in rain drop formation over a 4 to 30-foot circle. Nothing to wear out or get out of order. Wheel is of aluminum. At most dealers. *If yours does not handle it, one will be mailed, postpaid for $1.00. Money back if not satisfied.*

THE HAMILTON METAL PRODUCTS CO.

Dept. 14, Hamilton, Ohio



Hardy Chrysanthemums Brighten Autumn's Dull Days

Without gay 'Mums, autumn gardens would be dull places. We hail colors that liven dark days, and search for new varieties that prolong the blooming season.

Ruth Hatton. Mid-October. New this year. Ivory white, shading lemon-yellow.

October Rose. Early October. New this year. Rose-pink, semi-double, 2 inches across.

Barbara Cumming. Earliest. Clear yellow, shading to orange-bronze center.

Gypsy Girl. Mid-season. Crimson, shading to chestnut-crimson.

Three plants each of these New 'Mums (12 plants in all) **for only $5.00.**

Our 1929 Catalogue features many new hardy plants, including Gypsophila Bristol Fairy, Gaillardia Portola, a trio of new Pinks, and other many old favorites. Send for a copy.

THE BRISTOL NURSERIES, Inc., Box H, Bristol, Conn.

"If you *must* consider price"—



"You've got to know what you're buying", says the Old Gardener, "before you can tell whether it's cheap or not. For instance, a lawn mower's not just so many pounds of steel and wood, but so many years of mowing service and so many miles of lawn well-cut."

Because a PENNSYLVANIA quality Mower (any PENNSYLVANIA quality brand) *actually* sharpens its own blades, requires a minimum of adjustment and repair, and gives many, many years of efficient mowing service, it always costs far less than an ordinary mower in the end. See one today at the nearest hardware or seed store displaying the famous "Old Gardener" sign. You can identify it by its easy-pushing STAYTITE Handle.

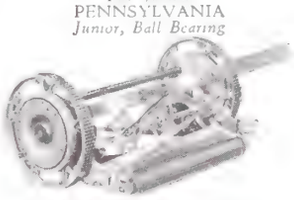
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The famous PENNSYLVANIA *Junior, Ball Bearing*



The SUPER Great-American, Ball Bearing (Roller Bearing) Mower



The New Way Power, Ball Bearing [illegible] 16-inch—Price $46.50 at Philadelphia.

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SPADING MADE 1/3 EASIER

Long the favorite of expert English gardeners, this spading fork penetrates hard soil with little effort because of the shape of the tines.

Tines square, sharp pointed, polished. Shank, tines and strap forged from one piece high carbon fork steel. Practically unbreakable.

The Brand TRUE TEMPER is burned in the handle to mark each fork as the best tool of its kind that can be made.

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YOU may be depriving you-and-yours of what you might just as well be richly enjoying. Glad to send you cost of this house and our complete catalog which includes glassed-over swimming pools.

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Offices in many Cities

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THE HYBRID PERPETUAL

(Continued from page 208)

and the center of the large double bloom is clear lemon, while the outer rim is creamy white. Some scent. A good, healthy plant.

Druschki Rubra (Lambert, Germany). A true red Druschki, same form, same size plus an intense perfume. Lambert calls it his best effort since he produced Druschki in 1900. As I saw it in his fields, it was glorious and promises to do as well in America. May not be as rampant as Druschki but the foliage seems better.

La Giralda (Dot, Spain). A cross of Druschki and Willomere. Large bloom of Willomere's rich tint on a Druschki plant. Varnished foliage of good consistency. Some perfume.

Dot has also produced two climbing Hybrid Perpetuals that are the talk of Rosedom; one of these imposed itself upon the jury of blasé rosarians of Bagatelle (Paris) in 1927, and won the only gold medal ever awarded a climber. This variety was *Mme. Gregoire Staechelin.*

Pages could be written to describe Mme. Gregoire Staechelin's virtues. A combination of Druschki and Chateau de Clos Vougeot, the long pointed buds splashed with maroon open into a large bloom of Druschki size, with a school-girl complexion and the intense perfume of Vougeot. As vigorous as Dr. Van Fleet or Silver Moon ever expect to be, the foliage is large and handsome. Does not remont, but the hips in late summer are quite ornamental.

Apeles Mestres. Called a hardy climbing Souvenir de Claudius Pernet.

We may see from the above list of hybridizers that the renaissance of the Hybrid Perpetual is general and not only a local sentimental movement. Let America follow.



For Finer Lawns—

Prince Edward Island

BENT

Grass Seed

A True and Hardy Strain of Rhode Island Bent (Agrostis tenuis) produced in Canada under ideal conditions—thrives in more or less sterile locations that cannot be supplied with the moisture required by other Bents and especially adapted to the acid soils of the Eastern and New England States. Field inspected, Certified, and original bags sealed by Canadian Government officials. Write for prices, details and planting advice.

The J. M. McCullough's Sons Co.
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Recleaners and specialists in grass seeds for 91 years and wholesale Distributors of Prince Edward Island Bent in the United States.

The Heart of the

Rock Garden

Thousands of varieties of new and untried plants are now being offered for the rock garden. But the real heart of the rockery must be those tried and true varieties that we know will succeed. Here are six of the best.

Sedum Lydium: A charming little redhead that holds first place among rock sedums.

Sempervivum Tectorum: The old fashioned Hen and Chickens. Very hardy.

Dianthus Caesius: Cheddar or Rock Pink. Similar to the Clove Pink, but grows in neat compact tufts.

Thymus Vulgaris: Yes, it grows like Thyme, but doesn't seem to become a nuisance and its carpet of deep pink flowers throughout the summer and fall is most enjoyable.

Tunica Saxifraga: The beautiful grass like foliage and dainty pink flowers of Tunica may be enjoyed from early summer till late autumn. Indispensable.

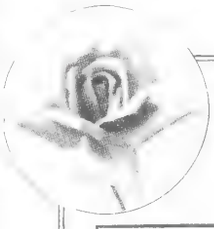
Iris Cristata: Crested Iris of purest sky blue. Grows only about 4 inches tall

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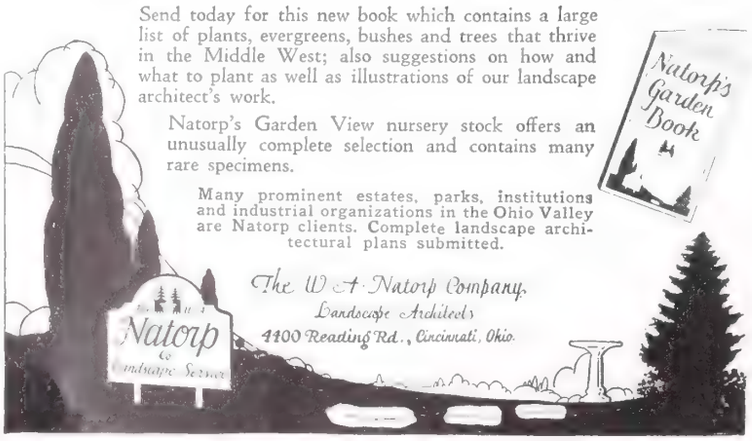
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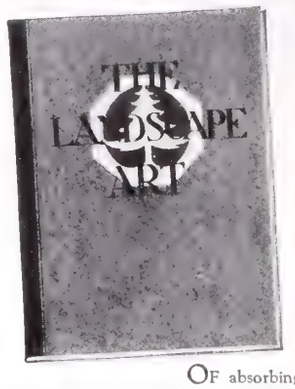
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THE GARDENER'S SCRAP BOOK

SHRUB CUTTINGS

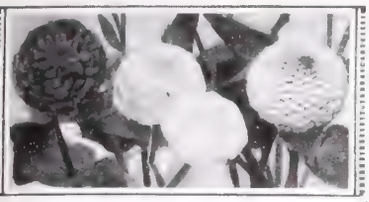
THOSE who make a practice of cutting branches of spring-flowering shrubs for forcing in water indoors often find that after the sprays have been in the vases a few weeks they begin sending out roots from their lower portions. In the case of the Pussy-willow, a favorite subject for early forcing, these roots may be numerous and attain considerable size.

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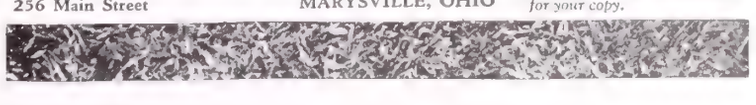
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THE GARDENER'S SCRAP BOOK

In this connection, it is interesting to note that over-watering probably ruins more seedlings each year than does an under-supply. The most successful planters are generally those who realize that very young plants can be drowned more easily than they can be killed by thirst.

SUPPORTS FOR TREE

IN the general clean-up of the grounds it is a natural temptation to take down the guy wires which have been used to steady and hold straight those trees which were set out last fall and early in the winter. At first thought it may seem that the stock has become firmly established in its new home, for its leaf buds are swelling and there is every indication of awakening life and growth, but such a supposition is not quite justified.

As a matter of fact the trees are very much alive, but that does not mean that their roots have a firm grip on the soil. It takes a full year or more for a good-sized tree to re-anchor itself firmly enough to withstand the buffetings of the winds. To remove the guys before such establishment is complete is to run the risk of the trunk being blown out of the true perpendicular, if not actually flattened by some particularly boisterous gale.

CONIFER LOSS IN SPRING

IT not infrequently happens that the smaller kinds of conifers—especially those which have been planted not more than a year or so and are in exposed situations—are injured by the strong, dry winds of early spring. The damage is not in the form of breakage, but manifests itself in a browning of the foliage and a gradually increasing brittleness of the twigs and branches. Coming at a season when one naturally expects new growth to be starting, this situation puzzles so many that an explanation of it is appropriate.

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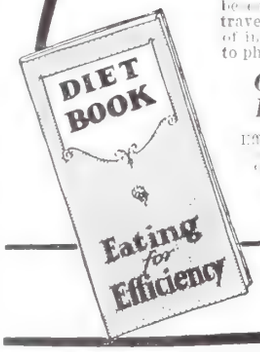
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THE GARDENER'S SCRAP BOOK

The trouble results from too much evaporation from the foliage, induced by the dry winds. Were the roots of the trees in active growing condition they could doubtless replenish this lost moisture and save the tree from harm, but in the early spring a condition of practical dormancy still prevails underground. It is a case of taking away that which cannot be put back promptly, and the result is a dead or dying tree.

There is only one way to combat this particular trouble; protect the trees from the sweep of the wind, and spray them at night. Fortunately, the difficulty does not arise every year, or anywhere near it. It is just one of those risks which people living in open, exposed places may have to face sometime. Many a spring passes with no loss whatever from this cause.

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In order for such events to take place, the flowers and the ground around them should be left undisturbed, especially in spring and summer. It will be a good idea to gather some of the seeds as they ripen and plant them in other favorable situations, so that fresh colonies of these welcome little spring messengers may be getting under way.

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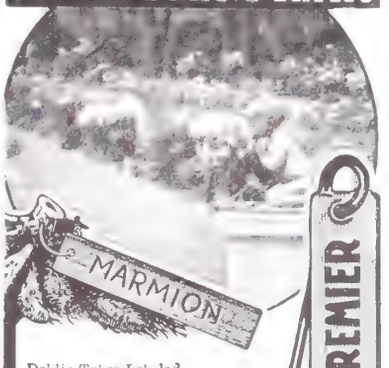
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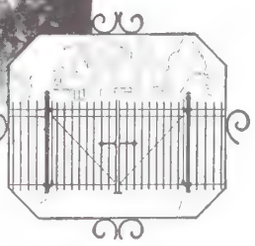
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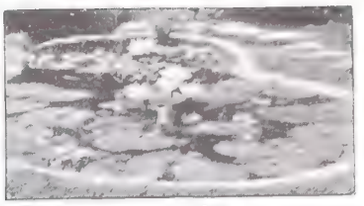
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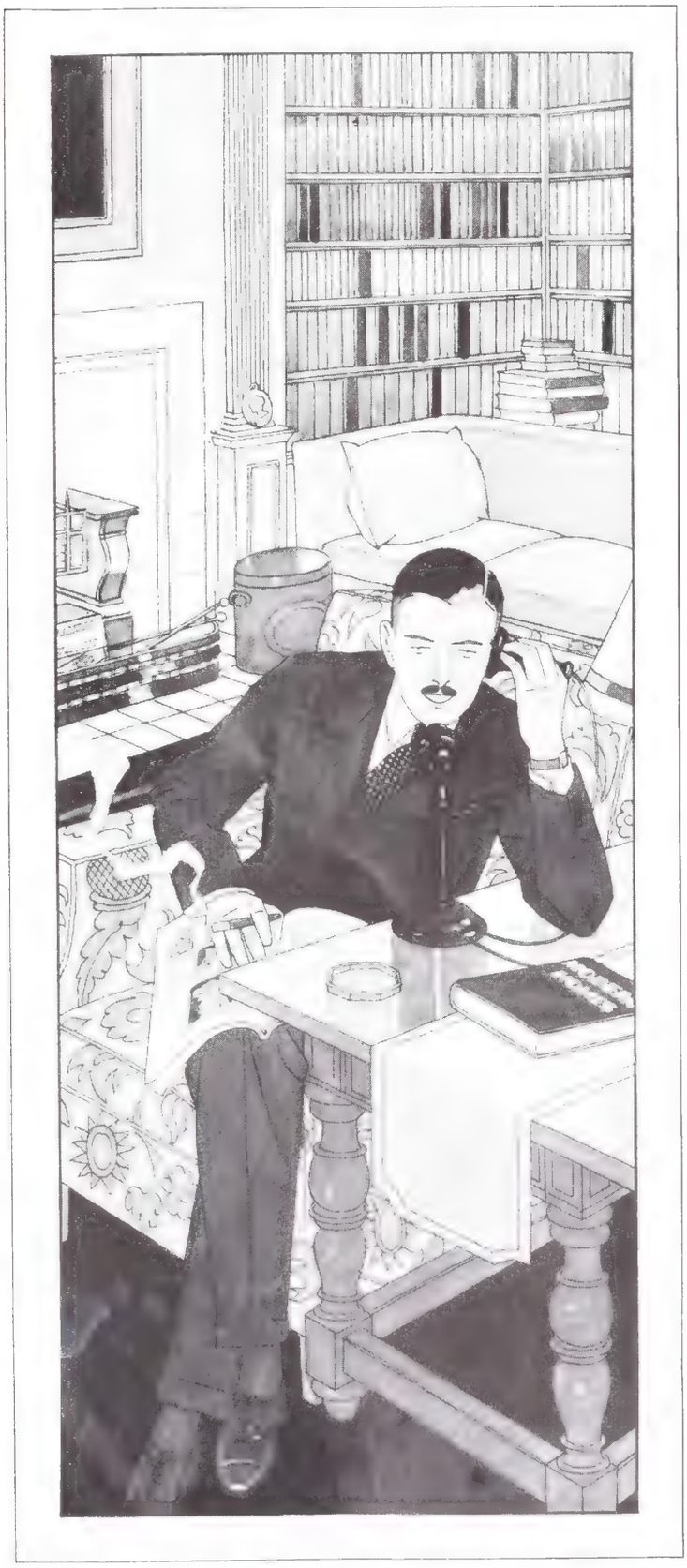
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NEW YORK



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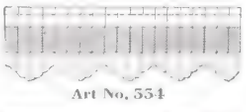
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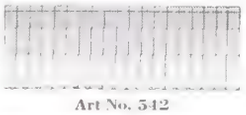


There is an irresistible something about spring . . . something which causes us to reach out for a bright colored flower . . . a fresh blown bud . . . to smile happily at a patch of blue sky . . . to brighten up our home with new color . . . with new draperies . . . new cushions.

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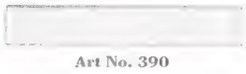
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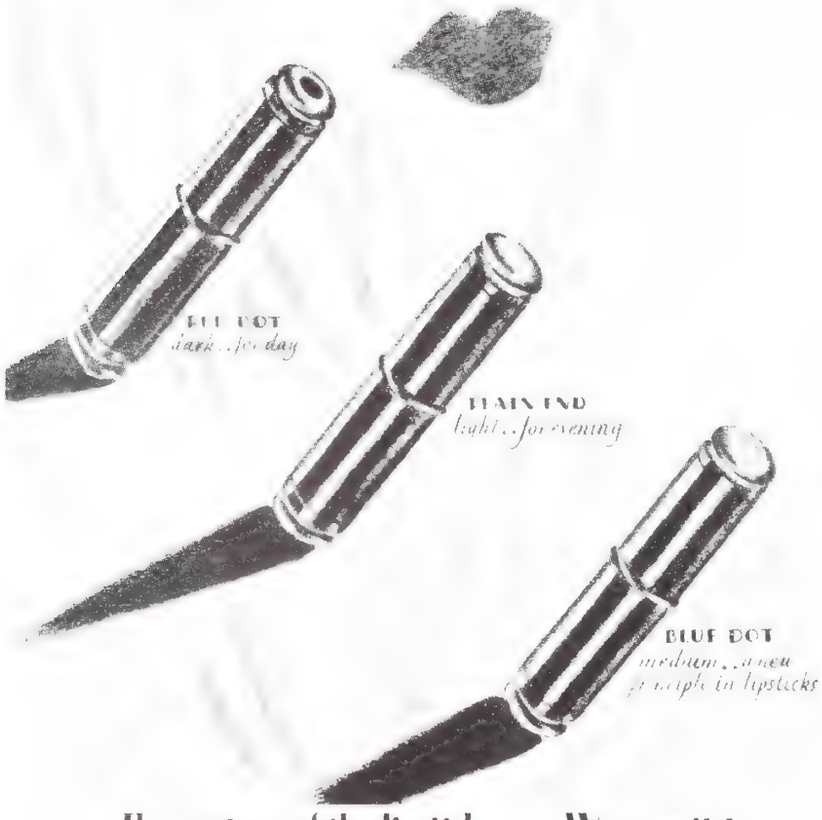
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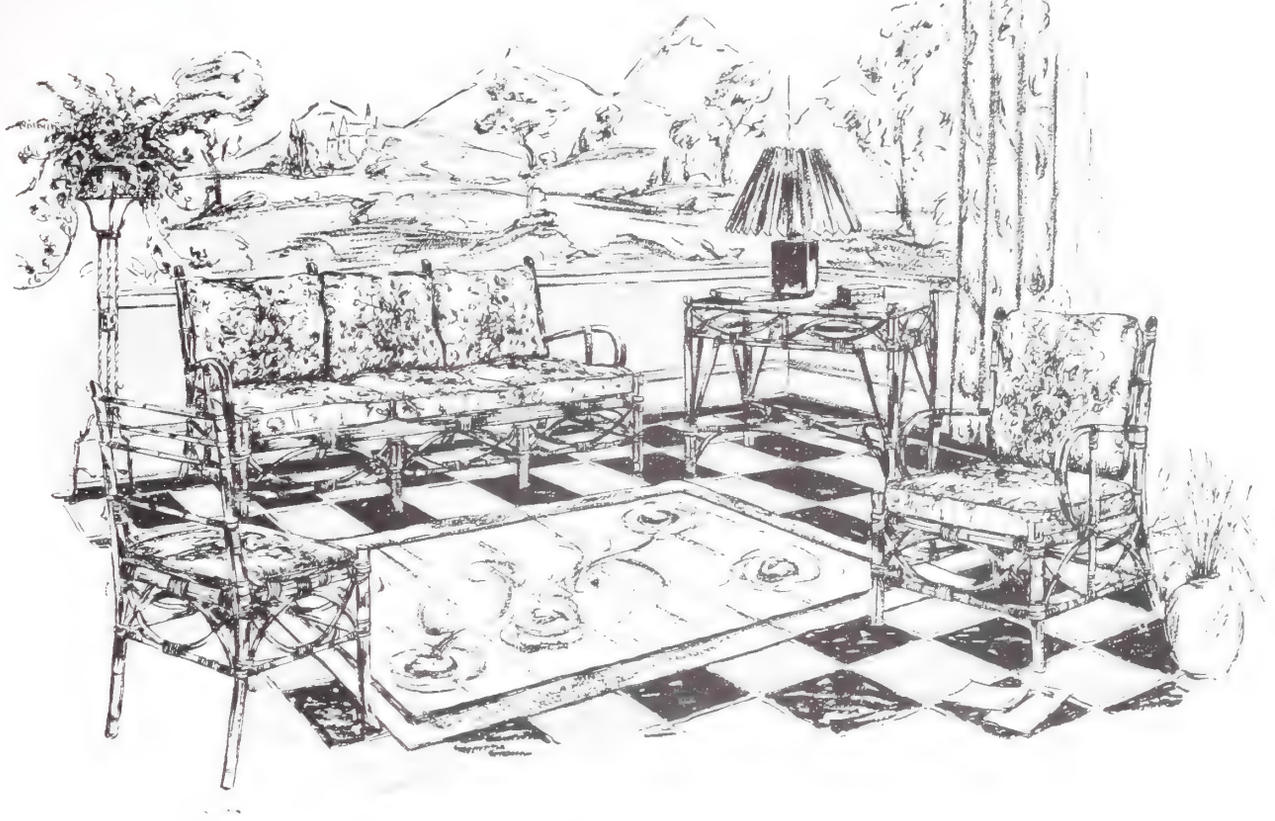
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A Spring Tonic for the LINEN CLOSET

ABOUT this time of year, the Linen Closet shows signs that the Winter entertaining has been strenuous. Perhaps it's the very handsomest Table Damasks or most elaborate Hand Towels that should be demoted from the "best" section to the "second best." And it's more than likely that the stock of every-day Linens should be replenished.

A FEW additions now will equip the Linen Closet for every demand. Of course you know that it's economy in the long run to invest in excellent quality Household Linens. And you know also that the Spinning Wheel trade-mark of McCutcheon's has long been synonymous with quality, beauty and durability in Linens. This Spring replenish your Linen supply from "The Greatest Treasure House of Linens in America." The prices will delight you with their moderation.

Damask Table Cloths from $12.00 to $65.00 each

Damask Napkins from $12.00 to $62.00 a dozen

Luncheon Sets from $15.00 to $55.00 a set

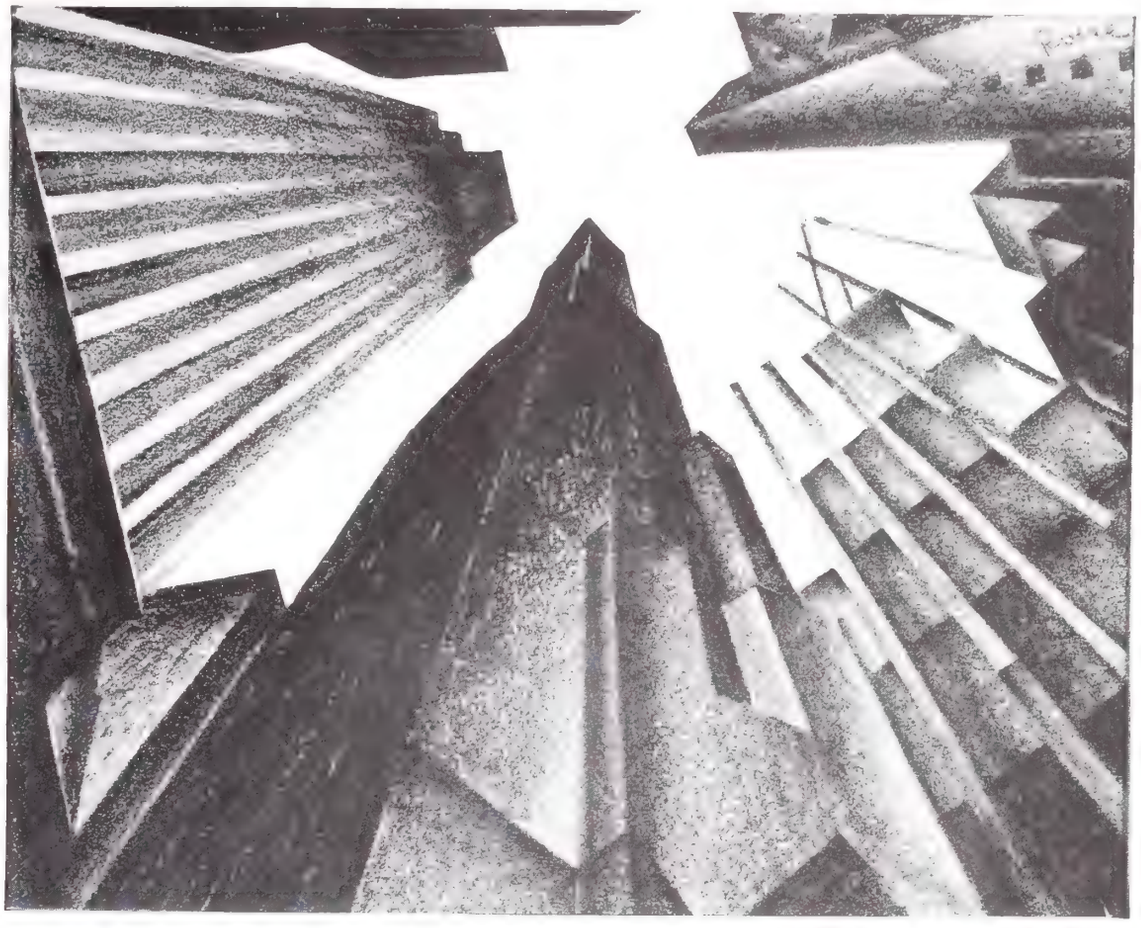
Huckaback Towels from $9.00 to $24.00 a dozen

Bath Towels from $6.50 to $22.00 a dozen

Bath Sets from $9.00 to $13.50 a set

Sheets from $14.50 to $30.00 a pair

Pillow Cases from $3.50 to $6.50 a pair



The Urge of Tomorrow in Homes of Today

City towers rising ever more magnificently . . . country homes growing ever more gracious! These are signs of tomorrow, and to meet them we offer these aids to the homemaker of today:

A series of Home Interiors, furnished within definite budgets, on the Sixth Floor . . . a group of rooms in the modern manner and a Maisonette in the Eighteenth Century style, on the Seventh Floor.

A Decorating Department, the members of which will give you counsel and assistance without charge.

A permanent Department of Modern Decoration, created after our Exposition of Modern French Decorative Art, and constantly offering new expressions of interesting contemporary trends.

A great collection of fine Antiques, typifying the best features of many lands and many periods.

Superb new designs, many created exclusively for Lord & Taylor—in furniture, rugs, household linens, decorative accessories and drapery fabrics.

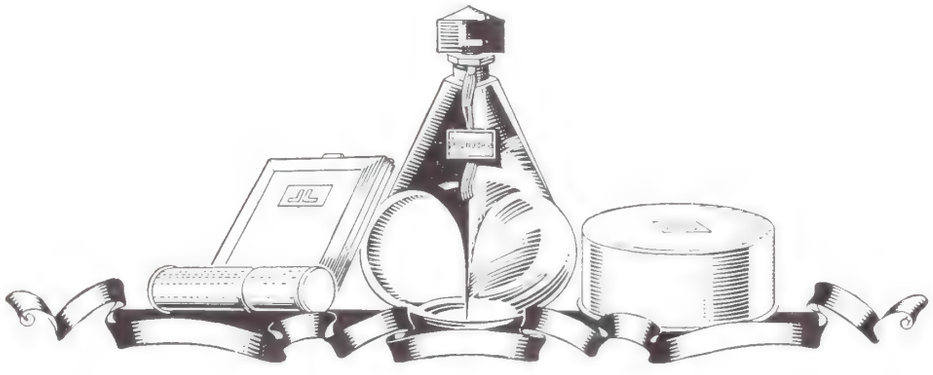
Four floors of furnishings for the home—merchandise designed and co-ordinated to mingle harmoniously in well-planned decorative ensembles.

Lord & Taylor

FIFTH AVENUE NEW YORK.

SHE IS LIKE A FLOWER

Delicately she charms the very air with the attar of her loveliness... For her charm is born of many flowers which have received an ethereal immortality from the perfumer's hand... The creations of Lenthéric achieve her ensemble of fragrance! The silvery compact tooled to the semblance of a smart French watch... the silver misted powder boxes upon her dressing table... the bath powder like fragrant thistledown... all reflect truly the Lenthéric odeur which she has chosen as her very own. Thus her entire aura is in fragrant harmony—whether it be the gardenia-sorcery of *Asphodèle*—the luxuriant beauty of *Miracle*, or the vivacity of *Le Pirate*... She moves in a vibrant radiance which transfigures her beauty into that of a living flower



Lenthéric perfumes in their fascinating modern bottles, $5 to $45... face powder, five subtle shades and white, in a silver-starred box which holds *its own matching puff*, $1... lipstick, in three flattering tones, as smartly cased as a trinket of pearl-and-gold, $1.50... the silvery double compact is slim and opens as precisely as the French watch which served as its model, $2.50

Lenthéric *Paris*

PARFUMS

FIFTH AVENUE AT FIFTY-EIGHTH STREET · NEW YORK

245 RUE SAINT-HONORÉ · PARIS, FRANCE

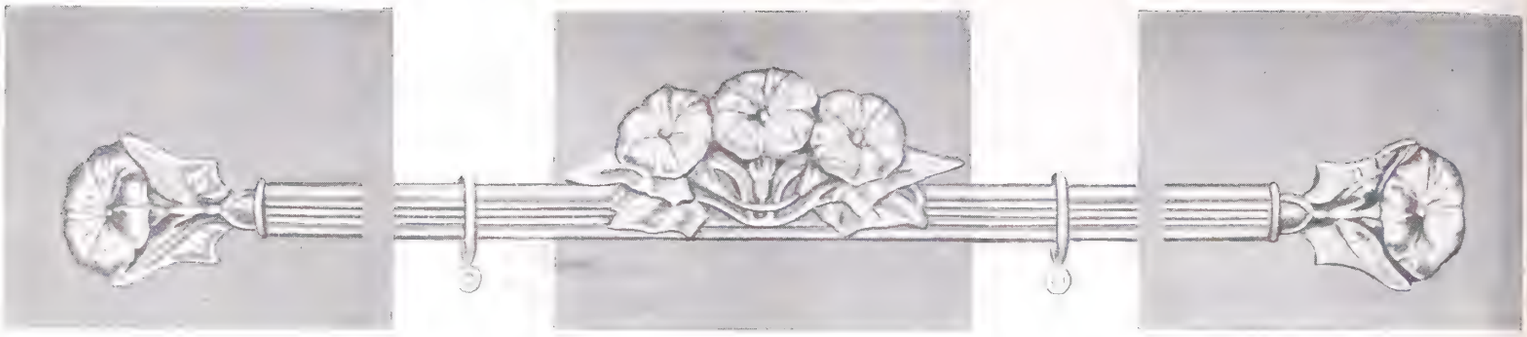


The consummate skill of the artist in wood is fully expressed both in the lovely paneling of these walls and in the rich carving that appears on the important console and its attendant chairs . . . Yet it is not alone in the handling of these exquisite details that the Hampton Decorators excel— as the illustration suggests, they create homes of the utmost livableness and distinction.

Hampton Shops

Furniture • Decoration • Antiques

18 EAST 50TH ST.
NEW YORK



This close-up of the ***Judd Morning-Glory Rod*** *shows the details of the beautiful center and end ornaments*

With this ROD *you can copy this* BEAUTIFUL WINDOW



THE first requirement of a beautiful window-treatment is a well designed and well made drapery fixture. Yet the smart Decorated Bluebird Rod illustrated costs only $3.50 and is finished in full color—the rod itself being soft old ivory color and the flowers themselves being in natural morning-glory colors, mauve and blue with green leaves—tones that will harmonize with any color-scheme you may have selected for your room.

Ask to see these charming rods today. Your favorite department, furniture or hardware store has them and will know the rod you want if you mention "Judd Morning-Glory Rod." If your dealer does not have the rod in stock, write us and we will see that you are supplied. H. L. Judd Company, Inc., 24 West 40th St., New York City.

The window above is typical of the lovely window arrangements illustrated in our delightful booklet, "Suggestions for Beautiful Windows." This shows many ways of draping windows and tells you the type of Judd Drapery Fixture you should select for your particular window. We will gladly send you a copy, free, if you will fill out the coupon below and mail it to us. Fill out the coupon now.



H. L. Judd Company, Inc.
24 West 40th Street, New York City

Gentlemen: Please send me your free booklet "Suggestions for Beautiful Windows."

Name———————————

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JUDD
Drapery Fixtures



© 1929, Kittinger Company

Establishing Furniture Names and Values for Eternity

NOW you may select with confidence, authentic copies of famous period furniture . . . adapted to modern requirements . . . produced with the high standards of workmanship and material of the master craftsmen of old.



This Kittinger reproduction of a "gaming" table in solid Mahogany, shows Duncan Phyfe at his best . . . with the same exquisite feeling for line, carving and detail which first gained recognition for the last of the great master craftsmen . . . the first and only American designer, who as an individual, established his name for eternity.

The accompanying chair of Sheraton design is a worthy copy of the original now in the Metropolitan Museum . . . solid Mahogany in construction, upholstered with new and sterilized curled hair, covered in a floral brocade.

In Kittinger Distinctive Furniture, only the finest woods are used, principally solid American Walnut, Mexican and San Domingo Mahogany, Maple and Oak . . . the same woods we find in those graceful museum pieces by the old masters . . . whose charm and heirloom value live forever.

Kittinger Distinctive Furniture for every room in the home, club, and executive office is shown in a series of booklets. Let us send them to you with names of Kittinger dealers. Kittinger Company, Dept. 35, North Elmwood Avenue, Buffalo, N. Y.

SHOWROOMS

Buffalo	Grand Rapids	New York City	Los Angeles
At Factory, Elmwood Ave.	Keeler Bldg.	205 East 42d Street	At Factory, Goodrich Blvd.

Kittinger Distinctive Furniture Buffalo 1866

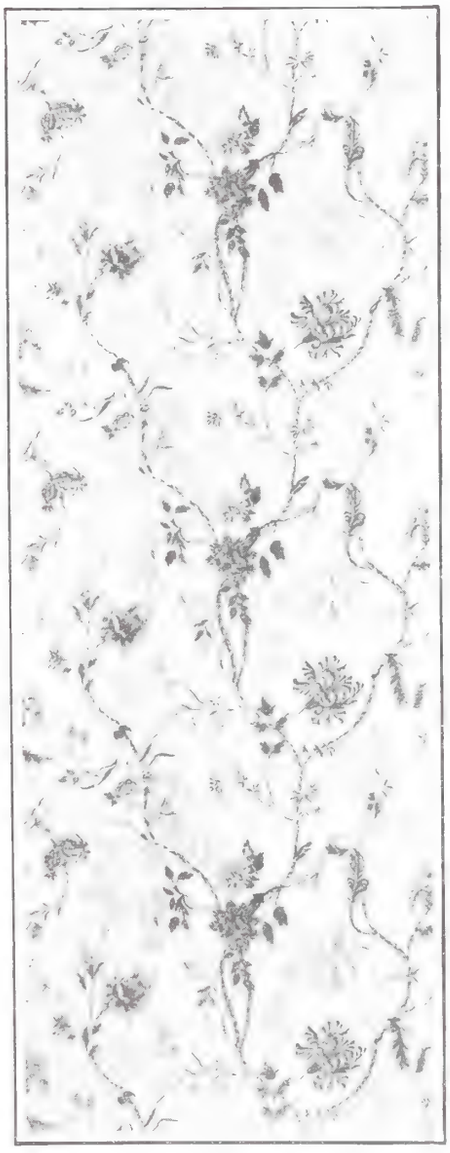
KITTINGER

Distinctive Furniture

For the Homes *of* Those Who Know

• *True Beauty* •

THOMAS STRAHAN WALL PAPERS







BOUQUET de PRINTEMPS

A richly patterned floral wall paper with fine soft tendrils, varied foliage and warm-toned contrasts are fresh, yet dignified. You will sense its spring-like quality as soon as you see it at your dealer's or decorator's. Width of paper 30 inches.



LE TEMPS MODERNE

Not infrequently twentieth century decoration draws from art ages older than itself, as in this modern paper whose simplicity is definitely reminiscent of Japanese design. Made for us in Europe for use with modern decors. Width of paper 20 inches

TODAY, so many types of decoration have their sponsors . . . modern, Spanish, provincial, a hundred others. How difficult it is to know what is most suited to your home, your needs—even, indeed, your personality. In the essential beauty and warm colors of Thomas Strahan wall papers, many such questions have found their answers. Whether the designs are mellowed, tested by generations, or the new, fresh conceptions of the twentieth century, each must measure up to standards of beauty and quality which have guided us for 40 years. Go to your decorator and be convinced of this yourself . . . *Ask your dealer to show you Strahan Papers*

THOMAS · STRAHAN · COMPANY

ESTABLISHED *1886*

Factory: CHELSEA MASSACHUSETTS

New York Showroom: 417 FIFTH AVENUE · · · · · *Chicago Showroom:* 6 NO. MICHIGAN BLVD.

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

The Extraordinary Individuality and Enduring Charm of Early English Oak Furniture—and its Appropriateness in the American Home

ENGLISH oak furniture of the 16th and 17th Centuries drew its design inspiration from the Renaissance movement which had its birth in Italy in the middle of the 15th Century. The England of that day was so far removed from the Continent that it took all of one hundred years for the new style to penetrate. With charactcristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times so that there is a delightful sense of spontaneity in his designs. The form of his furniture was little affected, but he seized eagerly upon the wealth of new ornament, which, however, he interpreted in his own way, so that even in the 17th Century his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

Traditional interest, also, gives this early English Oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

AKRON

The Rubber City

prefers Miller Tires



AKRON, OHIO, is famous as the rubber center of the world. In this city the bulk of the world's tires are built.

Akron people know rubber. They *build* tires. Thus—they are the most critical of all tire purchasers.

Akron's largest tire dealer is the Miller dealer. More Miller tires, we believe, are sold at retail in Akron than any other kind.

The great success of Miller Tires in Akron, firmly established by the famous *"Geared-to-the-Road"* line, has become even more phenomenal since the announcement of Miller's super-tire—the Deluxe Balloon.

When *you* need tires, remember, that in Akron, the most exacting tire market in the world, motorists *prefer* Miller Tires.

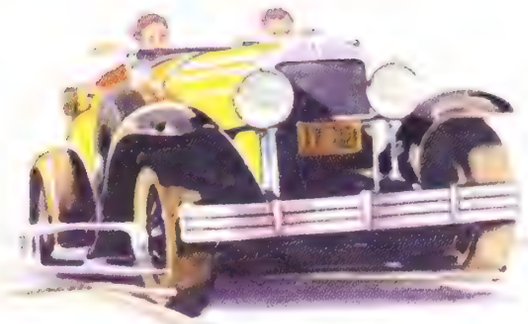
THE MILLER RUBBER COMPANY of N.Y. AKRON, OHIO, U.S.A.

Miller

The new Miller Deluxe 6-ply Balloon pictured here is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.

MILLER

TIRES · TUBES · ACCESSORIES AND REPAIR MATERIALS · DRUG SUNDRIES
BATHING WEAR · SHUGLOVS · RUBBER BALLS AND TOYS · MOLDED RUBBER GOODS



Smart performance and smart appearance . . . . .

you will find *both* in Buick

After all, there are only one or two headliners in every field who "have everything" . . . who *look* and *act* the part . . . it is true in polo . . . in golf . . . in aviation . . . and it is true among motor cars, where the choice is Buick! Beauty *and* ability . . . smart, rhythmic, spirited performance and alluring style . . . you will find *both* in Buick. That's why it's the car for *you!*

Buick Motor Company, Flint, Mich., Division of General Motors Corporation

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM



From an original photograph in natural colors



Designs protected by patent

Have You made the most *of* your sun room?

FOR attractive, colorful decorative treatment, the Solarium frequently offers greater opportunities than any other room in the house; yet oftentimes this fact is overlooked, and the Solarium neglected. This is the more difficult to understand when we consider that the finest, most suitable Solarium furniture costs less than the expensive cabinet woods commonly found in the other rooms.

The suite illustrated is a new and a very smart design. Made in natural rattan—the strongest and lightest of woods—shaded to lend variation in tone value, ornamented with bands of French Enameled cane in contrasting colors, upholstered in fine English linen, it offers an exceptionally appealing ensemble for your Sun Room.

Established forty-three years ago, Sons-Cunningham have ever been originators—never imitators. Style, quality, and uniqueness of design has always been the key note of their policy.

You are cordially invited to call at their showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.



Design No. 6824
(Patented)

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK
at 46th Street





Radiator (1) comes installed in a steel case (2) as substantial as the wall itself. The complete unit is ready to install in any standard wall or partition. Note the installation at left, with radiator under window.

RADIATORS in the wall . . .

the key to modern simplicity

How perfectly the Herman Nelson Invisible Radiator fits into the modern plan! Permanently sealed behind plastered wall or partition, it offers every advantage of finest radiator heat, yet not a single inch of it protrudes into the room . . . you are free to place your furniture precisely where you want it, free to really carry out your color schemes.

The Herman Nelson Invisible Radiator—a small, compact heating element—is enclosed in a sturdy steel cabinet, which fits in any standard wall or partition. It has no brazed, welded or soldered joints to fail and leak steam or water. Once installed it is forever undemanding of attention or repair.

In fine homes, apartments and offices everywhere, Herman Nelson Invisible Radiators are superseding the space-taking type of heating unit. If you can afford them, *you cannot afford to be without them.* The coupon brings you complete information.

THE HERMAN NELSON CORPORATION, MOLINE, ILLINOIS

Builders of Successful Heating and Ventilating Equipment Exclusively for Over 20 Years

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HERMAN NELSON

RADIATOR

For Steam, Hot Water, Vapor or Vacuum Heating

The Herman Nelson Corporation
Moline, Illinois

Please send me the illustrated book Number 32. I am planning to build a.....

containing approximately.....rooms.

Name.....

Address.....



MODERN FLOORS OF AUTHENTIC DESIGN by SLOANE

Not a jarring note in its decoration — the restful colors of this modern bedroom are pleasantly accented by a floor of W. & J. Sloane Jaspé Linoleum. Ready for service the instant it's laid, W. & J. Sloane Linoleum is particularly easy to keep clean, and very resilient to walk on. In colors and patterns especially designed for the smartly comfortable homes of today, W. & J. Sloane Linoleum is very moderately priced. It is sold by leading retailers everywhere. W. & J. Sloane Mfg. Co., Trenton, N. J.



IMPORTANT: *Keep your ideas for a home! W. & J. Sloane, Fifth Avenue Decorators, will send you a large scrapbook together with suggestions on interior decoration. The scrap book is valued at $2.50, but it will be sent to home planners for $1.00. Address Clara Dudley, decorator, W. & J. Sloane, Box 522, Grand Central P. O., New York City.*

W. & J. SLOANE LINOLEUM



Hospitality

(Above)
WINDSOR
Arm Chair
(*Flagg Seat*)
2039-5



MSTERDAM
Side Chair
(*Flagg Seat*)
2034-1



HITCHCOCK
Side Chair
(*Flagg Seat*)
511-1

BE it ever so humble or never so elaborate—there's a place in every home, a part in every life, that only a Nichols & Stone Windsor can fill. For these gracious, friendly, inviting chairs have a history all their own. Their forebears arrived on the Mayflower—the prized pieces of many a Pilgrim home. And today—thanks to modern methods—Nichols & Stone re-creations of these original Windsors add three centuries of charm to thousands of homes, where *cost* may be the first or last thought.

All N & S Windsors can be furnished in white for finishing in any desired color scheme.

(*above*)
JOHN HANCOCK
Arm Chair
(*Flagg Seat*)
2022-5
and
Side Chair
2022 1



CONCORD
Side Chair
2018-1



PRISCILLA
Side Chair
(*Flagg Seat*)
2004-1

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts

Be sure to look for the N & S shield-shaped tag. It identifies the genuine N & S Windsors

Three Hundred Years of harm" is a delightful little ooklet on the most appro- riate use of N & S Windsors modern homes. The "pick" 125 patterns are pictured. ou ought to have a free copy. he coupon brings it—and e nearby N & S dealer's ame.

COUPON

Nichols & Stone Co.,
Dept. A-2, Gardner, Mass.
Send free copy of "Three Hundred Years of Charm" and the nearest N & S dealer's name and address to

Name .....
Street and No. .....
City and State .....

For Your New Home— the rare, lasting beauty of an Antique Mantel



AN antique mantel, rich in Old World romance, introduces an element of rare beauty in to your home. When accompanied by appropriate andirons, such a mantel become the focal center of the room, around which may be built its decorative scheme. And becaus the mantels offered by this House are endowed with backgrounds laid in the old, roman tic days of England, France and Italy, they bring into the home a high spot of interest of joy and comfort. Whatever may be the architectural motif of your home, you wil find here mantels that meet the needs. Our selection is wide and varied. Small Frenc mantels, lovely Italian Period designs, Old English Tudor or Georgian Period creation —practically any desired design, beautifully carved by hand in marble or stone.

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE



THE Mantel shown here is a genuine antique taken from Elmstead Hall, near Colchester, England. The Andirons, in wrought steel and bronze, are of quite exceptional workmanship. They are exact copies of a pair in the hall fireplace at Knole house, Kent, England, that were designed in Cardinal Wolsey's time and are said to have belonged to one of the Boleyn family. The Mantel is priced at $3500; the Andirons, $400 for the pair.



In many of the luxurious English homes being built, the architectural plans specify an antique mantel "through the House of Jackson." Architects recognize our century-old ability to obtain from Europe the rarest of mantel specimens. You are invited to bring your architect or decorator to our showrooms, as a personal inspection enables you to choose the mantel most expressive of your individuality. Prices range from $350 to $8000, with assurance that mantels represented as antiques are genuinely so. More than one hundred years of service to America's socially prominent families stand behind all of our offerings. Let us send you a booklet outlining this service; also photographs of mantels in the period you prefer. Address us at New York, Dept. HG.

JACKSON COMPANY

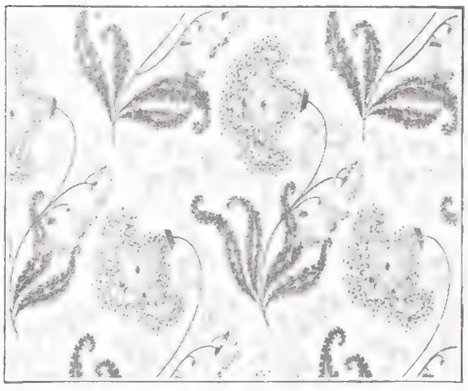
2 West 47th Street, New York
318 North Michigan Avenue, Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

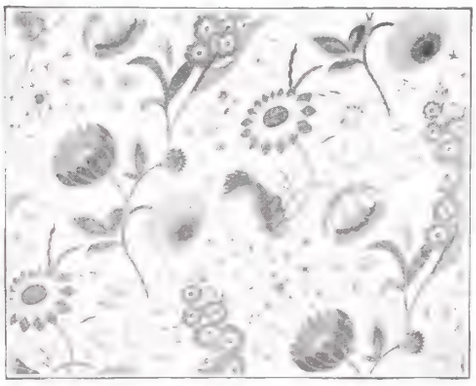
PUT YOUR HOME . . . IN SUMMER DRESS

Chintzes for Every Room

EVEN though your windows wear smart cretonne draperies the year round, a change is a welcome tonic when warm weather comes. With fresh, cool-looking chintzes at the windows, and slip-covers to match covering the upholstered pieces, the house takes on a summery aspect that gives a sense of airy comfort on the hottest day.



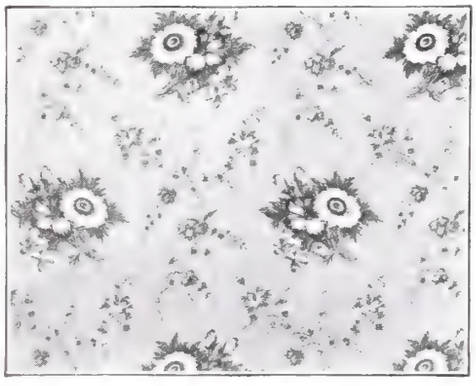
FOR the livingroom, we suggest this conventionalized "jewel flower" design, which combines summer daintiness with enough formality of treatment to confer the necessary dignity. On a ground of bisque, sand, apple green, or peach it is particularly effective.



THE diningroom brings all the sunny loveliness of the garden indoors when its windows are draped with this delightful Waverly Print. Its pattern of modernized garden blooms on a parchment color background is vividly colorful.

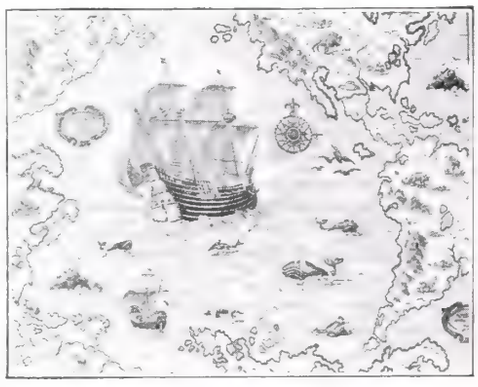
And to "summerize" the room still further, cover a tall three-fold screen with this same chintz and place before the door leading to the kitchen or pantry. This will unify the scheme of decoration.

WE have selected, for the master's bedroom, the floral design shown below with a two-tone contrefond background. Particularly recommended are the mulberry, orchid, bluet, and the plain cream grounds, as these shades lend themselves to charming color schemes. The boudoir chair and chaise longue may be covered with the same chintz, and the bedspread may be of plain glazed chintz in a color to match or contrast, with the patterned fabric used for the flounce or the pillow cover.



ALL of these Waverly Prints may be chosen with either a plain or a semi-glazed finish. The glazed is recommended by decorators because it sheds the dust—an especially desirable feature in summer. It also brightens and deepens every color, bringing out the design with delightful vividness.

DO the boy's room in the fascinating map design, and he will find that home has all the glamour of foreign lands. Incidentally, he will absorb a good deal of geography unconsciously! Cover a large wooden box with this cretonne, have it fitted with a hinged lid and a partitioned tray for his treasures, and his own room will be the best play place in the world!



LITTLE sister will revel in the quaint charm and delicious pastel colorings of this Kate Greenaway design, where prim lads and lassies of an elder day disport themselves sedately. Whether you select it in pale pink, a delicate blue, peach, violet, sand, or lime green, it is equally bewitching.



ASK to see these Waverly patterns in the drapery departments of dry goods, furniture, or department stores. You will find them possessed of a remarkably firm even texture and great durability. Yet they are moderately priced, ranging from fifty cents to a dollar and a half a yard.

Send 10 *cents for samples of the newest Waverly designs. Address Waverly Fabrics, Dept.* 41, 60 *West* 40*th Street, New York*

Waverly Fabrics

A SCHUMACHER UNIT

The modern living room where one can really live

Here is a living room of our time which does "unite elegance with utility and blend the useful with the agreeable." And it achieves this happy purpose because the makers of DYNAMIQUE hold that comfort and convenience are major considerations to the people who use this furniture. And always beauty eloquent of the period in which we live.

No sacrifice of symmetry . . . no loss of grace and restraint in this DYNAMIQUE furniture. But often, an audacious bit of color or a vigorous outline that no other period has achieved makes the dullest room attractive. And the bright polished surfaces of rare woods are beautifully combined in a great number of pieces. Either incidental pieces or whole suites obtainable.

JOHNSON FURNITURE CO. • • JOHNSON-HANDLEY-JOHNSON CO., GRAND RAPIDS, MICH.

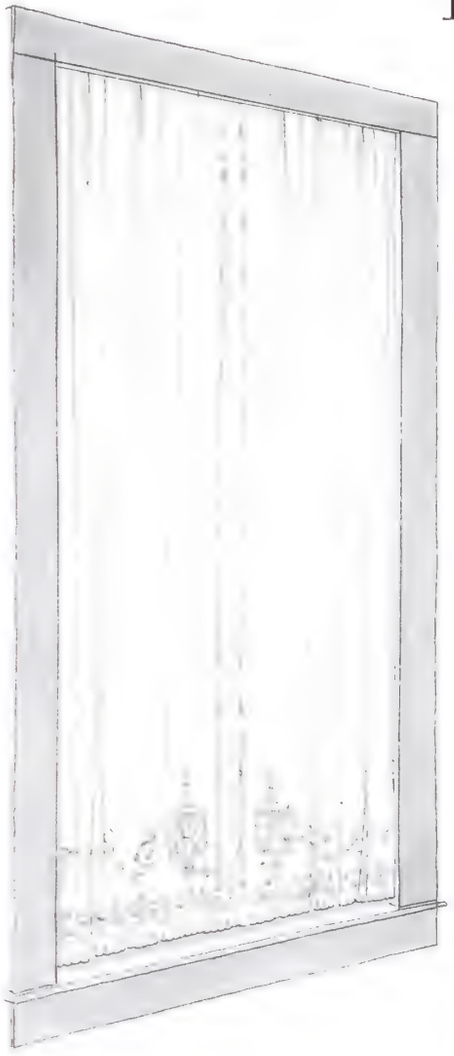


© JOHNSON-HANDLEY-JOHNSON COMPANY, 1929 REGISTERED U. S. PATENT OFFICE

DYNAMIQUE CREATIONS

DECORATIVE *Net* CURTAINS

for Every Window in Your Home



FOR THE BEDROOM—

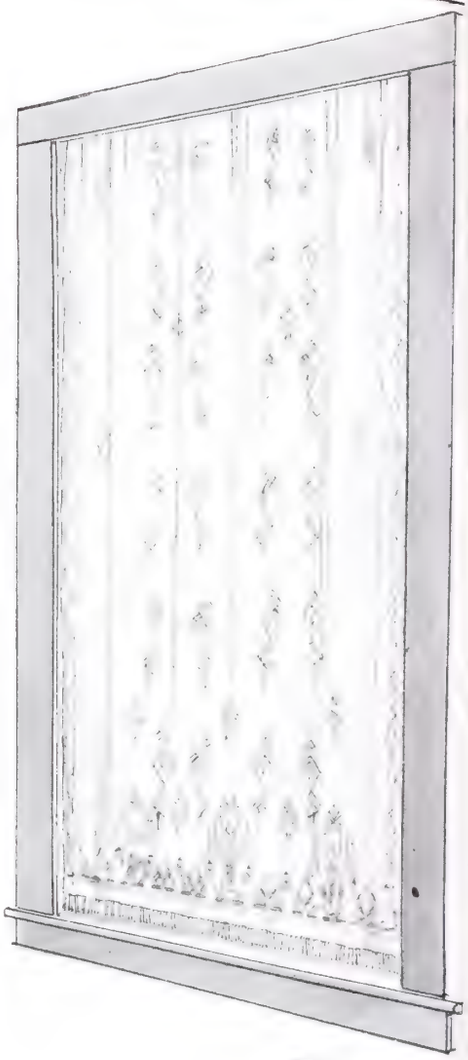
Graceful, straight hung Quaker Tailored Net curtains assure privacy and admit light and air and will replace the tie back curtain.

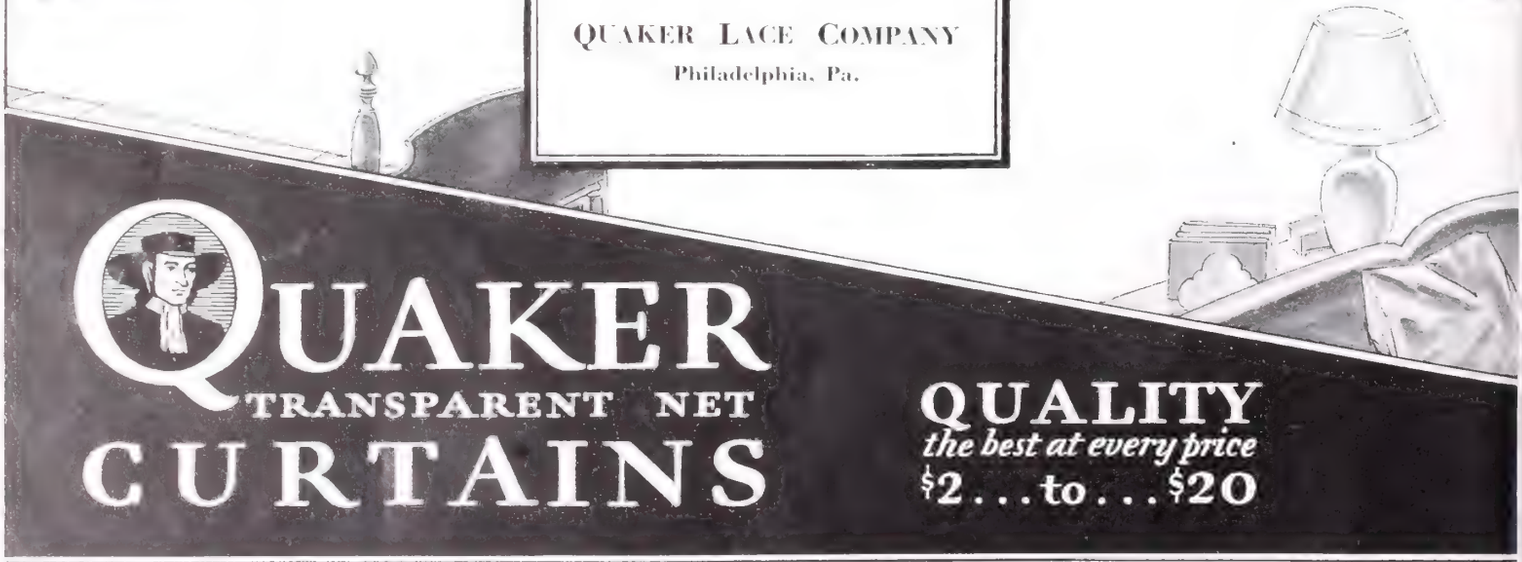
For the living room and dining room where a more formal style of curtain is required the smart fringed Quaker Net Panels are most appropriate.

Smartness and good taste do not mean high price. At modest cost you may curtain every window in your home with Quaker Transparent Net curtains.

See the new Quaker curtains at the best stores

QUAKER LACE COMPANY
Philadelphia, Pa.





QUAKER
TRANSPARENT NET
CURTAINS

QUALITY
the best at every price
$2 . . . to . . . $20

NUMBER THREE OF A SERIES OF ROOM INTERIORS BY AMERICA'S FOREMOST DECORATORS



John Wanamaker
NEW YORK AND PHILADELPHIA

selects the VERNEY SUITE in arranging this Fashionable Modern Bed Room

Leading Furniture Stores Throughout America Are Now Displaying The Verney Suite by Berkey & Gay

HE striking appropriateness of the erney Suite for a bedroom combining yle, luxury and good taste at moderate st, accounts for its selection by the corative staff of John Wanamaker, New ork and Philadelphia, for the original d charming room arrangement illus- ated above.

he Verney richly exemplifies Berkey & ay craftsmanship. The luxurious charm aracteristic of the best modern Jacobean rniture—a design which Berkey & Gay yle-creators have done much to popu- ize—is accentuated by the adroit hand- g of selected woods, and the lavish use of tricate, hand-carved decorative details.

he shaped mouldings bordering all awer fronts, and the hand-matching of hly grained woods to obtain a distinc- tive fan-like figure in the headboard of the bed, are new notes which prove again the versatility and skill of Berkey & Gay craftsmen. See the Verney—and many other bedroom and dining room creations by Berkey & Gay—at your Berkey & Gay dealer's store. Watch your local newspapers for announcements of the special Verney display.

THE DETAILS OF THE WANAMAKER ROOM

In arranging this room the [illegible] staff of [illegible] following: Woodwork, including cornice mouldings, is cream colored in restful contrast to the old white of the painted and stippled walls and ceiling. Floor of natural finish white oak boards, the edges keyed together with black walnut. Floor coverings are small domestic rugs in Oriental hues and patterns. Hand-blocked linen window curtains in Jacobean floral design (flowers in old red and violet on old ivory background)—with [illegible] headings and linings, hang from a pole beneath a light wood cornice, painted to match the window frames. A bedspread [illegible] cut velvet in darker shade provides a harmonious and animating touch, which is repeated in the scarf of the dressing table. The frieze-carving of the limestone mantel duplicates the design in the [illegible] fixtures and all metal and toilet articles are of silver mat finish. Accessories include a firedog of hammered iron and silver, [illegible] celain lamp on the night table. For the [illegible] consult the floor diagram above.

These suggestions typify the contents of the [illegible] Style Book," which includes a new chapter on Art Moderne applied to furniture and is endorsed by leading national authorities on home decoration. Send fifty cents in stamps or coin for your copy.

Berkey & Gay Furniture

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN, FOUNDED 1[illegible]
NEW YORK WHOLESALE SHOWROOM, 115 WEST 40TH ST.

Furniture's Proudest Coat- [illegible] protection when buying— your pride ever after.

THOSE who require that each piece of their living room furniture be rich in artistic individuality, will find sincere pleasure in these two beautiful English pieces created by Valentine-Seaver. ¶ The English Chair has a tufted back. The deep cushion is pillowed with buoyant down. Legs are of choice mahogany. A charming piece when covered in rich damask material. ¶ The smart English Tuxedo Sofa is most distinctive. Both cushions and back are down-filled. Legs are of solid mahogany. Its beauty is made doubly effective by the soft, silky sheen of a colorful damask covering. ¶ To enjoy this quality furniture does not call for an extravagant outlay. Furthermore, no furniture is quite so economical when its many years of satisfying service are considered. ¶ The better dealers in most localities feature Valentine-Seaver furniture. The name of a dealer near you will be sent gladly upon request.



VALENTINE SEAVER

Division of Kroehler Mfg. Co., World's Largest Manufacturers of
Upholstered Living Room Furniture, 4127 George Street, Chicago



As you rest in deep comfort in this pleasing living-room of Mr. H. W. Prentis, Jr., you are conscious of the fine, old-fashioned charm of the Georgian period. Combined with this spirit of yesterday are many modern ideas you cannot so quickly sense. Walls, for example, are all insulated with Armstrong's Corkboard. Underfloors are concrete over steel beams, completely fireproof. And right at your feet is the most modern note of all—a quiet, springy, colorful floor of Armstrong's Handmade Marble Inlaid Linoleum, Design No. 89, laid with a two-toned border.

This Pennsylvania home depicts the Gracious Georgian Manner

Residence of Mr. Henning W. Prentis, Jr., Lancaster, Pa.
Frederick Houston, Architect, New York



NEAR the Lincoln Highway in Lancaster County, Pennsylvania, is this fine example of Georgian architecture.

Stately in line and spacious, its white-painted brick exterior bespeaks Colonial days, gracious living, comfort. Yet with all its atmosphere of old-time charm, this pleasingly designed home represents the very last word in modern-day construction.

Particularly is this evident the moment you step into the welcoming foyer. The floor you walk on is not hard, unyielding, noisy. Rather it rests your footsteps, quiets them, conveys a sense of unexpected comfort.

You note, too, that this floor *looks* quite unlike the floors in the average home. It has a soft shimmer. It is unbroken by cracks, by seams. It simulates all the elegance of old French floors, its colors inlaid and hand-polished to a rich eggshell gloss.

As you go from room to room, a pleasing variation of floor color-tone and design meets your eye. But the same foot-easy quality is unchanged. Even the bathrooms, the closets, present a quiet, springy and delightfully colorful floor surface.



In the breakfast-room of this Pennsylvania home the floor is Armstrong's Handmade Marble Inlaid Design No. 79.

What is it? Certainly not linoleum as you used to think of it. But nevertheless linoleum — modern Armstrong's Linoleum, cemented in place the modern way over soft, builders' deadening felt. It's modern Armstrong's Linoleum laid over reinforced concrete underfloors to make a perfect, fireproof construction. It's Armstrong's Inlaid Linoleum of the latest design, with colors inlaid to the burlap back so that they never scuff off, fade out, or need refinishing. It is the same Armstrong's Linoleum that is being used by decorators, architects, and home-lovers everywhere who strive for refreshing newness and spirit in the interiors they create.

You can see the exquisite designs in modern Armstrong Floors at stores near your home—department, furniture, and linoleum stores. And a letter to us enclosing 10c (in Canada, 20c) brings you Hazel Dell Brown's latest color-illustrated story, "New Ideas in Home Decoration." Just published. Address Armstrong Cork Company, Floor Division, 916 Mulberry St., Lancaster, Pennsylvania.

Armstrong's Linoleum Floors

for every room in the house

PLAIN · · INLAID · · EMBOSSED · · JASPÉ · · PRINTED · · *and* ARMSTRONG'S QUAKER RUGS

Pierce-Arrow

MAKER OF FINE CAR HISTORY

opens a new chapter

with a remarkable Straight Eight

Too long have bulk and conflicting lines prevailed among fine motor cars. The need has been, not for a smaller car, but one that has symmetry, grace, spirit! And today that need is prodigally met by the makers of America's most distinguished automobile.

In the new Straight Eight, Pierce-Arrow has developed a car which, *without sacrifice of size,* is delightfully free from traditional tonnage—from the massive, the cumbersome. It has beauty, unburdened. Among important makes of automobile, where "the dowager" type has long predominated, it is recognized that Pierce-Arrow has opened a new chapter in fine car history—and at a psychological moment. Its newest creation is the season's most captivating exhibit.



In 1913, this painting was made for Pierce-Arrow. Both girl and car could appear on Fifth Avenue, New York, today—where 1918 Pierce-Arrows are by no means uncommon—and still be conspicuously beautiful.

PIERCE



The most notable difference between the 1918 car pictured on the opposite page and this portrayal of today's Pierce-Arrow is one of symmetry . . . Today's car is gracefully slender and low-swung.

A STRAIGHT EIGHT *by* PIERCE-ARROW

125 Horsepower Engine • 85 Miles per Hour • 133-inch and 143-inch Wheel Bases • 59½-inch Rear Tread • 72-inch Over-all Height • Ample Head-room • Wide Doors • Pierce-Arrow Coachwork • Non-shatterable Glass • Fender or Bracket Headlamps optional without extra charge. Bodies by Pierce-Arrow • Pierce-Arrow in every part • • *Pierce-Arrow mechanical detail embraces every device of proved character known to the engineering of fine motor cars.*

From $2775 to $8200, at Buffalo

The purchase of a car from income has been made an altogether attractive procedure by the Pierce-Arrow Finance Corporation. The average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

ARROW

General Electric presents

the first

All-steel Refrigerator



A new small-family model at the very low price of

$215

ANOTHER chapter has been added to the achievements of the engineers and scientists of the General Electric Research Laboratories. The same group of men who, after fifteen years of painstaking endeavor, perfected the hermetically sealed mechanism of the General Electric Refrigerator, have now designed and built the first all-steel refrigerator cabinet. This marks the greatest improvement made during thirty years, in the design and construction of household cabinets. It means that new and even greater value has been built into the already unrivaled General Electric Refrigerator.

NEW DESIGN—MADE IN A NEW WAY... General Electric has made a large investment in new machinery. Giant presses had to be designed and built to cut the steel, bend it into shape and weld together the folded forms. But it has achieved its purpose. Its aim was, by mass production, to build the best refrigerator ever produced and offer it to the small families of America at a price easily within their reach—$215 at the factory.



All steel, with electrically welded joints. Heavy hardware, bolted right into the steel, black faced door edges, gliders to protect your linoleum, and many other unique features.

$215 — WITH CONVENIENTLY SPACED PAYMENTS ... The new all-steel General Electric makes safe refrigeration possible for every home. Only a small down payment is required. The balance can conveniently be paid over a period of time.

FIRST PUBLIC SHOWING MARCH 22 ... The only way to appreciate the durability and the beauty of this refrigerator is to see it. You will then readily understand why General Electric announces it so proudly and why it has been called "the refrigerator of the future." On display by dealers everywhere on and after Friday, March 22nd. Be sure to be among the first to see it. Write for a descriptive booklet to Section K-4 Electric Refrigeration Department of General Electric Company, Hanna Building, Cleveland, Ohio.

GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR

THOUSANDS OF COUNTRY HOMES NOW COOK WITH THIS REAL GAS—PYROFAX



"It's the greatest joy ever . . .

Greatest possible convenience . . . Gives very quick results"

—Mrs. S—, New York State

THAT is an endorsement of Pyrofax Gas Service by another happy housewife who is now cooking on a genuine gas range with real gas—in a country home many miles from the nearest gas main. Hundreds of enthusiastic letters come in to us from men and women who could scarcely believe such a perfect cooking service possible in the country until they had seen and tried Pyrofax.

Do not confuse Pyrofax with liquid fuels. Pyrofax is real gas, stored in steel cylinders and delivered by a nationally organized service maintained by one of America's largest manufacturing corporations. Pyrofax is used only with genuine gas ranges because it is genuine gas. It burns with a hot, sootless, instantly controlled flame that makes cooking a real pleasure.

CONVENIENT TERMS

A small down payment enables you to start cooking with gas at once. Spread the balance over a full year, if you like. Pyrofax equipment, including the gas range of your choice and complete installation, is surprisingly low priced.

AS LITTLE AS **$37.50** *DOWN*

Every woman will be interested in the handsome gas ranges the Pyrofax dealer can supply with Pyrofax Gas Service. Modern ranges with every possible convenience. Those enameled in color are particularly attractive. There are shades of green, red, gray and blue to choose from. Or you can have spotless white and shining nickel combinations if you prefer them.

Whatever type of range will make you happiest can be yours, with this real gas service, to make your country kitchen a picture of modern cleanliness and convenience.

Only a small initial payment is needed to have Pyrofax Gas Service and a modern gas range installed in your home at once. Let us send you complete information and the name of the nearest dealer who can demonstrate Pyrofax and show you what handsome ranges are available with it. Return the coupon.

Pyrofax equipment, including the gas range of your choice and complete installation, is surprisingly low priced. Learn how easy it is to have this clean, convenient, economical gas service in your country home. Send the coupon.

PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION

Unit of Union Carbide and Carbon Corporation

Carbide and Carbon Building, 30 East 42nd Street, New York

CHICAGO—Peoples Gas Building
CLEVELAND—Madison Ave. and W. 117th St.
BOSTON—1017 Old South Building
ST. LOUIS—4228 Forrest Park Boulevard
MINNEAPOLIS—422 Washington Avenue North
SAN FRANCISCO—114 Sansome Street
DETROIT—General Motors Bldg.
TORONTO, CANADA—92 Adelaide Street West

PYROFAX DIVISION HG-4-29
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

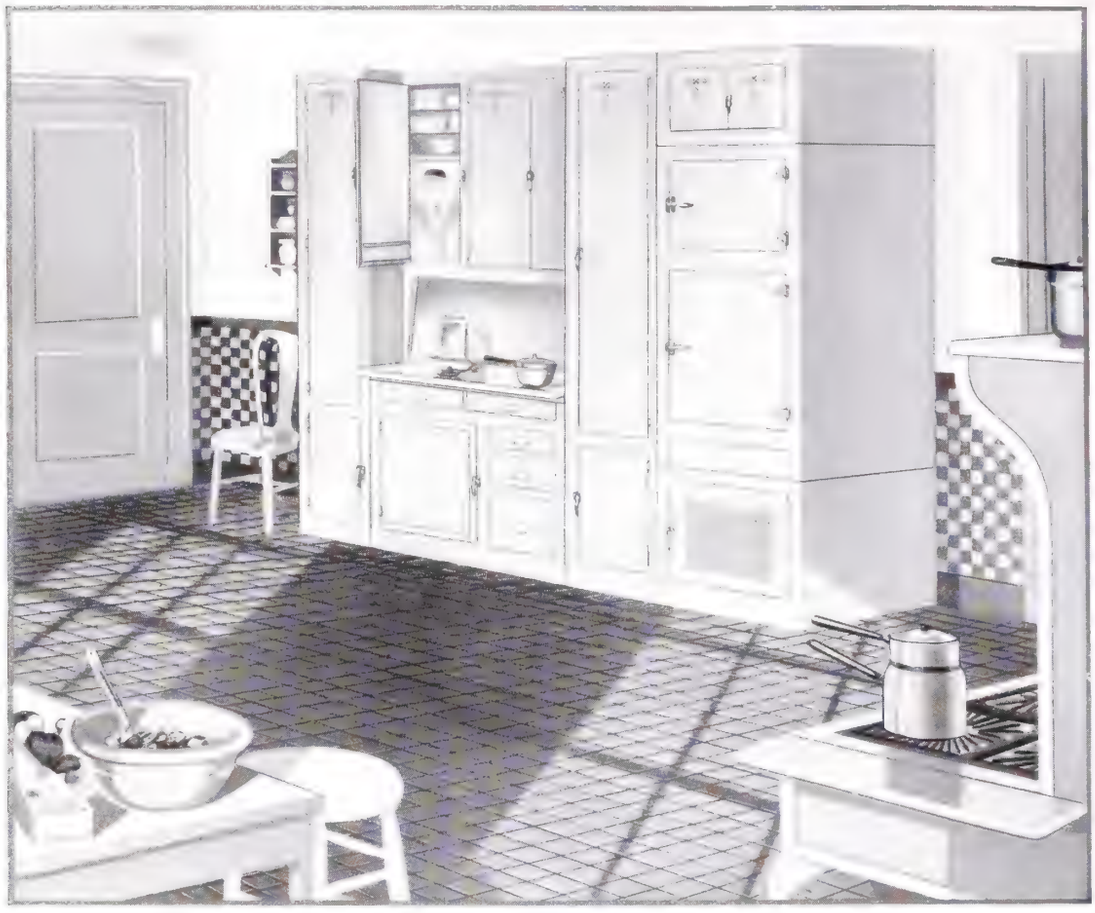
Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

Name_____

Address_____

KITCHEN MAID

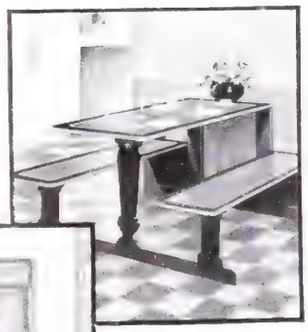
STANDARD UNIT SYSTEMS



KITCHEN MAID
STANDARD UNIT SYSTEMS

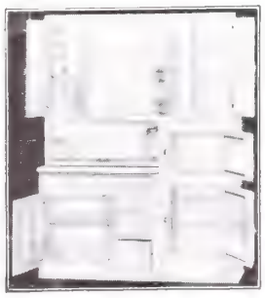
WORTHY . . . *of America's smartest kitchens*

Right: the Dinofold readily seats four people. Sturdy, rigid, charming in appearance. There is a color combination to harmonize with any kitchen color scheme.





Left: the Dinofold—folded up and out of the way in an instant. May be used on wall, door, or in wall recess.



A compact Kitchen Maid combination that offers the utmost in convenience for a small kitchen. Very economical both in floor space and in cost.

A glance reveals the fact that the new Kitchen Maid Units are fittingly a part of the fine home of today. Simplicity and artistry of line—beauty of finish—these bespeak the craftsmanship of America's largest exclusive makers of built-in equipment for the kitchen.

Among these units, there are kitchen cabinets, broom closets, dish cupboards, refrigerators, top cupboards, butlery units, Dinofold breakfast nooks, complete kitchenette assemblages—units filling every kitchen requirement. Shown above is a combination consisting of kitchen cabinet, broom closet, dish cupboard and refrigerator.

Each unit is complete in itself--may be used alone or in a unit combination, installed in recess or set against the wall. There are five attractive finishes to choose from—Pastel Green, Travertine Ivory, Dove Gray, Cactus Green, Shasta White.

Only these units provide such desirable features as sanitary rounded inside corners, smooth doors, concealed hinges and enamel interior bases. All Kitchen Maid Units are described in our Kitchen planning book. Write for it.

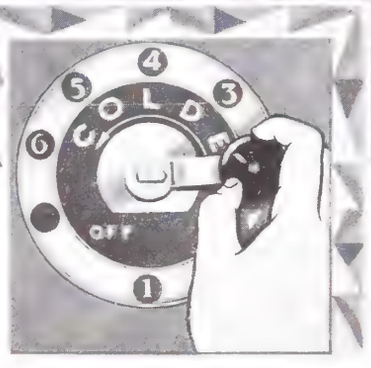


WASMUTH-ENDICOTT COMPANY 1204 Snowden Street, Andrews, Indiana

REPRESENTATIVES IN ALL PRINCIPAL CITIES. IF IN CANADA, ADDRESS BRANCH OFFICE, WATERLOO, ONT.

Turn it to colder *and it is!*





Frigidaire alone offers the new Cold Control

New Frigidaire Cold Control *speeds the freezing of ice cubes and desserts*

A simple lever, turned by the movement of your finger tips, regulates the temperature of the freezing compartment of the New Frigidaire.

Six Freezing Speeds

And this is what it does. If ice cubes are needed quickly, just turn the lever to "colder", and a generous quantity of full-sized Frigidaire cubes are frozen with even greater speed. And in the freezing of desserts, this same simple device gives you control of freezing time.

Offered only on Frigidaire

This is just one of the mechanical superiorities that make Frigidaire automatic, practical, simple and serviceable...superiorities that have made Frigidaire the choice of more buyers than all other makes of electric refrigerators combined.

New, Low Prices

If you are one of those who have delayed the purchase of an electric refrigerator because you have felt that it was expensive, we want you to see the New Frigidaires. Quantity production has enabled us to offer new, low prices . . . and values far beyond former standards. The New Frigidaire is more beautiful than ever and unbelievably quiet. You don't hear it start, stop, or run. And it can be bought on the easiest of terms.

We want you to see the New Frigidaire and find out about the new Cold Control . . . how it operates, and the added convenience it affords. We want you to learn about the new desserts that can be frozen so easily and quickly.

Send for these two books

You can get complete facts at any Frigidaire display room, or if you will mail the coupon we will gladly send you copies of the recipe book and the Frigidaire catalog without cost. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.



FRIGIDAIRE CORPORATION,
Dept. P-107, Dayton, Ohio.
Please send me copies of the Frigidaire Recipe Book and the new catalog.

Name .....

Address .....

.....

FRIGIDAIRE

The QUIET *Automatic Refrigerator*

EVERYBODY WANTS AUTOMATIC HEATING

—BUT WHAT IS IT?

An untechnical discussion of a topic vital to the happiness of your family.

THERE was a time when men took pride in their skill at tending furnace—(women never did!)—just as there was a time when men boasted of their ability to coax a balky motor car into action. Today, modern men and women rightly demand both furnaces and automobiles requiring the irreducible minimum of personal attention.

Heating a house takes only 3 cents out of each dollar in the average household budget, yet on that small amount depends the comfort, health and happiness of every family for nearly six months out of the year.

Twenty years ago the first automatic heating plant ever offered home-owners was brought out by Bryant engineers.

In the past nine years many other devices have been put on the market, some few automatic in fact, others automatic only in name and claim.

Many a purchaser of these comparatively untried mechanisms has unwittingly found his furnace room transformed into an experimental laboratory.

This is truly automatic heating—Bryant Automatic Heating—automatic heating that is a dozen years past the experimental stage—heating that is so absolutely reliable and carefree that you can "let your pup be furnace man."

It is the kind of automatic heating which your family deserves to enjoy.

HOUSEKEEPING HAS ENOUGH WORRIES

No wonder that intelligent men and women are insisting that their house-heating be automatic, removed as far as possible from the uncertainties, the exertion and the constant nuisance of human furnace tending!

When you install automatic heating what you want is service—not servicing.

LABELING A HEATING PLANT "AUTOMATIC" DOESN'T MAKE IT SO

Many an unfortunate household has installed a so-called "automatic" heating plant only to find that the tinkering formerly practiced in the garage had shifted to the furnace room. Their heating plants, instead of requiring a shovelman's muscle, have needed a mechanician's oil can, kit of tools and expert skill at delicate adjustments.

To justify the term "automatic" a heating plant should do more than merely turn itself on and off as the weather fluctuates, always holding the temperature within the house within a single thermometer-measured degree of the day and night temperatures preferred by the occupants. It should (1) secure its fuel from a supply automatically provided for it; (2) require no human attention for weeks at a time; (3) never call for muscular or mechanical attention from the household; and (4) have no moving parts to wear out and require early or frequent replacement.



The cleanliness of Bryant Gas Heating makes it possible to place a Bryant Boiler or Furnace in a basement playroom, workshop or "entertainment studio." And the latter can be kept clean with a dustcloth.

SERVICE—NOT SERVICING

In contrast there are scores of Bryant Heaters which have been in service ten, twelve, fifteen years and longer which have never required any servicing beyond the annual fall inspections. Lighted in the fall, turned out in the spring, they have given winter after winter of service (not servicing) without the expenditure of a single dollar for repairs! Today, they are operating just as faithfully, just as *noiselessly*, as when first installed because Bryants have no revolving mechanisms, no pumps, blowers or motors to grow noisier with age.

STRONGER THAN A GUARANTEE

A written guarantee to adjust or repair your heating plant when it gets out of kilter, doesn't keep your house warm on a blizzardy night. Stronger than any printed promise or verbal claim is this Bryant *record of performance* established by more than 35,000 installations.

In addition to the utter reliability of a Bryant Heater, which enables you to take your winter heat as much for granted as the water you draw from your kitchen faucets, what other advantages will you enjoy?

In the first place, *cleanliness.*

Gas is so utterly clean, so absolutely devoid of soot, of dust, of grimy vapors, that daily housecleaning is made measurably easier. Redecorating is postponed by years. Gas heat takes no toll of draperies and upholstery and does not tarnish paint or enamel.

A HINT FOR THE HOME-BUILDER

In the second place, *a saving in space.*

Gas heating requires no coal bin, or ash receiver, no storage tank, no accessories of any sort, on display or hidden around the corner. The boiler or furnace can be placed in a room to be used for other purposes—a room for dancing or

CROSS YOUR FURNACE OFF YOUR LIST

me movies, a workshop or den. Or, in iew house, the basement can be made aller and many dollars in excavating d partitions saved thereby.

In the third place, the satisfaction paying for your fuel *after* you use it, t *before*.

This latter brings up the question of st. This will almost certainly surprise u pleasantly, especially when meas- ed against the comfort, eanliness and the forgetfulness of the rnace which it brings you, for Bryant eating is well within the means of ost home owners.

SPECIAL HOUSE-HEATING RATES

In an ever-increas- g number of communities the gas company grants a special low rate for house heating. In many such communities the cost is often *less* than the all-over cost of heating with coal or oil, when the expenses of fuel, labor of furnace tending, and ash removal are considered for coal; and the cost of gas pilots, electricity, depreciation of burner, servicing and repairs are totalled for oil.

Even when the cost of gas heating appears materially higher for gas, the comfort, convenience and *reliability* of Bryant Gas Heating more than offset any difference in cost.

The savings in housekeeping upkeep and redecorating and in doctor bills, which cannot be computed in advance, are plus-values which accrue to all Bryant owners.

Furthermore, the fact that there are 35 standard sizes of Bryant Boilers and Warm Air Furnaces means that exactly the right plant can be fitted to your home, no matter how large or small it may be. You will not be asked to spend a single dollar for an over-sized plant nor risk your comfort and health on one even a slight fraction too small.

YOU CAN KNOW YOUR COST IN ADVANCE

The cost of installation and operation of a Bryant in your home can be accurately and dependably figured in advance. This is a service we are glad to render—without obligation. It is worth our while to have you know the facts and be in a position to tell your friends and neighbors the whole story of the delights of Bryant Gas Heating.

For this purpose we maintain branch offices in 34 cities, manned by carefully trained heating engineers. Through the nearest of these offices we will promptly supply you this information.

And remember this.

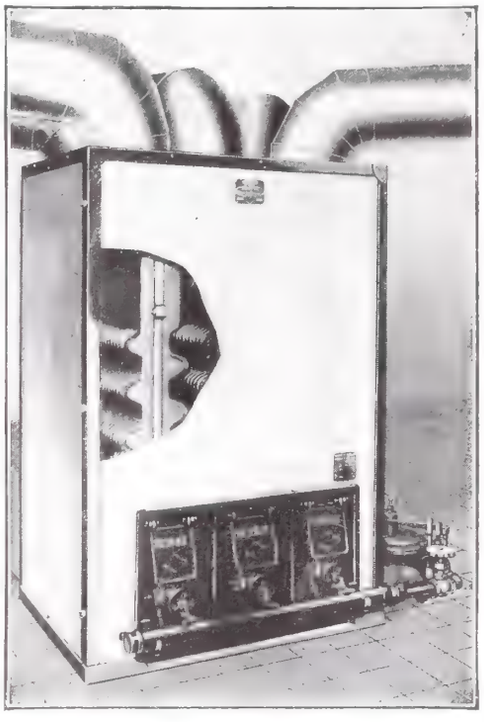
A Bryant Heater can be connected to your present heating system just as efficiently as it can be installed in a new home.

Write today to our home office for complete details.



The latest Bryant closed crystalline-finished cabinet with all controls and accessories concealed. An instrument panel concentrates at one point the few gauges which ever call for the owner's inspection.

Bryant Boilers, designed exclusively for use with gas, can be used with hot water, steam or vapor systems.



The Bryant Warm Air Furnace, designed exclusively for use with gas, offers the utmost in winter comfort for those who prefer warm air heating. Compact, dependable and attractive in appearance.

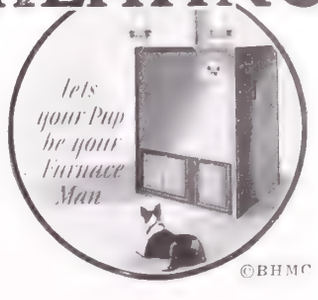
THE BRYANT HEATER & MFG. COMPANY
17809 St. Clair Avenue Cleveland, Ohio

A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.

Amarillo, Tex.; Aurora Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh Pa.; Rochester, N. Y.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio

Canada: The Crane Company, Calgary; Arthur S. Leitch Co., Ltd., Toronto.

BRYANT GAS HEATING



©BHMC

N the Bryant Gas Heated house you can . . . Throw ay your coal shovel . . . nk your ash can . . . Make ingle match your winter's dling . . . 'Tend furnace by calendar, not by the ck . . . Live in a warm use, sleep in a cool one . . . d a useful room to your house . . . Laugh at the ups and downs of the temperature outside . . . Enjoy winter . . . and "let your pup be furnace man."

Bryant Gas Heating provides ample, uniform warmth —thermometer-measured to a single degree of the day and night temperatures you prefer—with no more effort or bother than the winding of a good 8-day clock.

Many a Bryant owner makes only two trips to his furnace room a year—one in the fall to light his Bryant, one in the spring to turn it off. And in the meantime no one needs to keep an eye on the fuel bin or storage tank or worry lest a cold spell suddenly exhaust the supply of fuel on hand.

Let us send you complete literature describing this truly automatic heating proved by twenty years of performance.



TONY SARG, *the famous artist whose inimitable marionettes have brought delight to thousands of children and grown-ups. . . . . In the illustration above Tony Sarg gives his own pictorial expression to his battle with Rust.*

How TONY SARG *battled with* RUST



"When I first saw my Nantucket house —seven years ago—I felt sure I had at last found the proper setting for my work. If I am to create gay and glad things I *must* have surroundings of peace and restfulness to work in. The house is a typical New England style—more than 250 years old. It possesses some of the quiet Puritan dignity, some of the rugged whaling atmosphere that is characteristic of Nantucket. . . . This was—I said to myself—going to be *the* ideal place to work in. All I needed to do is to put in the house whatever few conveniences a Twentieth Century citizen needs, and live happily ever after.

"Accordingly, I proceeded to install electricity and plumbing. And—knowing little about such things, I permitted rustable water pipe to be put in the house.

"Before one year was up I knew there was something wrong with my theory of peace and rest. For there was trouble with the water pipe! Rust was in the house! The water came out of the faucets in a brownish, rusty stream. I had to drink this ugly water, and mix my colors with it.

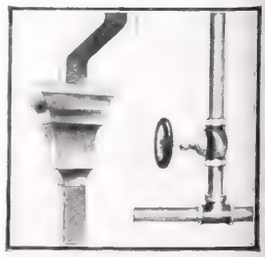
"The next year, every time I wanted to bathe, I had to wait a small eternity—so slowly did the water trickle into the tub. Later the pipes developed leaks—and unsightly rust stains appeared on the ceiling and some of the walls.

"After the third year I decided that Rust and I just couldn't live together in the same place. Rust *had* to be thrown out!

"And so I had all the pipe ripped out. I put in shiny, new Anaconda Brass Pipe—both for the hot and the cold water. . . . That was four years ago. Since then I haven't seen a single sign of rust. The water is fine — summer and winter — free-flowing, clear and fresh. I can paint, and work, and live—free from rust annoyances."—TONY SARG

The water in Nantucket is unusually corrosive. That is why rustable water pipe gave out after only three years. But even under average conditions, investigation shows, rust is evident *before seven years are up.*

How Rust Affects the Water Supply: If your water pipe is made of rustable metal—rust deposits form in the pipe



Rain-pipes of Anaconda Copper
Water pipe of Anaconda Brass
cannot rust.

ANACONDA COPPER



Kohler fixtures in Spring Green—the paneled Mayfair bath and Fairfax vitreous china lavatory

A $5000 bathroom —and a $500 one

HERE are two bathrooms. One is richly luxurious. The other is unassumingly simple. *Both* are beautiful.

They are beautiful because they employ *color* beautifully—and because the decorator has found in Kohler Colorware a new artistic medium which enables him to make even the most modest bathrooms beautiful beyond all former standards.

Kohler Colorware is the very essence of the charm of these delightful modern bathrooms. Yet here is a surprising fact—even though this ware is somewhat more expensive than white, it adds comparatively little to the cost of the finished bathroom.

Color in the fixtures does not increase the cost of installing them; or of the Kohler fittings in gold or chromium plate; or of the floor, walls, and accessories. You can have Kohler Colorware in your bathrooms and hardly know the difference.

And what lovely ware it is! What satisfying colors to live with. Delicate shades of green, blue, lavender, ivory, gray, and brown. And a gleaming jet black that makes a picture of startling beauty when trimmed with softly polished fittings of plated gold.

Lovely—and *fine!* For all Kohler Ware partakes of the quality of the place where it is made—the Village of Kohler, one of the most beautiful town-planned communities in America. It is made by men who have so mastered the arts of the enameler and the potter that they can produce this truly finer ware at a cost that even ordinary ware strives hard to equal.

You will want Kohler Colorware for your bathrooms. No other ware offers such opportunities for beautiful color harmonies. And you can have Kohler Colorware at *any* price, almost, that you may care to pay—choosing from an endless variety of patterns and sizes, with lavatories (in color, with fittings, ready to install) ranging from $35 to $800; bath tubs from $70 to $500; and toilets from $65 to $150. All of Kohler quality—the very finest.

Visit a Kohler display room. Consult your plumber. And mail the coupon for our new illustrated book of Kohler Plumbing Fixtures.

NEW 72-PAGE BOOK FREE

Please mail this coupon to Kohler Co., Kohler, Wis., for

A helpful booklet for the home builder. Illustrated in color. Shows bathrooms, kitchens, laundries; color schemes; floor plans; prices.

Name.....

Street.....

City..... *State*.....

© 1929 Kohler Co. H & G 4-29



The Viceroy bath and Columbia lavatory

Kohler Co., *Founded 1873,* Kohler, Wis. · *Shipping Point,* Sheboygan, Wis. · *Branches in Principal Cities*

KOHLER OF KOHLER

Plumbing Fixtures

LOOK FOR THE KOHLER TRADE MARK ON EVERY FIXTURE

Thought and good taste have gone into this room . . . the well-chosen furniture . . . the cheerful window . . . the quaint, braided rug . . . and underlying it all, the warm, firm stateliness of oak.



YOUR GUESTS . . . DO THEY FEEL INSTANTLY AT HOME?

In upstairs bedrooms, as in the rooms below, a friendly floor of oak is an asset to hospitality

More than any other part of the house, you depend on your *guest-chambers* to convey to those you entertain a sense of sincere welcome.

They must have restfulness and charm —these rooms—and the kind of good taste that expresses itself in thought for the comfort of others. How perfectly a floor of cheerful, polished oak blends with such an atmosphere! Oak, with its rich, glowing tints and distinctive graining, forms the ideal groundwork for period furniture and fine rugs of every kind.

Of course your home is floored with oak downstairs. But do the halls and chambers above have oak floors, as well? Have you ever inquired into the cost of having your house floored *throughout* with this strong, beautiful, enduring wood? If not, you will be surprised at its reasonableness.

If you are building a new house the cost of flooring with oak is but very little more than that of softer woods. And to lay oak over old floors in your present home is actually no more expensive than to purchase ordinary carpets! In either case oak floors are a remarkable investment, not only in comfort and satisfaction but in actual cash. The value of the property is definitely increased the moment oak floors are laid. If you should ever care to rent your house or sell it, you will realize a profit many times as great as the expense of flooring with oak.

Whatever the decorative style of your home, oak floors should be among its harmonizing elements. They are so easy to keep clean and shining, and long use only enhances their mellow, deep-grained beauty. Let us tell you what you want to know about oak flooring—or give you advice on any flooring problem you may have. This advertisement is one of a series published by the Oak Flooring Bureau, 1247 Builders' Building, Chicago. A non-profit bureau maintained by the oak flooring industry for the benefit of home owners and builders.

A house becomes a home when it has

OAK FLOORS

So easy to use such thrilling colors

ARTLAC Makes painting a delight

A WORLD of decorative ideas for your home opens before you when you see the 32 fascinating new shades of ARTLAC.

Here for the first time is a paint which puts in your hands the really smart colors that match the newest rugs, curtains and upholstery. Subtle shades that were only available before to professional decorators, skilled in the blending of colors.

And Artlac is a miracle to use. It spreads like a ripple from your brush, leaving a satin-smooth surface behind. No ridges, no brush marks!

It dries quickly enough for convenience, yet deliberately enough so that drying will not outspeed your brush. And it has no unpleasant odor!

Leading department stores now feature Artlac for finishing unpainted furniture or for rejuvenating old things. Ask for Artlac at your favorite department store today.



A Room Created in Artlac Colors

In the gay little room above you see a bouquet of the Artlac colors. The chairs are painted with *Jasper*. The hanging shelves and the inside of the china cupboard are *Porphyry*. The mellow orange and yellow are *Apricot* and *Topaz*.

You can create a decorative scheme to your heart's desire from Artlac's 32 colors. There are soft shades, and brilliant shades that make you catch your breath, and fascinating odd shades that make your fingers itch for a paint brush.

Send for the Artlac Color Card and see for yourself. An exhilarating booklet comes to you also which will open your eyes to the hidden beauties of your house.



Devoe—America's Leading Artists' Materials manufacturer—offers the Devoe Lamp Shade Painting Outfit. Write for booklet showing what wonders you yourself can do.



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Dept. H-4, 1 West 47th Street, New York City

Please send me FREE your Artlac Color Card and booklet "My Own Interior Decorator."

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As Cheerful . . .

as Mr. Robin Red Breast's Song



WAITE SUMMER RUGS



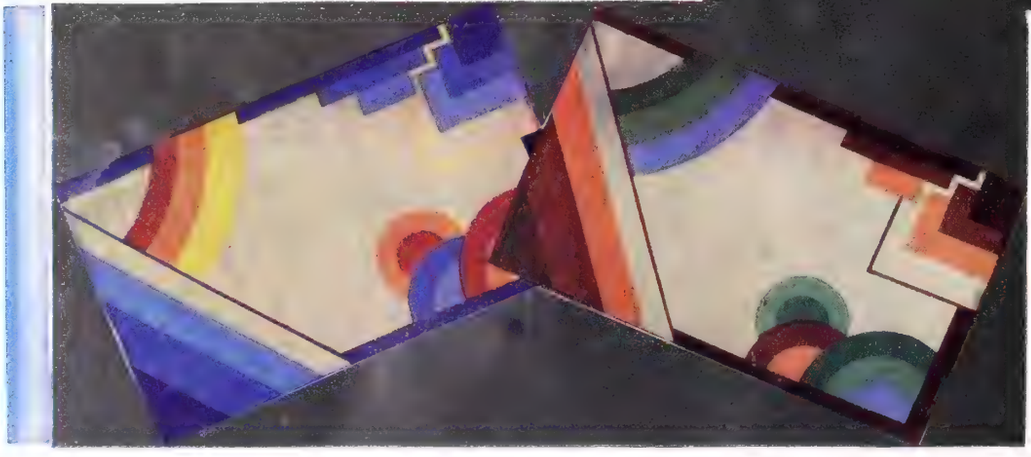
THE work of the best designers in modern art—welcomed in the fine homes of Bar Harbor and Lake Forest—and styled by Waite to retail at prices from $22 downward!

Soon the youngsters will come hopscotching home from school for summer vacation to scuffle and play. Soon father will be tracking in stains from the fresh mown lawn and the greasy garage. Summer winds will be blowing grit through open windows. Roll up your Orientals and send them to the cleaners—spread out, for the season, a Waite Summer Rug that breaks the monotony of winter's sameness with springtime's beauty. The saving you make on valuable rugs more than pays for it.

Nowhere else except in the Waitex Rug such as illustrated here can you obtain a tough, non-marring Kraft fibre surface, a cushiony interior of American wire grass—patented, exclusive Waite features. A triple color surface keeps the pattern fresh and bright. Washable, non-curling, with reversible patterns that do not fade. There is a dealer near you who carries a wide variety of patterns and sizes. If you do not know his name, send us the coupon and we will inform you and mail you a free catalog of natural color photographs of our selections.

waite RUGS "SATISFACTION GUARANTEED"

Illustrated are Waitex Fabric Rugs, 72001 Green, 72002 Brown, 72003 Blue. (Design Patent Applied for.) Sizes made: 27x54", 6x9', 36x72", 6x12', 9x12', 54x90", 8x10'.



WAITE CARPET COMPANY
Dept. H, Oshkosh, Wisconsin

Please mail me a free catalog of Waite Summer Rugs, braided canvas ovals and Wool-Waite Ovals. I am planning the decoration of a _____ which has rug space of _____
The firm from whom I usually purchase house furnishings is _____

Name _____

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Careful Home Buyers Insist on Insulation

HOW much better it is to think of insulation *before* you build or buy an to be reminded of it *later* by waste- l heat-leakage; dampness, chill and aughts!

And how quickly you realize that un- sulated houses are out-of-date when u visit homes that *resist* the passage of at . . . that help keep furnace warmth *side* during winter and scorching sun at *outside* in summer!

Celotex, more than any other mate- l, brings these advantages of insula- on to American homes. It saves 25% more on fuel bills; protects health and creases comfort all the year.

As a heat-stopper, Celotex is ree times as effective as wood, eight times plasterboard, twelve times brick and twenty-five times concrete.

Its effectiveness is proven by the fact that it is used in thousands of refrigerator cars and household refrigerators, as well as in more than 250,000 homes.

Celotex is the only insulation made from the long, tough fibres of cane. It comes in big, strong boards, 4 feet wide, 7 to 12 feet long and 7-16 inch thick. These boards withstand all kinds of weather and add structural strength to buildings when used as sheathing.

Celotex is also used for insulating roofs; for lining basements, attics and garages; for making comfortable extra rooms out of waste spaces.

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And for plasterbase there is Celotex Lath 18 inches by 48 inches, and 7-16 inch thick. It is especially designed to reinforce against plaster cracks and eliminate lath marks . . . to give finer, smoother plastered walls.

Ask your contractor, builder or architect for further information on Celotex —and send in the coupon below for our free booklet. The Celotex Company, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Sales distributors throughout the world. All reliable dealers can supply Celotex Building Board and Celotex Lath.

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company Chicago, Illinois

CELOTEX

BRAND

INSULATING CANE BOARD

When you buy a house, look for the Celotex sign. It is your assurance of greater home comfort.

THE CELOTEX COMPANY H.&G. 4-29
645 North Michigan Avenue, Chicago, Ill.

Please send me free your illustrated booklet, "Year 'Round Comfort and Fuel Saving for Every Home."

Name.....

Address.....

City..... *State*.....

The key



TWO FIRESAFE HOMES

AT THE LEFT *is pictured a home which has a firesafe concrete floor under an attractive covering.*



THE PICTURE AT THE RIGHT *shows the living room in a home which also has a concrete first floor. Here the concrete is not covered with any other material—it is troweled smooth, colored, marked into squares and wax polished.*

PORTLAND CEMENT

CONCRETE FOR PERMANENCE

to firesafe homes



SUPPOSE that fire should destroy your home tonight! Doubtless you are insured against *financial* loss—but money cannot replace cherished possessions, nor compensate for the danger and anxiety that fires always bring.

Basement fires are especially dangerous and costly—at least one-third of all residence losses are due to them.

A concrete walled basement, and first floor of reinforced concrete, will effectually control this fire-hazard. It is the key to firesafe homes—the first line of defense. Even though the rest of the house may be burnable material, the slight extra expense of a concrete floor is more than justified.

The surface of the concrete floor may be of hardwood, tile, or linoleum; or the concrete itself may be finished smoothly, tinted, and waxed—some very beautiful effects are secured in this way.

A concrete first floor increases the strength and durability of the entire house. It prevents sagging and settlement of partition walls, thus eliminating one cause of cracks in plastering.



If this subject interests you, send for our booklets about firesafe first floors—called "The Key to Firesafe Homes." Send for a free copy today.

It is best, of course, to build a house of concrete throughout—cellar, floors, walls, and roof; because you will then have an absolutely firesafe home—and at a cost surprisingly low. But whatever the materials in the rest of the house, insist upon a *concrete* basement and first floor.

ASSOCIATION *Chicago*

. . AND FIRESAFETY

The DECORATORS CLUB Inc.

ORIGINAL creative design is being demanded in constantly increasing measure by clients who wish their surroundings to be individual.

This originality is shown in two quite distinct ways in the work of interior decorators. (1) It may be in the selection of inherently beautiful objects—placed together in finely considered composition that is sincerely expressive of the client. (2) It may be—as in the days of the great designers of the past—in the creation of the individual articles themselves. Members of The Decorators Club are constantly doing both kinds of work.

But whether in ensemble or in individual articles, this originality is best used in the interest of the client by the decorator who has the following standards. She must serve her client with sincere and unprejudiced ability.

"The members of The Decorators Club believe that clients can be safeguarded in their expectation of competent and beautiful work only when those calling themselves decorators (1) have had thorough educational preparation, (2) have had sufficient practical experience to guarantee sound workmanship and good values, and (3) maintain unquestioned ethical practice."

Upon these cornerstones of sincerity, unprejudiced service and sound artistic advice is built the profession of Interior Decoration.

Among many other well-known decorators—members of this organization—are those whose names appear in the accompanying lists.

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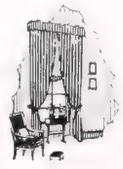
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DIRECTORY *of* DECORATION & FINE ARTS

MRS BUEL
~
Antiques
&
Interiors
~
142-4 East
57th Street
New York

AMONG their new linens, Mosse, Inc. have a mummy cloth and rayon breakfast cloth and six napkins, which boast not only an unusually fine texture but the added attraction of a modern floral center pattern and a blended border. This set is available in green or orchid. French luncheon doilies and napkins with a distinctly Victorian flavor, due to their quaint color print, are pleasingly different and may be had in blue, rose, or green. Cocktail napkins of fine handkerchief linen are embroidered with amusing incidents associated with a trip to the South Seas. For dinner, a mixture of fine linen and rayon in a woven cloth, champagne in color, is decidedly luxurious in feeling.

FOR informal luncheons, colored cloths are both smart and practical. They lend a needed note of color to the table and harmonize well with much of the modern china. Rena Rosenthal is featuring hand-dyed muslin luncheon sets which were especially



Antiques
AND
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44 EAST 57th ST.
NEW YORK
Telephone Plaza 6088



BERTHA SCHAEFER
INTERIORS AND ANTIQUES
Individual Pieces
as well as complete schemes
37 East 57th St. New York
Regent 8423

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PRESIDENT

THE ARCHITECTURAL CLEARING HOUSE, INC.

Architectural Plans Decorative Schemes

The average house seldom attains perfection, because there has been no one experienced person to correlate the work of architect, landscape architect and decorator with the owner's own ideas.

Mrs. Draper selects such experts for you, consults with them throughout, and is responsible for every step from the first blue print to the last curtain.

Her services are available not only for private houses, but for hotels, apartment houses, clubs, shops, and suburban building developments. Folder on application.

186 East 64th Street New York, N. Y.
Telephone 8028 Rhinelander



Early 19th Century Bedroom restored and furnished

WALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
526 Madison Ave., New York City
Telephone Plaza 5644



CHINTZ
SATINS · LINENS
DAMASKS · TAFFETAS
TOILES DE JOUY
CRETONNES · LAMPS
SHADES · PILLOWS
UPHOLSTERED FURNITURE
SLIP COVERS TO ORDER

Glazed chintz—green or peach background.
Design of white narcissus and pink Futia.
50" wide . . . . . $7.85 per yard.

THE CHINTZ SHOP
AGNES FOSTER WRIGHT INC.
431 MADISON AVENUE, NEW YORK

The following shops are exclusive agents for Nancy McClelland French hand-blocked wall papers

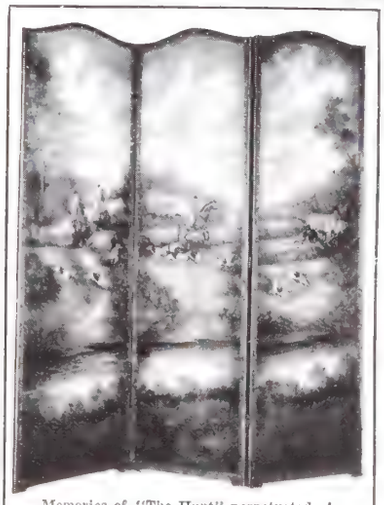
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old scenic wallpapers



galérie mythologique (1814)
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5 large panels, 6 trophy panels
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DIRECTORY *of* DECORATION & FINE ARTS



Memories of "The Hunt" perpetuated. A beautiful painted leather screen; colorful interesting in action—one of a fine collection. Three panels, each panel 20" x 72". May be converted through your regular dealer or decorator. Other beautiful screens.

VENEZIAN ART SCREEN CO., INC.
540 Madison Avenue, New York, N. Y.
Between 54th and 55th Streets

designed for her by the Deutsche Werkstätte. The color range of these sets, which include a thirty-six inch cloth and six napkins, is excellent. Any one acquainted with German dyes and the work of the Deutsche Werkstätte can readily appreciate the fine colorings and designs which result from their highly developed technique. Green, chartreuse green, peach, orchid, brown, coral and mauve, which is really a reddish violet, encompass the usual color range of these highly decorative linens.

THE Linen Shop at Lord & Taylor is featuring appliqué work on colored linens, and flat embroidery on such sheer materials as handkerchief linen, organdy, and batiste. An ochre colored luncheon cloth of Belgian lace, dainty enough to have been spun by fairy hands, has a center outlined with Turkish point stitching. Unusually interesting and pleasing change from colored linens is an Irish linen dinner cloth in a black and white

RUTH COLLINS
740 Madison Ave., Cor. 64th St., N. Y. C.
Rhinelander 6600



Latest Art Color on Iron

INTERIOR-DECORATOR
Exhibition of country house and garden furniture, during summer months
original designs
Send for illustrations

Windows reflect the beauty of your home. Grete Stencel creates effectively harmonious window treatments to blend with decorative scheme and architectural design.

Crewel embroideries designed on linen to your individual order

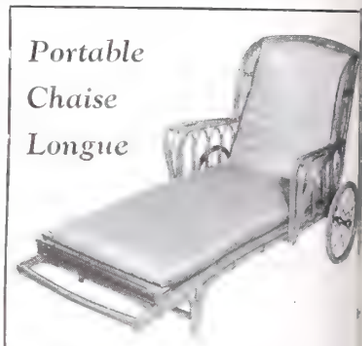
GRETE STENCEL
19 East 48th Street
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INTERIOR DECORATING



Color scheme for room with nice old mahogany furniture, suitable for country house
Deep ecru background chintz with deep red, dark violet and blue green pattern. Canopy of net dotted in many colors and edged with deep red.

Ethel A. Reeve, Inc.
17 EAST 49TH STREET NEW YORK PLAZA 0440
Members of the Decorators' Club, Inc

Portable Chaise Longue



COMFORT and convenience are combined in this portable chaise longue of stick reed. This may be finished in any color or color combination and upholstered with your choice of chintz or waterproof material.

Send for brochure "G4"

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STUDIO: "*Hedgelands*", HARDINSBURG, KY.



Eleanor Beard Inc.

offers this hand-quilted comforter—Shamrock Design—in a wide variety of materials and colorings. Your monogram may be ordered quilted in the central motif.

Catalog "G" on request

NEW YORK 519 Madison Ave. | PASADENA 41 So. El Molino Ave. | SANTA BARBARA 28 de la Guerra Studios | CHICAGO 671 N. Michigan Blvd.

Your Guest Room Mattress is often the gauge of your Hospitality



Above all else it must be comfortable and if your guest chamber is equipped with the Simmons Beautyrest, you can do no more in that direction. At Hale's, this luxurious mattress can be had in exclusive colors and fabrics, too. And what may surprise you, none of them is expensive.

HALE'S
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DIRECTORY *of* DECORATION & FINE ARTS



POWERS AND HOYLE

Interiors of Country Houses

ears of study and experience ave proven our ability to reate and enhance the charm peculiar to country home decoration.

very facility afforded by the Metropolitan decorator

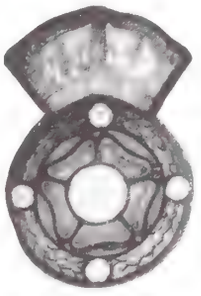
Rye 740-J

urchase Street RYE, N. Y.

modern design. This cloth is reversible and may be used on either side with an attractive effect. For the bathroom this shop features guest towels of Italian linen in solid colors, (peach, yellow, green, coral, strawberry or blue) available with or without monograms. The monograms are quite new and different—a seed stitch in unusual forms. In a deeper shade than the towel itself, in a harmonizing or contrasting tone these monograms are extremely smart.

FOR formal use James McCutcheon & Co. feature the conventional white linen damask cloth, either plain or with a satin band. Ivory colored rayon and linen with a floral center pattern makes a luxurious and appropriate dinner cloth, and if a touch of color is desired, there are white linen cloths adorned with hand-painted rose motifs in soft tones of rose, yellow and green. Exquisite in color are a sheer Spanish linen dinner cloth in peach with openwork embroidery, and a green embroidered hand-woven

Ancient Stained Glass



Rare Collectors' Panels and Decorative Medallions.

Roy Grosvenor Thomas
6 West 56th Street
New York



NA ROSENTHAL
ADISON AVE. at NEW YORK CITY

ELSIE DE WOLFE

Furniture
Interior Decoration
Objets d'Art

677 FIFTH AVENUE
NEW YORK



DECORATIVE as well as very useful coffee table with separate tray. Old French print mounted under glass in tray. Dark maple finish. $40.00.

M. TRIEST
514 Lexington Avenue
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All in Plain Sight



and instant reach

Attractive and practical are these specially built and decorated closet units with their smart, new fittings. Estimates gladly furnished on complete or partial decorating for Nurseries, Playrooms, Kitchens and Dressing Rooms . . . also Hangers, Hatstands, Hat and Dress Covers and many attractive articles.

Shelf Trimming by the Yard

The **CLOSET** *Shop*
Mrs George Herzog
Represented in San Francisco
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BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK

Lovely Lamps . .



For the boudoir we present the imported lamp sketched . . . a piquant Dresden figure base, the shade delicately accented with hand made flowers. Our lamp collections are famous among connoisseurs, offering the most original and decorative lighting for living room or boudoir.

Lamp Sketched, 98.50

Dressing-Tables, Boudoir Draperies, Portieres and Bedspreads . . . specially designed and made to individual order. Estimates will be submitted upon request.

DIRECTORY of DECORATION & FINE ARTS

Your Ideas?

In collaboration with you we supervise your decorative scheme to attain harmonious and distinctive interiors

Consultation in your home on request

CONSULTING·DECORATORS
1220 Lexington Ave. New York

Italian linen cloth with fringed bands of cream colored antique filet lace running lengthwise so as to show the lace to best advantage. New guest towels are decorated with borders of both lace insertion and fine embroidery. Motifs range from the ever popular ships and birds to the newer fish and other under-the-sea themes. Of Irish linen, some of the colored hand towels have a modern wave pattern which is both new and smart. Green, gold, peach, orchid, blue and strawberry are the colors in which this towel may be had.

ATTRACTIVELY prepared breakfast trays do so much to start the day right that the initial investment for appropriate linens is well repaid. B. Altman & Co. have a linen breakfast set which includes an oblong tray cloth, a toast cover, and two napkins. This set is available in gold, yellow, orchid, green, coral, blue or peach. Individual strips and oblong doilies are also available. A subtle combination of fine lace and plain net with French



CHILDHOOD INC.
BUILDS A STURDY PINE DESK FOR YOUR CHILDREN
HEIGHT 23 INCHES TO LID
WIDTH 24 INCHES
BOOKLE ON REQUE
CHILDHOOD INC.
215 EAST 57TH ST. NEW YORK

THE FLORENTINE CRAFTSMEN, Inc.
Masters of the Metal Arts
330 East 23rd St.
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Phone Algonquin 5330



No. 141 English-Colonial lantern, made in three different sizes, wired complete and furnished with either antique white or amber glass.

Write for prices.

We make railings—gates—garden furniture—hardware—lighting fixtures and etc.

Estimates gladly given



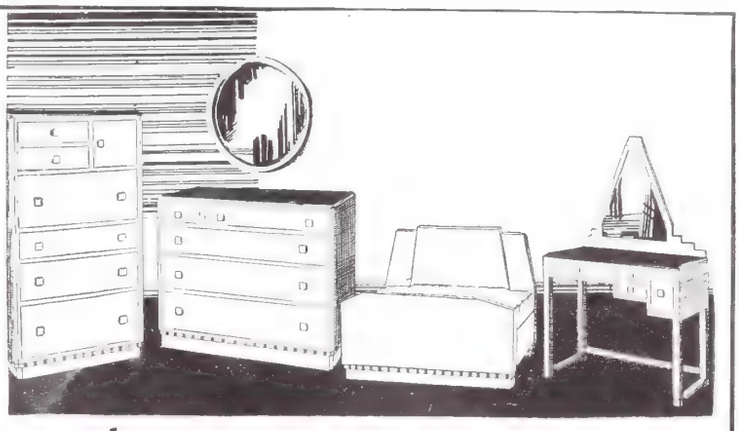
A rare Antique Directoire Chaise-Longue

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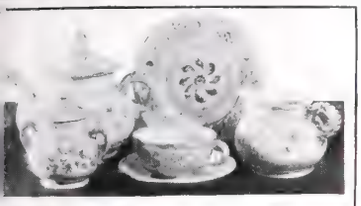
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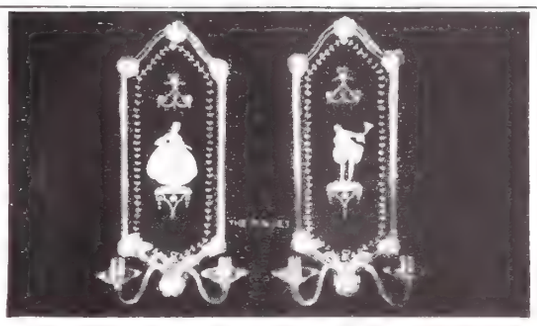
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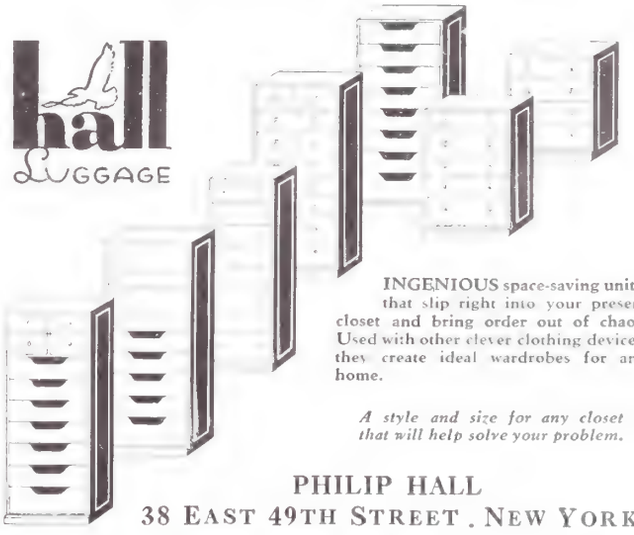
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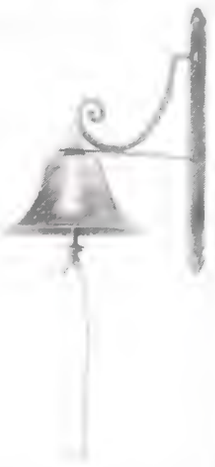
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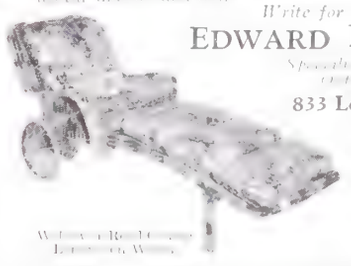
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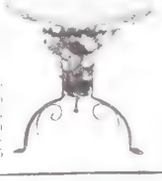
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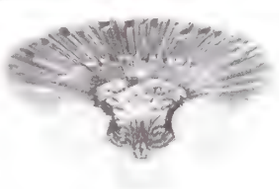
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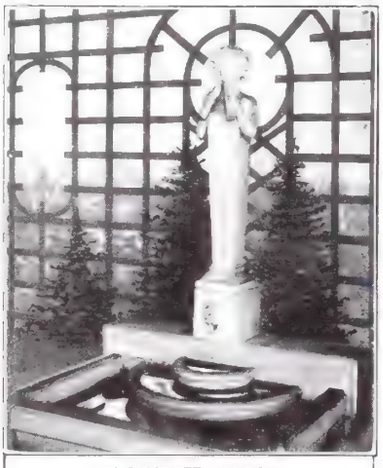
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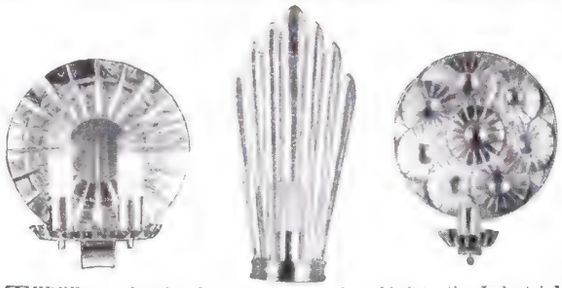
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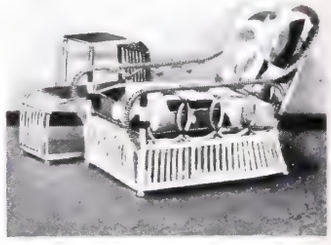
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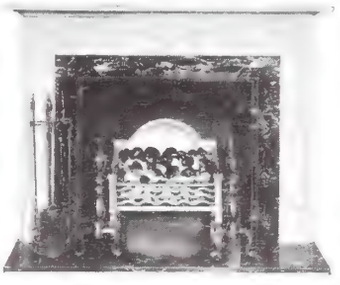
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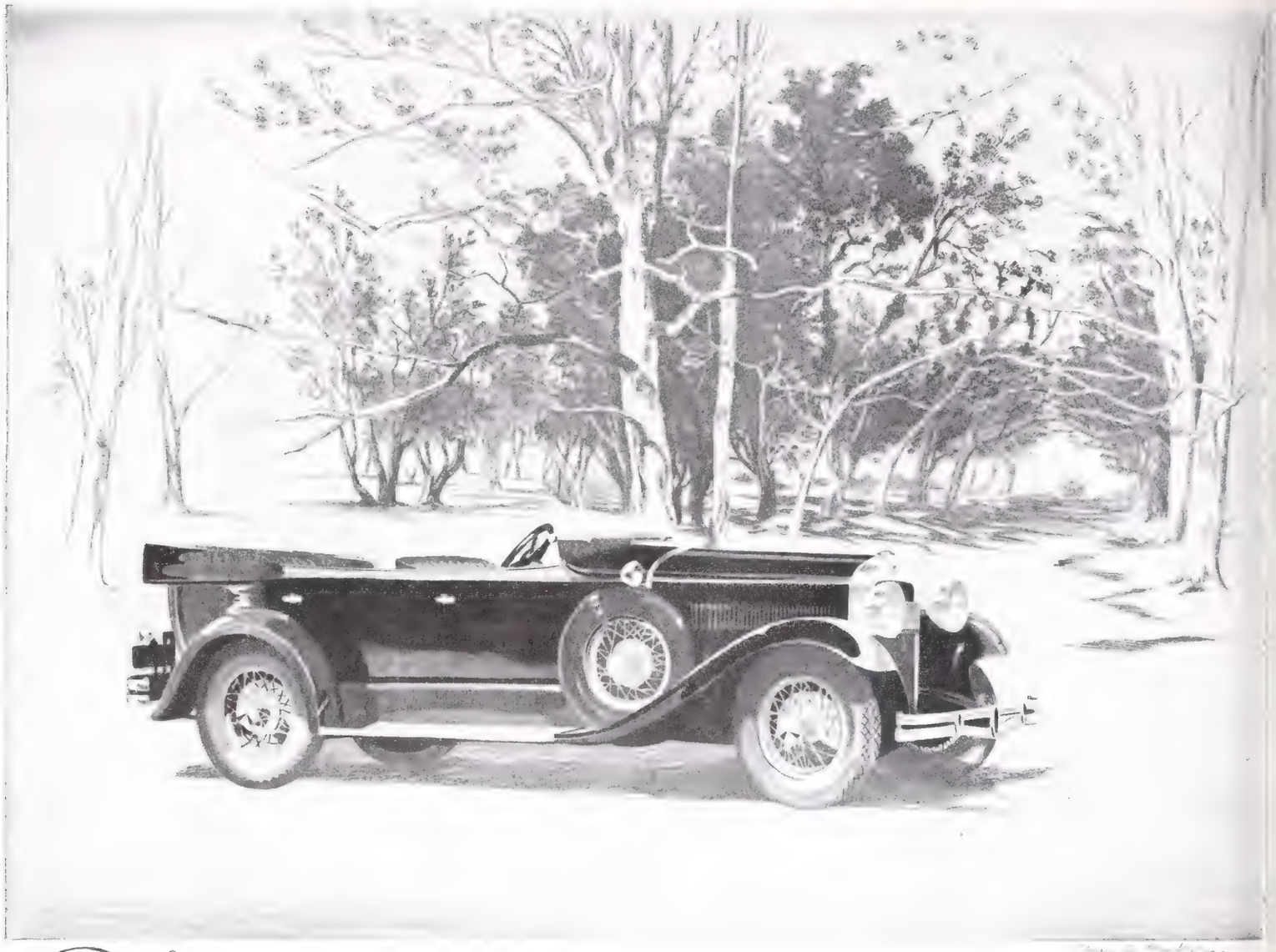


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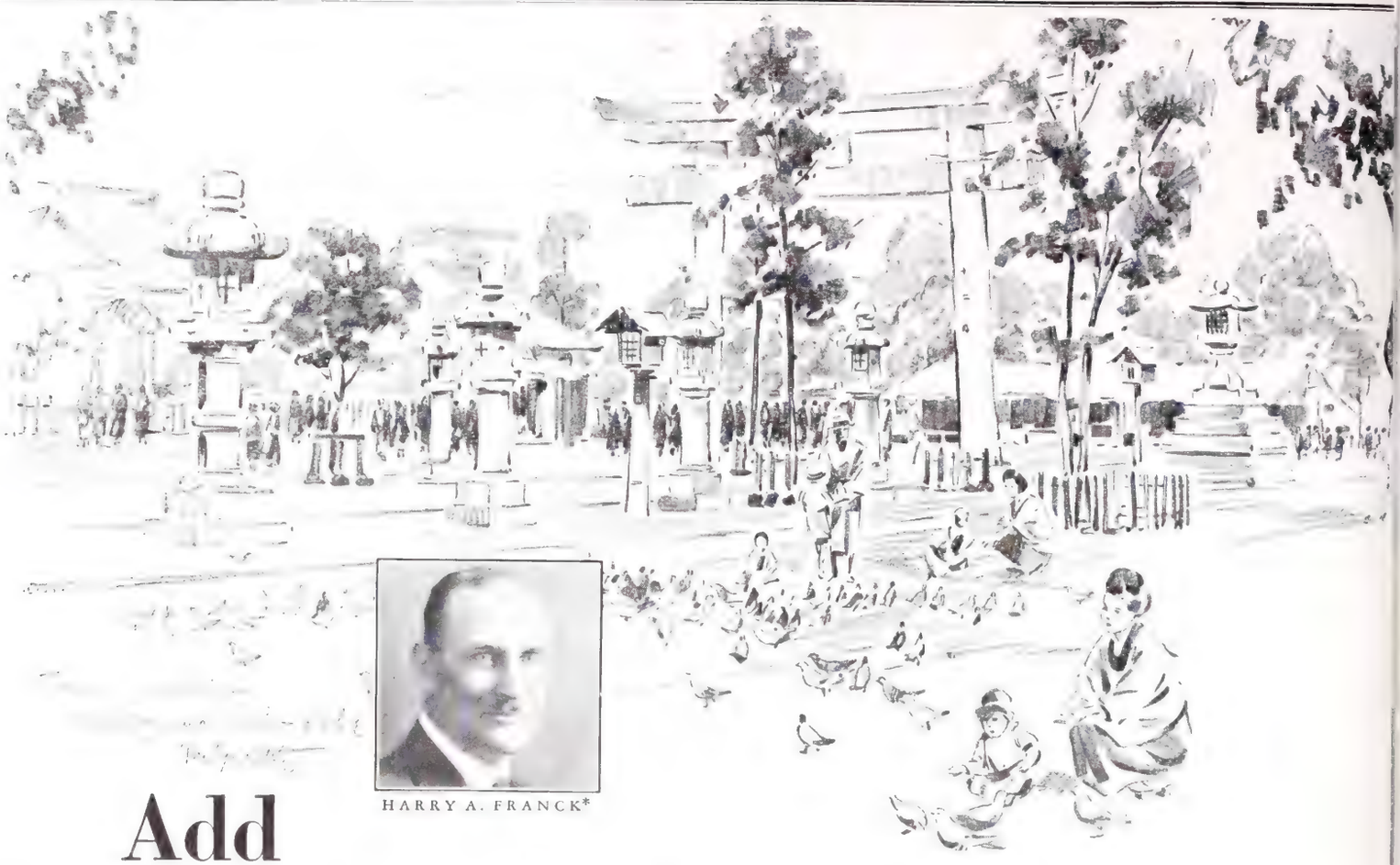
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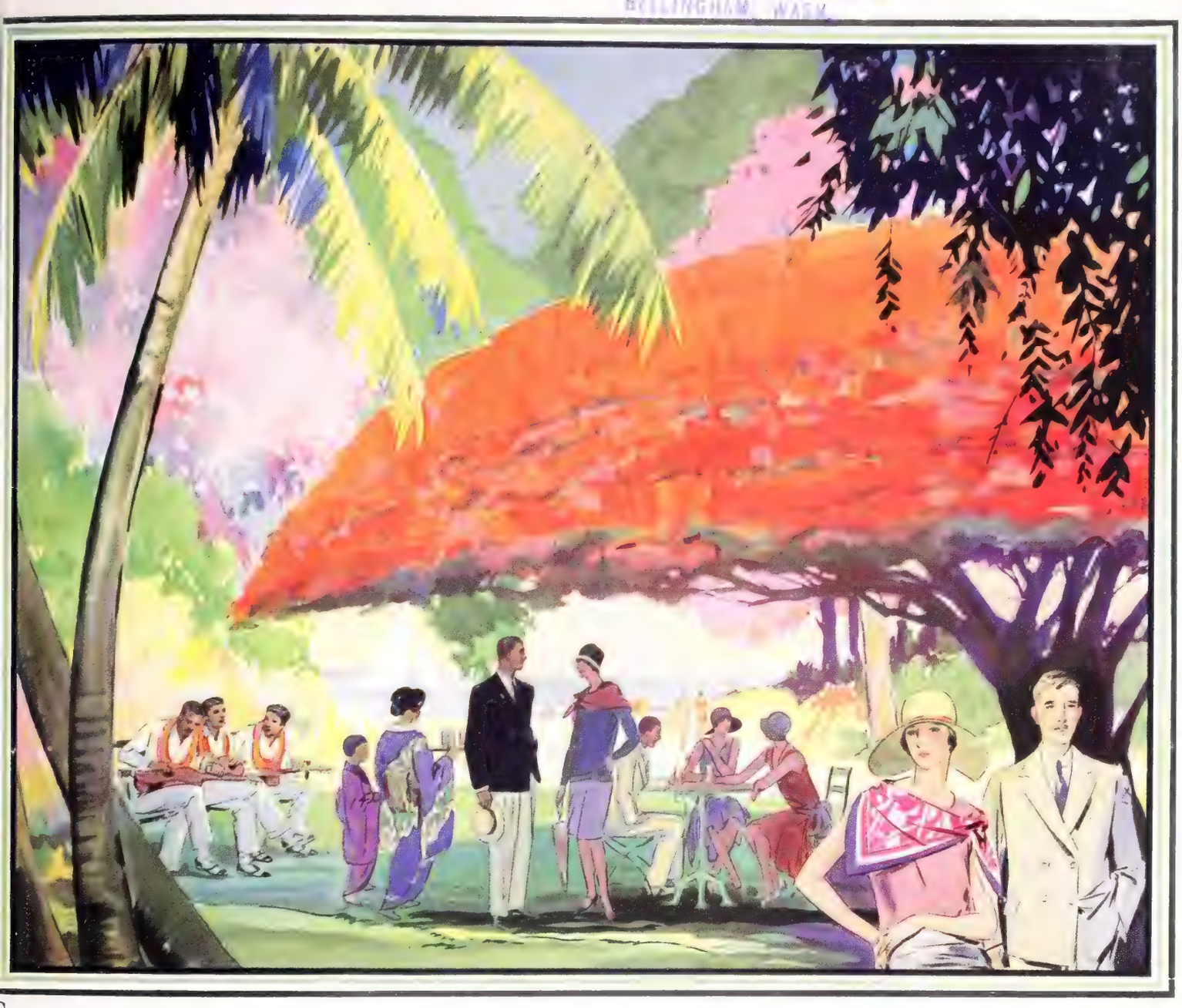
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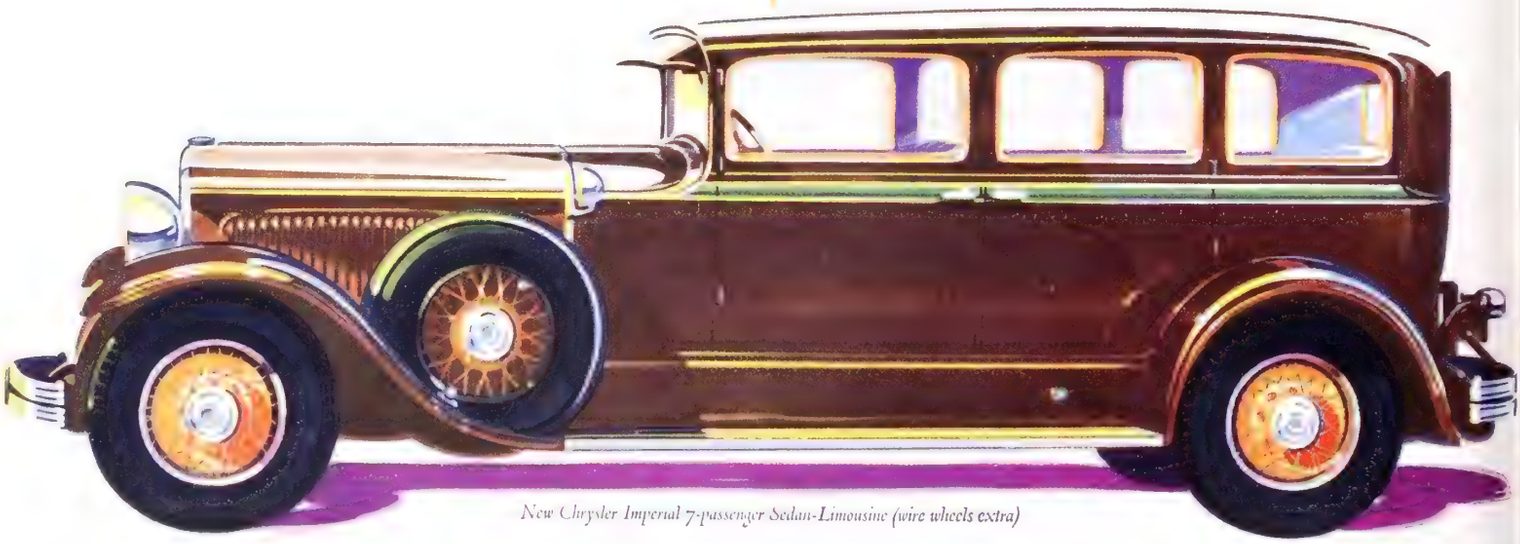
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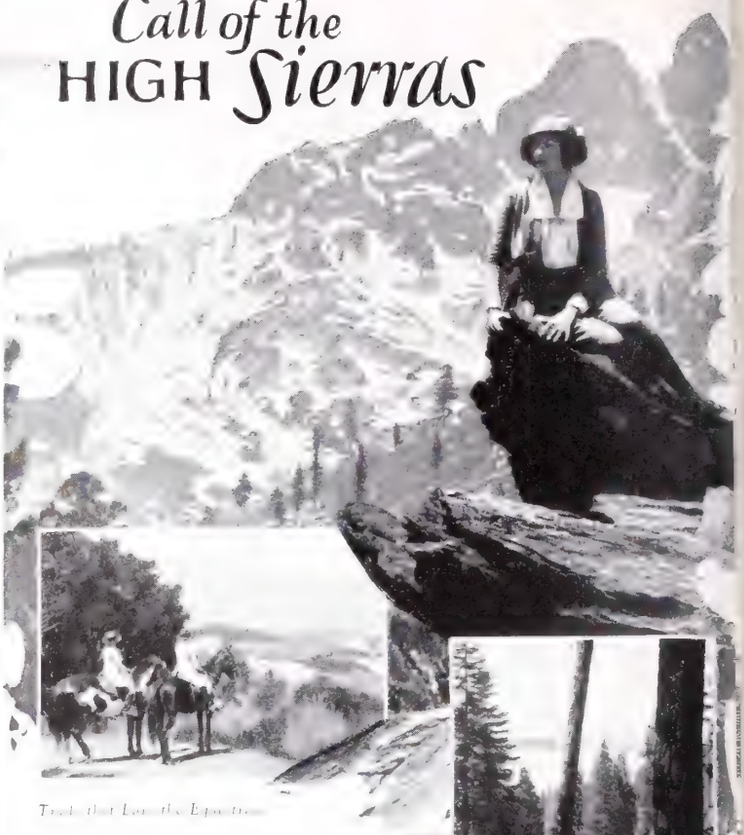
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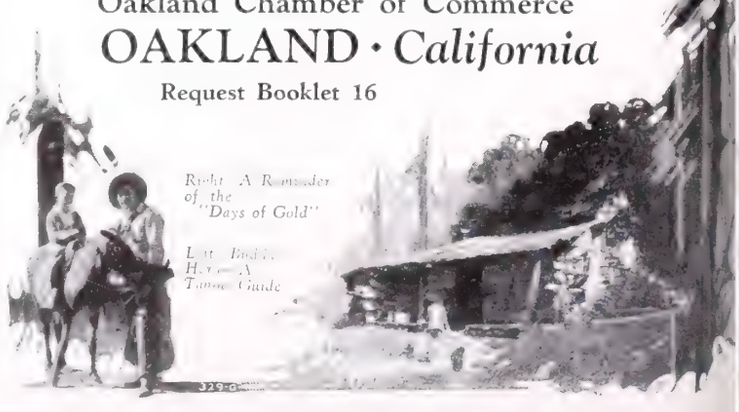
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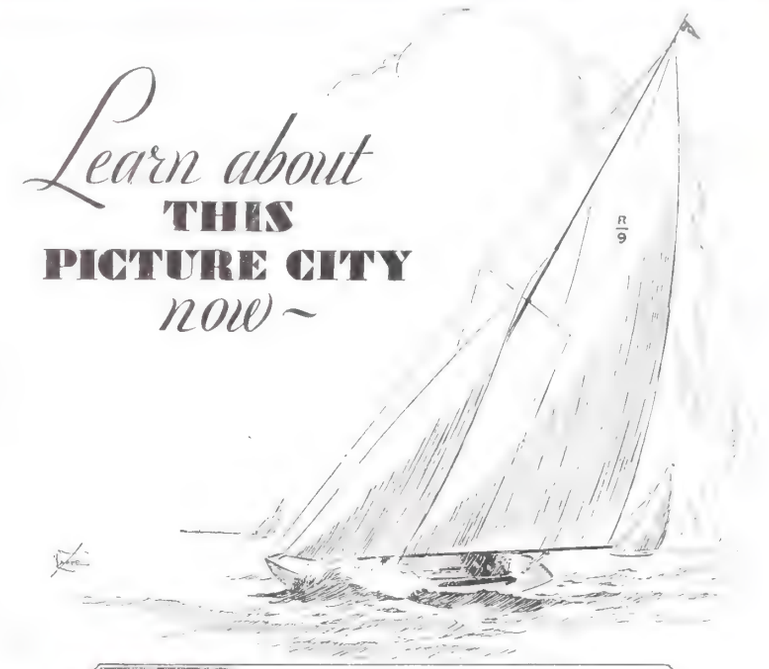
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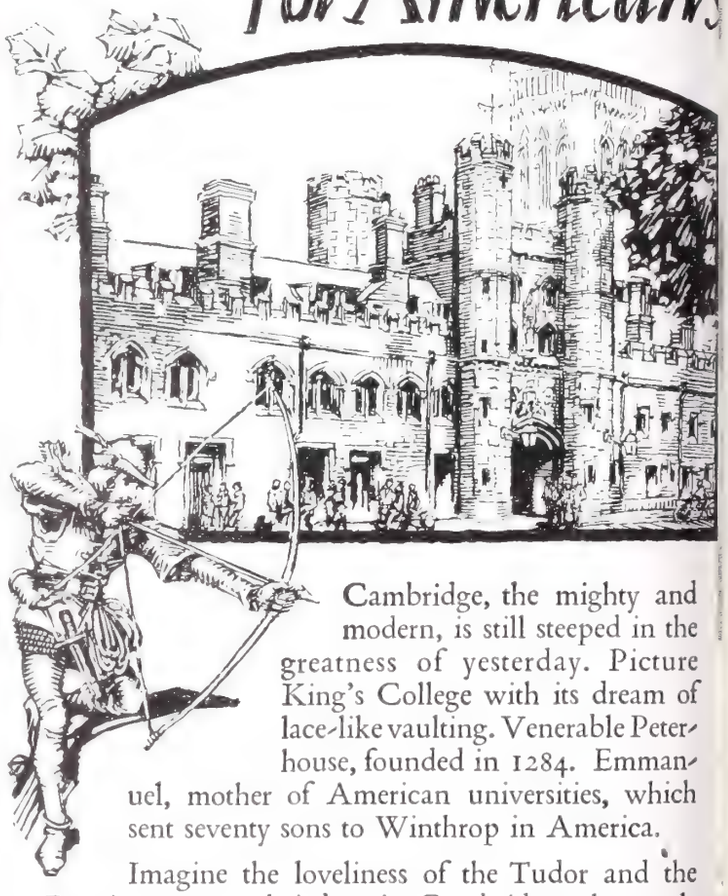
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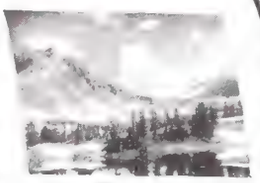
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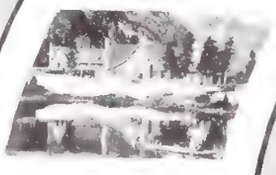
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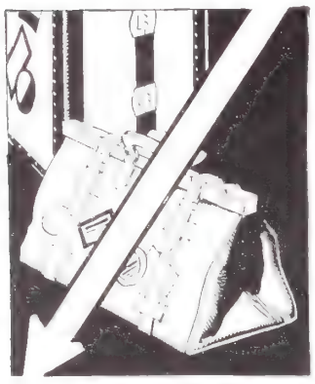
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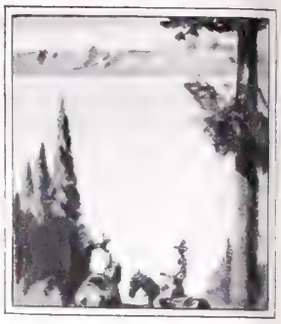
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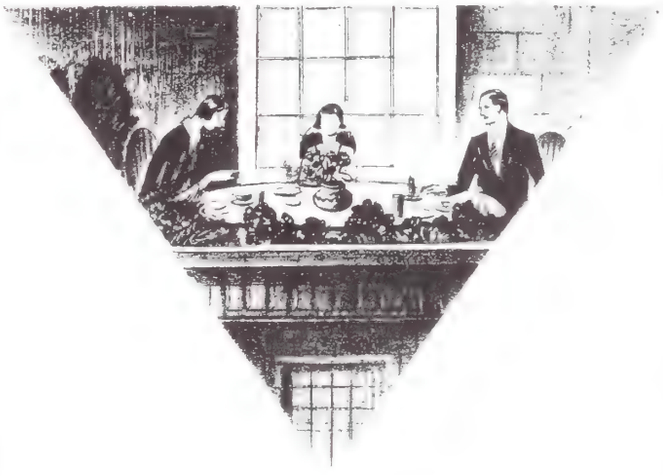
NEW YORK

Takes a hint from the Country

Warm spring evenings on your own terrace overlooking a sparkling city—cheery breakfasts in a sunny breakfast porch 14 stories above the street . . . nearly every apartment above the 13th floor of 730 Park Avenue has a balcony, terrace, loggia or breakfast porch — more than any other building in New York. Here are splendid apartments of from 6 to 16 rooms of unusual size; many fireplaces, libraries, reception rooms and as many as 27 closets. 730 Park Avenue will uphold a reputation well-earned. Occupancy in September. Plans may be inspected now.

PARK 730 AVE.

CORNER OF 71ST STREET



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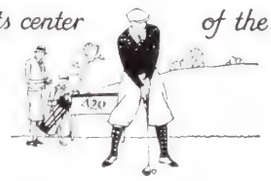
14 EAST 47th STREET

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This exquisitely beautiful home of Italian Renaissance design is situated overlooking the waters of Long Island Sound on a commanding knoll containing approximately 2¼ acres of land, laid out in lovely drives and gardens, beautified with rare shrubs and trees.

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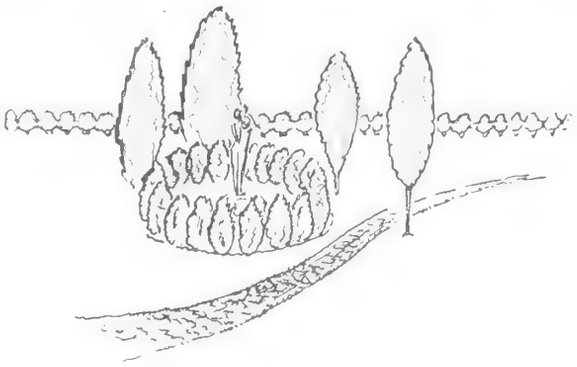
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$1780
A YEAR
is worth while saving!



—That is what you save every year at 14 East 90th Street

A 9-room apartment on the second floor at 14 East 90th Street has a rental value of $5500, but can be maintained for $2520 a year. This, with the interest on the purchase price of $24,000, gives you an actual rent-saving of $1780 a year. And these apartments have large rooms, high ceilings, light, well-equipped kitchens—cross ventilated. Some rooms overlook the Carnegie Gardens—which add to the quiet and give an effect of openness. Certainly a pleasant home—convenient—and remarkably economical.

By purchasing at once, we will be able to alter floor plans to suit you.

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Remodeled homestead 2 acres—7 rooms 2 baths—2 car garage—1 room. Price, $25,000—#555

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OFFICES OPEN EVERY DAY
Attractive summer rentals

THE OUTSTANDING SUCCESS OF 1929



720 Park Avenue

IS 81% SOLD



This may be taken as a compliment to the vision of the group of gentlemen who are erecting the building for their own use and that of the few who are so fortunate as to recognize the unusual when they meet it. For those who wish to join this group at 720 Park Avenue, there are five of these apartments still available.

Of particular interest is the 18-room duplex on the 13th and 14th floors. It is the only apartment in New York planned to include seven masters' chambers. The living room—with three exposures—the library and dining room open on a balcony which extends across the entire southern side of the apartment. There are also a sunny conservatory and a dressing room on the first floor. Other apartments from 9 to 15 rooms, including an attractive maisonette. Ready this summer.

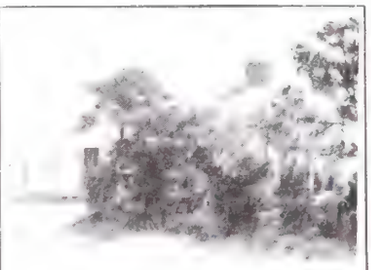
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Really old house and 4 acres of land sloping down to bay . . . 2 stories, central chimney . . . just modernized, retaining antique charm . . . located in popular section of Cape where boat racing, warm water bathing, tennis and golf are enjoyed . . . now for sale.

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ABOVE THE HUDSON AT NEWBURGH, N. Y.

Set amidst three acres beautifully landscaped, a charming house of 18 rooms and 3 baths. Adequate stables and 3-car garage with flower and vegetable gardens.

Just 2 hours from New York this property is exceptionally well located among beautiful estates and adjacent to a golf course. Offered at an interesting price. Particulars from

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House & Garden has recently published a collection of the loveliest houses that appeared in the last five years of the magazine. House & Garden's Second Book of Houses has 192 pages, 600 illustrations . . . a wealth of material that is all practical, all beautiful. $4.20, postpaid. HOUSE & GARDEN, Greenwich, Connecticut.

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ENGLISH hall with stairway in oak and beam ceiling two stories high. Living room has beam ceiling, broad stone fireplace, built-in bookcases. Well proportioned dining room, tiled kitchen, butler's pantry, lavatory in colored tile. Four family bedrooms, two colored tiled baths. Master's suite has stall shower, dressing room and cedar-lined clothes room. 2 maids' rooms with tiled bath.

Billiard room with fireplace in basement, also 2-car heated garage. The best of materials, workmanship and architectural skill are combined in this residence.

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Outside Barreled Sunlight costs a few cents more per gallon, but in addition to greater beauty it has extreme durability.

So even-wearing, it is in good condition when repainting becomes desirable.

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Outside Barreled Sunlight is made by an adaptation of the exclusive Rice Process which perfected Interior Barreled Sunlight, the satin-smooth, dirt-resisting paint enamel used on walls and woodwork in thousands of fine homes. The new product is in every way a worthy companion of the old.

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U. S. GUTTA PERCHA PAINT CO.,
15-A Dudley Street, Providence, R. I.

Gentlemen: Please send me free copy of your booklet "The Whitest White House in Town."

Name . . . . . .

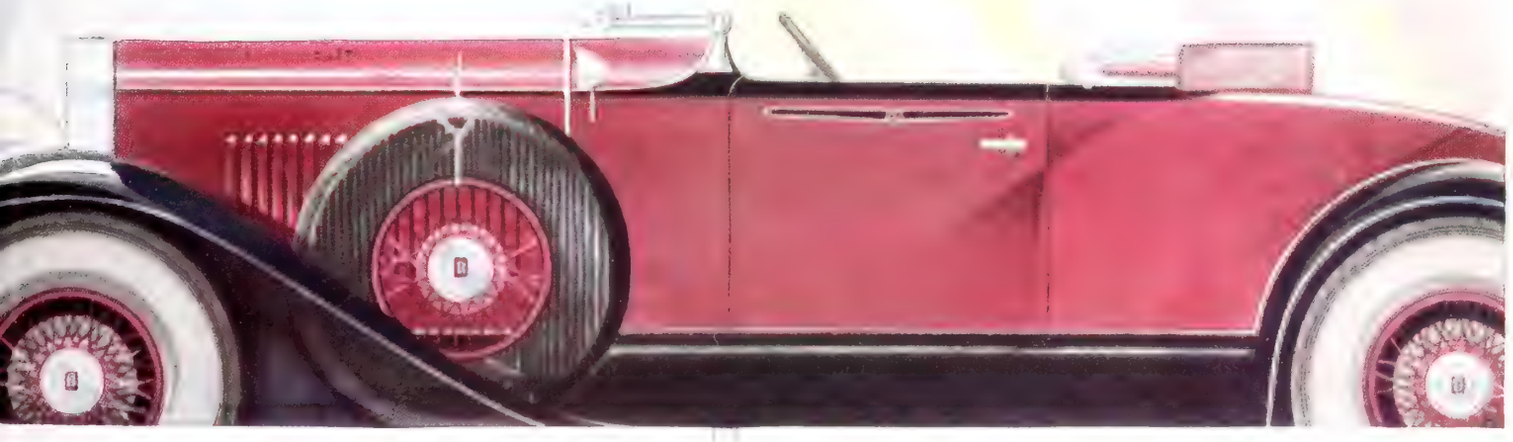
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Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.



DRAWN FROM LIFE BY HELEN THURLOW



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OF THE NEW CENTURY HUPMOBILE

Rosamond Pinchot

[MRS. WILLIAM GASTON]

She adores horses, motor cars, and crepes suzette . . . Peel of London makes her riding boots, and Nardi her habits . . . Her favorite luncheon place is the Voisin where she always has a certain corner table . . . They know her in Vienna, Prague, Salzburg, New York, and points west as the nun in The Miracle. And all over Europe as a member of Max Reinhardt's Repertoire company . . . She shuttles between New York and an island off the coast of Maine by train, car, and speed boat . . . Her personal car is HUPMOBILE. She drives it herself. One admiring Westchester motor cop has said . . . "and how!"

Here Comes June . .



SUMMER is coming North from her winter in the South no less lovely — but with a different loveliness.

Palm Beach has a shimmering brilliance . . . entirely unlike the smiling calm of summertime in Maine.

So Otis has prepared new awning fabrics in many sun-bright colorings for California; less intensely brilliant ones for New England's purple hills, and a wide variety for everywhere between!

And remember that these unusual patterns are *woven* into the fabric, not painted or printed on it. A little cool, soft light filters through all parts of the awning; the design is the same on both sides; and the sturdy *quality* woven in gives Otis Awning Fabrics strength and long life.

So here comes June — in a very few weeks. If you would like to know more about these new awning cloths the coupon will bring you a 16-page booklet, beautifully illustrated, and a sample of Otis fabrics. Your awning maker is ready to show you the complete collection of designs.

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At the first sign of dandruff, you simply douse Listerine the scalp full strength, and with the fingers, massage the alp vigorously forward and backward, then up and down. eep it up systematically.

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You can understand Listerine's success when you realize at dandruff is a germ disease, and that full strength sterine, while safe in action and healing in effect, possesses at the same time, great germicidal power.

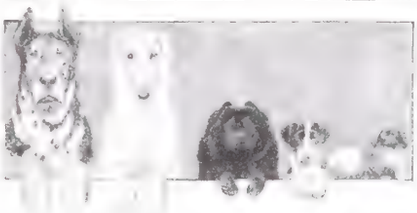
Even such stubborn germs as the B. Typhosus (typhoid) and S. Aureus (pus) are destroyed by it in 15 seconds—200,000,000 of them in each test. A strong statement this—and we could not make it unless we were prepared to prove it to the satisfaction of both the U. S. Government and the medical profession.

Remember that dandruff yields to antiseptic treatment and massage, and use Listerine regularly. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

The Safe and Soothing Antiseptic

kills 200,000,000 germs in 15 seconds



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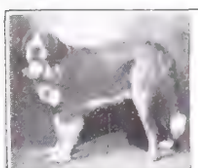


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THE GERMAN SHEPHERD

By ROBERT S. LEMMON

IN writing even briefly on the German Shepherd Dog in America it may be well at the outset to lay two extremely lusty ghosts: this dog is *not* a wolf, and his main object in life is *not* the catching of assorted desperate characters!

The Shepherd has been primarily a herder and guardian of sheep for many, many generations. In this capacity it was necessary for him to possess strength, speed, courage and exceptional intelligence—qualities which also fitted him for police work when specially trained for it. He was not chosen for criminal work because of innate bloodthirstiness, because wolf ancestry made him a killer of men! Carloads of evidence controvert these theories and prove that the true Shepherd is a very fine dog.

It would be idle to deny that in some quarters the breed has gained an unenviable reputation, especially in America, but the blame for this belongs on mankind. Let me explain:

The Shepherd, as I have said, is by nature a countryman and bred in ways of peace and dependability. His is a rather sensitive, finely balanced character and for numerous generations he led a quiet, simple sort of rural life. Think of him as a true sheep dog, and you will gain an accurate conception of what he is like if given a chance.



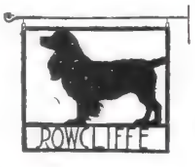
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Puppies by Champion Yukon Mat. Outstanding Specimens in America. Ideal Pets for youngsters or grownups.
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IN THE SPRING—COCKER SPANIELS
go hand in hand with the thoughts that lightly turn to love! These sparkling little fellows are companionable, watchful, and, raised and trained at our kennels, are expert hunters and retrievers of game. A combination of superlative qualities that meet every demand for a dog—the kind you'll find at Rowcliffe.

A visit would be best but a letter, call or letter will receive our attention, and we guarantee satisfaction.



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Economical, new type construction for dog enclosures.
Write today for Crown Kennel Run booklet.

Now ALL-STEEL KENNEL FENCING ~ by Crown

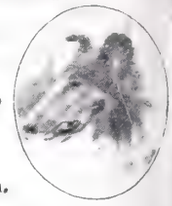
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This one quality alone makes our Scotch Collies rare bargains. They're gentle, fearless, devoted. Have every quality a dog should have—intelligence, courage, strength. Fine shepherds, unsurpassed as watchdogs. Indefatigable enemies of vermin. They are the "Aces" of all dog-dom. Satisfaction guaranteed. Pairs not akin. Get our special bargain lists now.
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Champion Stock at Stud
Red Black—Blue—Cream—White



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German Police $55, Airedale $75, Collies $35, Russian Wolf Hounds and Great Danes $50 each, price of female on request. Guarantee safe delivery, will send C.O.D. if a deposit of $10 is sent with order.
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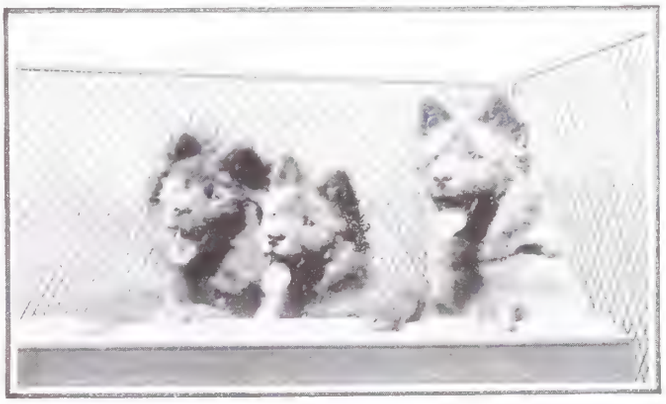
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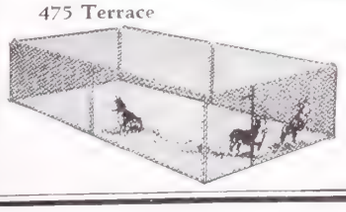
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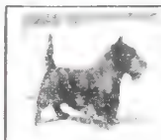
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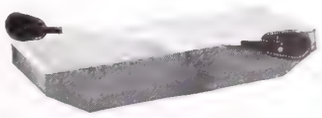
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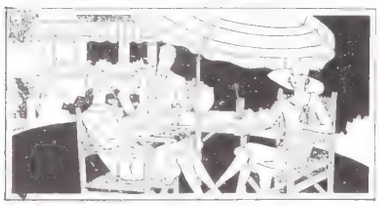
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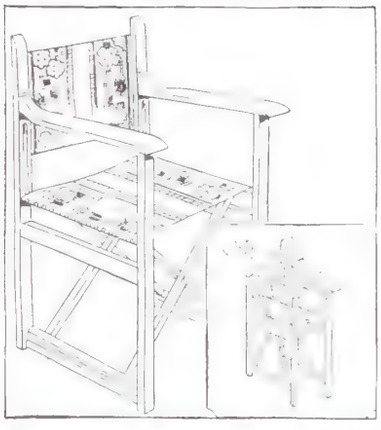
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Ordinary doors will; but why have ordinary doors in your new home? They may be of lovely wood, yet warp-proof!

DOORS RATTLING with the wind at night—don't take it for granted that you will avoid this annoyance in your new home because it *is* new!

It is in newly finished houses that doors are most apt to go wrong. Hung while the plaster is damp they often swell; then when the furnace is operated, they shrink and warp until they no longer fit snugly and the locks no longer catch. It is natural for ordinary doors to act that way!

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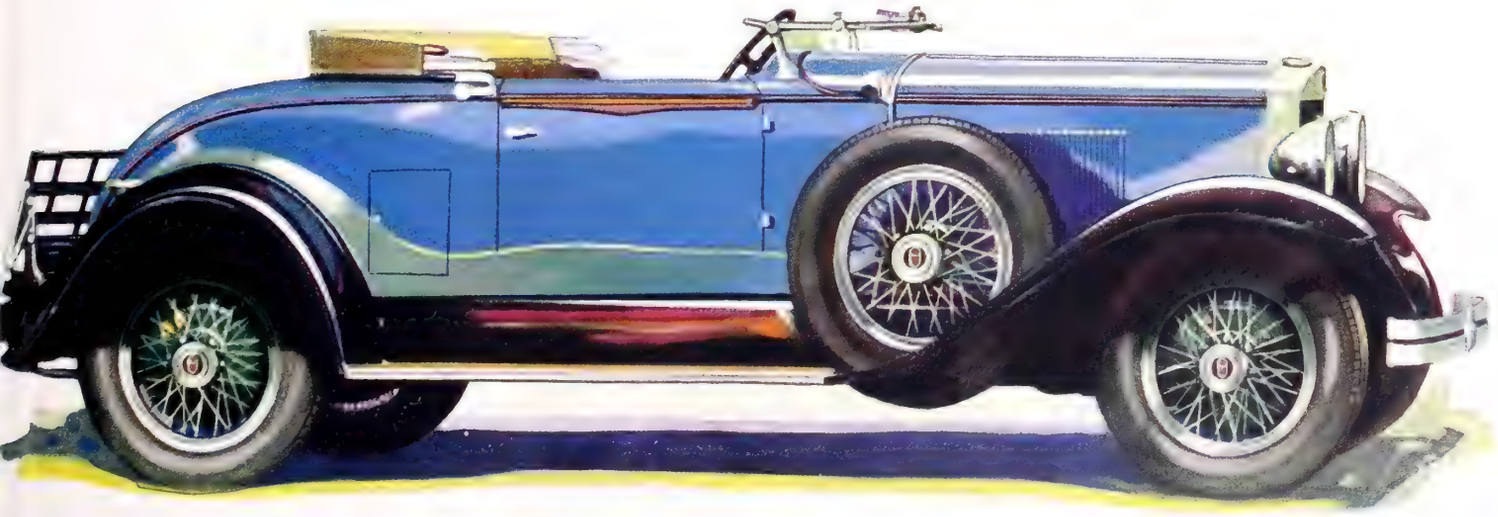
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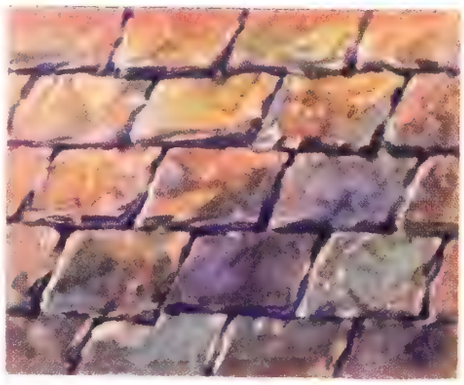
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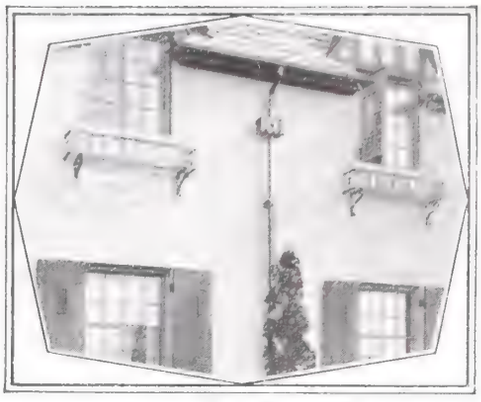
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A view of the residence of Hallet Thorne, Wilmington, Del. The architect, Philip Maher, has created a pleasing contrast of surfaces with Lupton Casements. Thomas Gorey, builder.



Lupton Casements provide effective ventilation for this modern kitchen in the home of H. M. Weir, Glenside, Pa.

The group of Lupton Casements in the dining room of this home is one of the many [illegible] H. M. Weir, Glenside, Pa. Architect, Frank B. Meyer. Contractor and builder, Albert Zeigler.

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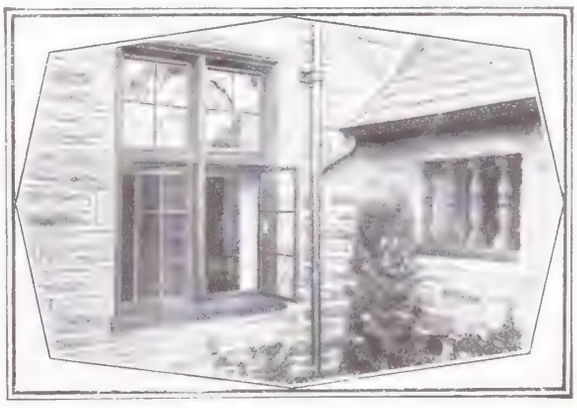
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In the Spring
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wing gets hims
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changes on th
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ABOVE—Interior view of Sun Room, residence of Mr. W. Duncan [illegible], Architect, of Richmond, Va. The Higgin screens swing inward, the windows open outward.

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Cost $42 . . .

o end repair bills . . . for 200 years

MR. F—was discussing his proposed home in New Rochelle, N. Y. d like to have the exterior trim solutely rot-proof, but I guess I n't afford it."

"You're spending $10,000," the archi-t replied, "using ordinary lumber. 2 extra will buy Tidewater Red press—and that should last you 0 years."

Mr. F— was amazed. "200 years?" asked.

"Hundreds of pre-Revolutionary press houses," said the architect, re still standing. Not a cent has er been spent on them for repairs. hat better proof could there be?" So Mr. F— chose Tidewater Red Cypress, the Wood Eternal, knowing that the small extra cost would be repaid many times over in freedom from repair bills, and in a permanently high resale value.

You also may be confident that anything favored by the great body of American architects *must* be a sound purchase.

A Book of Homes—sent to you FREE

"Money Saved for Builders" offers a new way of assisting home-builders. It pictures dozens of attractive new houses and venerable specimens of the best early American architecture. This is not a book of commonplace printed plans. (To get the home of your dreams, by the way, we advise you to retain an architect—he usually saves you much more than his fee.) This booklet gives amazing proofs of the durability of Tidewater Red Cypress, tells how it is grown along the lower Atlantic and Gulf Coasts, tells how to cut the cost of operating your home, and explains why only "coastal type cypress" can give you its distinctive beauty and durability.

Southern Cypress Manufacturers Association
H. G.-4 Barnett National Bank Building
Jacksonville, Florida

Gentlemen:

"Money Saved for Builders" will be very useful to me. Please send me a copy.

Name.....

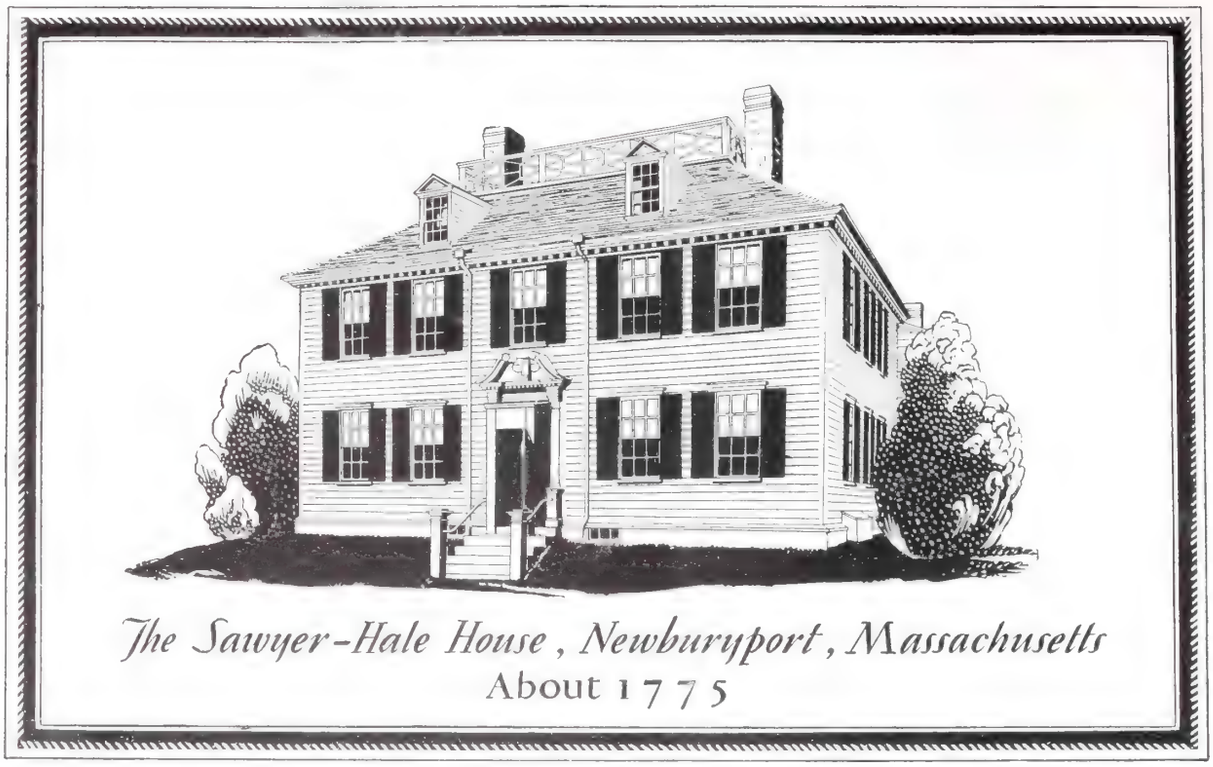
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Specify

TIDEWATER RED CYPRESS

The Wood Eternal

The art of colonial builders found full expression in White Pine



The Sawyer-Hale House, Newburyport, Massachusetts
About 1775

Built of White Pine and still standing



A charming cupboard provides an attractive addition to the interior setting. Idaho White Pine is a splendid wood for all built-in features—capable of fine paneling and unusual carving where desired.

FROM master to apprentice, from father to son, Colonial craftsmen passed their pride of manual skill. To them home-building was an art. Charming, sturdy homes—many of them still standing—reflected the builders' eager dreams of a new empire. The faithful translation of their genius was entrusted to the most enduring wood obtainable, White Pine.

Millions of feet of this same wood—now known as Idaho White Pine—grow in the Inland Empire of our great Northwest.

Nature's most perfect building lumber, Idaho White Pine is strong, yet light. The soft fiber and even texture render it extremely workable. Idaho White Pine responds with a beautiful finish to oils, paints and enamels. Smooth and satiny, its surface stays unmarred by the hand of time. Impervious to weather, unaffected by time and wear, Idaho White Pine remains pleasing and serviceable for generations.

Colonial homes command a wholesome respect for White Pine. Wherever Idaho White Pine is used today—for knotty pine paneling so much in vogue, stairways, built-in features, any interior or exterior trim—the same lasting and beautiful qualities are evident. Idaho White Pine can be obtained through your local lumber dealer. He supplies it frequently to his most exacting customers. Your dealer and architect will be glad to tell you more about Idaho White Pine and how it will serve your particular requirements.

Western Pine Manufacturers Association of Portland, Oregon.



Idaho White Pine possesses to a hig degree the chief virtues of an out door finish wood—durability an ease of workmanship. A stron wood, it is free from sap, and c clear face wherever exposed.

IWP

Idaho
GENUINE
White Pine
THE PINE WITHOUT A PEER

WHEN YOU BUILD OR REMODEL, INSULATE YOUR HOUSE WITH

INSULITE

the Wood-Fiber Insulating Board

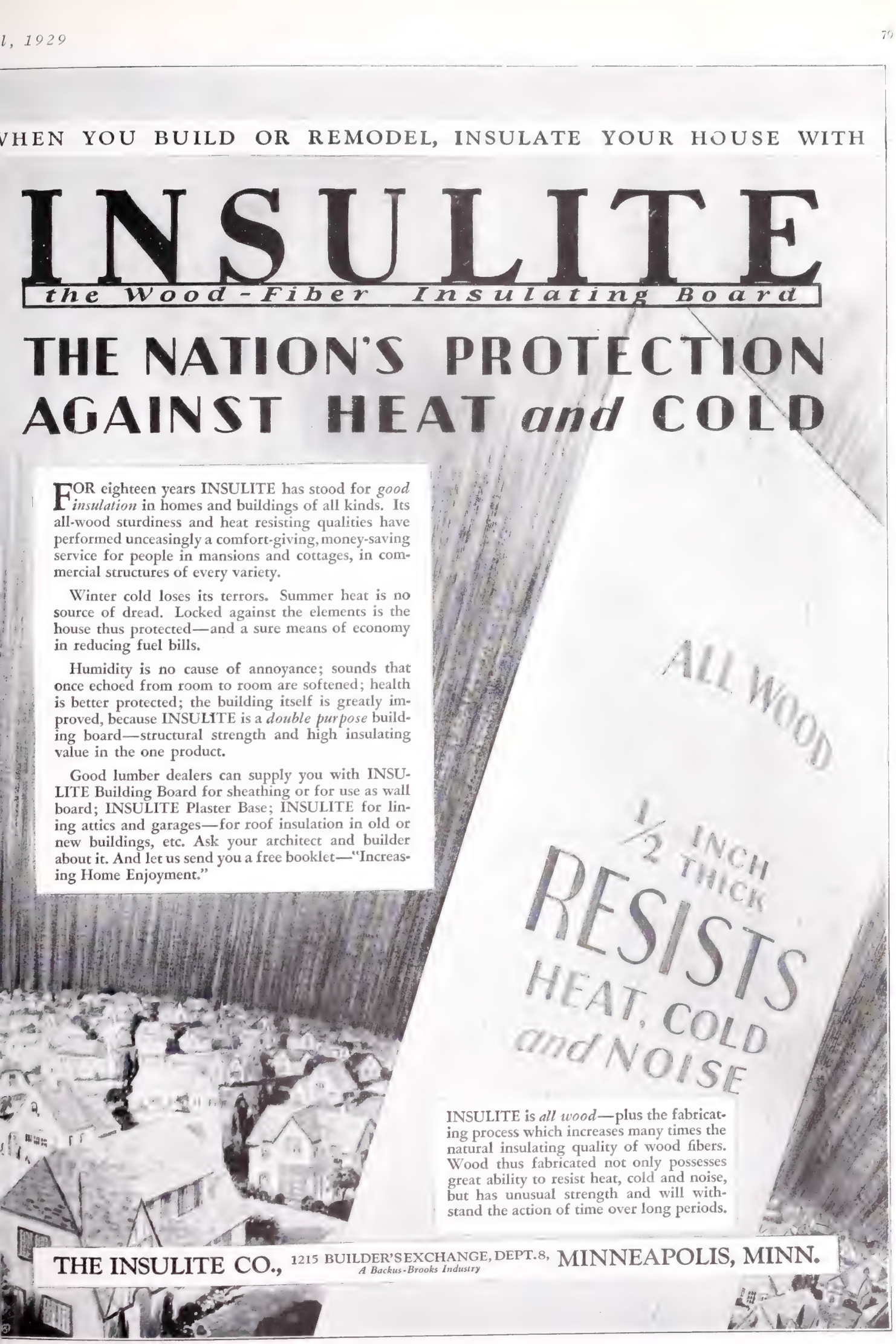
THE NATION'S PROTECTION AGAINST HEAT *and* COLD

FOR eighteen years INSULITE has stood for *good insulation* in homes and buildings of all kinds. Its all-wood sturdiness and heat resisting qualities have performed unceasingly a comfort-giving, money-saving service for people in mansions and cottages, in commercial structures of every variety.

Winter cold loses its terrors. Summer heat is no source of dread. Locked against the elements is the house thus protected—and a sure means of economy in reducing fuel bills.

Humidity is no cause of annoyance; sounds that once echoed from room to room are softened; health is better protected; the building itself is greatly improved, because INSULITE is a *double purpose* building board—structural strength and high insulating value in the one product.

Good lumber dealers can supply you with INSULITE Building Board for sheathing or for use as wall board; INSULITE Plaster Base; INSULITE for lining attics and garages—for roof insulation in old or new buildings, etc. Ask your architect and builder about it. And let us send you a free booklet—"Increasing Home Enjoyment."



INSULITE is *all wood*—plus the fabricating process which increases many times the natural insulating quality of wood fibers. Wood thus fabricated not only possesses great ability to resist heat, cold and noise, but has unusual strength and will withstand the action of time over long periods.

THE INSULITE CO., 1215 BUILDER'S EXCHANGE, DEPT. 8, MINNEAPOLIS, MINN.
A Backus-Brooks Industry





WHAT'S *BEHIND*?
THE CURTAIN OF BEAUTY?

MORE than beauty is at stake for those who are pla ning a home. The comfort of walls insulated again heat, cold and moisture, and the protection of fire-pro construction are essential to American standards of hon life. The permanence of a well-built house, the securit of investment, too, has a place of importance in hon planning and building.

These things, all of them, and many other advantages beauty, comfort, safety and economy, are assured throug the use of Structural Clay Tile. Interesting literatu describing the characteristics and use of this versati building material awaits your request.

STRUCTURAL CLAY TILE ASSOCIATIO

Formerly Hollow Building Tile Association.

1402 ENGINEERING BUILDING CHICAGO, ILLINO

STRUCTURAL • CLAY • TILE

·SHIELDS·
·SHELTERS·
·PERPETUATES·

Learn the secret of restful rooms

from this LAMPSHADE TEST



by HELEN RICHMOND

Many women have been interested in tone-color window shades in home decoration, but they can't quite visualize what tone-color window shades would accomplish in their own rooms.

So I asked *Columbia* Mills to make some of this beautiful *tone-color* shade cloth into a lamp shade for me. And then I placed it on a lamp in my own living room and saw what magic this accomplished in softening crude, glaring light.

The harsh brightness was turned into a soft, tinted radiance. The room became restful—home-like.



The tone-color shade in the room illustrated resembles the tone-color Etruscan Ivory as closely as possible in a printed advertisement. Among other popular *Columbia* tone-colors are Egyptian Sand, Chamois, Persian Gold, Strained Honey, Peach Skin, Plaza Gray, and Circassian Brown. (Color names Reg. U. S. Pat. Off.)

Now, I have asked *Columbia* Mills to send you such a lamp shade in any one of three colors you may choose—at a cost of only 25c. By all means get it and make the same test I made before you buy a single window shade this spring. See for yourself the transformation of this lovely soft radiance. Incidentally the test lamp shade (12" in diameter) is so attractive and durable that it will grace your home for some time to come.

Study your windows as if they were lamps—the lamps which light your rooms by day. Choose window shades from some of the fascinating new *Columbia tone-colors.* With these colors, you will be able to achieve unusual harmonies with wall paper and hangings—and at the same time fill your room with the *living* charm of toned daylight.

Be sure and send for your lamp shade, and make your own test!

•

Send for this lamp shade and see the magic of* TONED LIGHT *in your home!



Send 25 cents for beautiful tone-color Test Lamp Shade (12" in diameter, complete with frame and ribbon) and we will send you a free copy of "Beautiful Windows," covering every phase of window decoration—hangings, curtains and shades. Profusely illustrated.

Columbia Mills, Inc., 225 Fifth Avenue, New York
Enclosed find 25c for Tone-Color Test Lamp Shade and FREE copy of "Beautiful Windows."
☐ Peach Skin ☐ Etruscan Ivory ☐ Persian Gold

Name . . .

Address . . . . . .

Town . . . . . .

Dealer's Name . . . . . .

H. & G. 4-29

Columbia

GUARANTEED

WINDOW SHADES *and* ROLLERS





Out of the furnace comes forth beauty

AN iron door gapes wide, and reveals a dazzling, blinding glare. Step a few feet nearer, and the raging heat will scorch the skin from your body. The door swings wider, and out comes—a bathtub, heated to a vermilion glow.

In a few deft movements, a crew of experts cover the gleaming surface with powdered enamel, and back it goes into the furnace. The process is repeated many times.

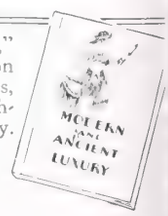
You can hardly identify the scene with the cool, appealing dainti ness of a Wolff bathroom. As you glance at the skillfully harmo nized tints, accurately matching the vitreous ware, you can scarcely believe that such beauty was created in the blazing inferno you saw a short time before.

The rich, alluring tones of Wolff "DURO" enameled fixtures—any shade your fancy prefers—are fused to the surfaces *to stay*. With the basic substance heated to an immense temperature—many hundreds of degrees—the enamel is introduced into its com position, and becomes a veritable part of it.

The result is *permanence*—through a lifetime and more. Hard scouring, severe friction, cannot cause any scar. Year after year you have a perfectly harmonized color scheme, with all the "DURO" brass parts, whether exposed or concealed, in perfect keeping with the beauty of the enameled units.

All of the better plumbers will be glad to show you examples of the latest Wolff color combinations.

Our artistic booklet, "Modern and Ancient Luxury," traces the story of home adornment and decoration from the time of the Pharaohs to that of the Caesars, and from the Renaissance down to modern times. Richly illustrated in color. Write for your free copy today.



Name .....

Address .....

City ..... State .....

WOLFF

WHY BE ASHAMED OF YOUR BATHROOM

SUPERIOR PLUMBING FIXTURES

WOLFF CO. ✦ *Established 1855* ✦ General Offices: 2056 W. Fulton Street, CHICAGO ✦ *Branches and Distributors in All Principal Cities*

For years architects and home owners have asked "Can an asbestos shingle be beautiful ?"





On this attractive roof in Wayne, Pa., Autumn Bronze Shingles have been laid in American design

Eternit
REG U.S. PAT OFF.
ASBESTOS SHINGLES

ERYONE had conceded the resistance to
the long wear, and the economy of
estos shingles. But until now, mellow,
colors have been unknown. Shadow
s that make for architectural charm
e impossible to attain. As a result, as-
tos shingle roofs have been found on
homes of architectural merit. . . . Now
rnit has done away with each major ob-
ion by perfecting an amazingly beauti-
roofing!

ternit colors are rich and mellow, with
, uneven surface and an age-old texture.
nning shadows—particularly in the Hori-
tal shingle, an original Eternit design
tch pleasant lines along the shingle
e. Blending in quiet agreement, both the
dows and the colors faithfully maintain
spirit of country estate or cottage.

The colors? Emerald Green, fresh and delicate as a leaf . . . Quarry Blue, a quiet natural slate color . . . Indian Red, bright and highly colored, flaunting and gay . . . Colonial Gray, quiet and gentle as a Quaker maid. They will not bloom or fade out. Because a special color treatment has been used in their manufacture, these Eternit shingles retain their rich colors under all weather conditions.

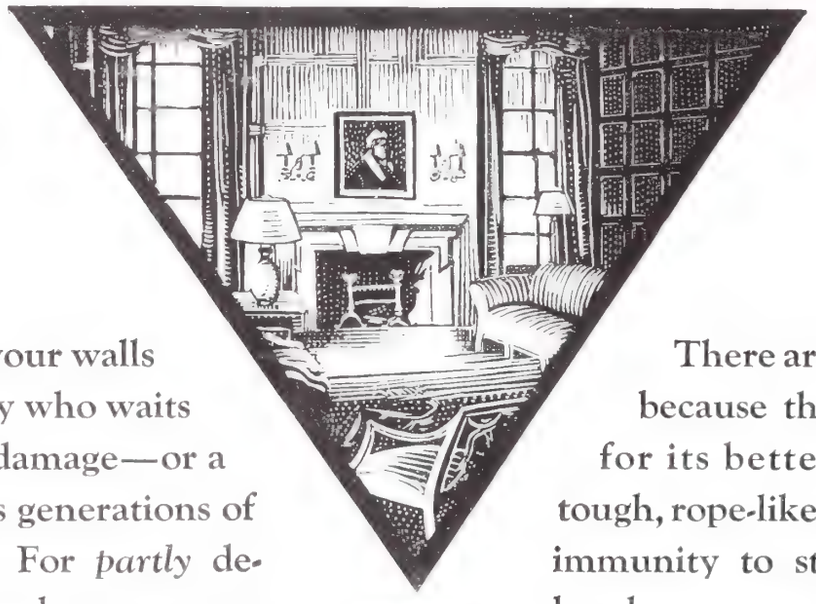
There are other colors. Autumn Bronze, an intense rich brown . . . and Heather-blends, a tapestry of five lovely shades. Aging with the elements, assuming the gentle texture that comes with old things, they become more beautiful with the blowing of wind and storm, the beat of the sun.

Beautiful colors and original designs are not the only contributions of Eternit Asbestos Shingles. These shingles can be easily applied. They will not rot, or crack, or curl. They are absolutely fire-proof. And they are economical—both from the standpoint of first cost, and cost over the years. The expense of any further roofing is entirely eliminated, for an Eternit roof will last as long as the building stands.

Whether you plan to build, or whether your present home is ready for reroofing, your choice should be Eternit Asbestos Shingles. See your architect, builder, or the Eternit dealer today. Eternit, Inc., 9215 Riverview Drive, St. Louis. Offices and warehouses at Philadelphia, New Orleans, Houston, and Jacksonville. Also makers of Eternit Big-Seven Corrugated Asbestos Sheets, and Eternit Asbestos Flat Sheets.

R THE PROTECTION OF THE OWNER, EVERY ETERNIT SHINGLE IS TRADE-MARKED; EVERY ETERNIT ROOF IS REGISTERED

PUT A FRIEND—NOT A FOE—WITHIN YOUR WALLS



Hidden within your walls may be an enemy who waits to cause untold damage—or a friend who gives generations of faithful service. For *partly* dependable pipe is always a menace, no matter how high a price you pay for it. Only *completely* dependable pipe like Reading Five Point pipe is truly safe.

For ages, one pipe material—Genuine *Puddled* Wrought Iron—has been famous for its ability to withstand *all* the forces that cut down pipe endurance. Puddling—the kneading and working together of pure pig iron and silicious slag inside a flame-filled furnace—gives every inmost fiber of the metal a rust-proof coating.



There are no leaky joints, because this pipe is noted for its better threading. A tough, rope-like structure means immunity to strain or sudden breaks.

And the price of Genuine *Puddled* Wrought Iron Pipe represents only a small increase over the price of cheap, inferior pipe!

No substitute for Genuine *Puddled* Wrought Iron Pipe has stood the test of time. Because all so-called wrought iron is not genuine *puddled* wrought iron, Reading protects you by placing the Reading name and spiral knurl mark on every piece of Reading Five Point Pipe.



COUPON

Dept. H, Reading Iron Company,
Reading, Pa.

I want to know more about the safety and economy of Reading Genuine Puddled Wrought Iron Pipe. Without obligation, send me your book, "Pipe Pointers".

Name .....

Address .....



READING PIPE

GENUINE PUDDLED WROUGHT IRON

READING IRON COMPANY, Reading, Pennsylvania

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Chicago
Cincinnati
Detroit
Houston
Los Angeles
New York
Pittsburgh
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Tulsa
San Francisco
Fort Worth
Seattle
Philadelphia
New Orleans



Here marble has been used for floor, columns, wall base and wainscot.

Marble Makes the Difference

EVEN a modest amount of marble used in the average home lends an atmosphere of refinement. . . of good taste . . . a distinction that smart people appreciate. For marble, with its alluring beauty, its inimitable colorings and veinings, is to the manner born . . . never commonplace . . . always distinctive. *And marble is economical;* its initial cost is comparatively low, and its maintenance is negligible.

There is No Substitute for Marble

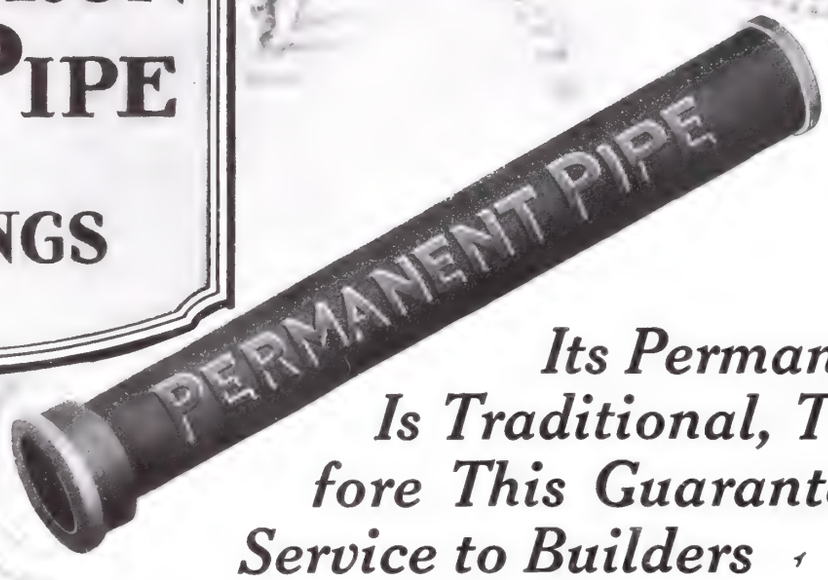
We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in, and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-O.



NATIONAL ASSOCIATION *of* MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND, OHIO

100 YEAR *guarantee on* CAST IRON SOIL PIPE *and* FITTINGS



Its Permanency Is Traditional, Therefore This Guarantee of Service to Builders

BASED upon reliable data covering the service record of cast iron soil pipe over a period of five centuries, together with all scientific information available regarding its longevity, and to demonstrate their unlimited faith in its almost everlasting qualities, the manufacturers announce their willingness to guarantee it for *one hundred years, or for the life of any building in which it is used.*

Cast iron soil pipe is recommended in connection with buildings and guaranteed for the following definite purposes:

SOIL LINES — WASTE LINES
VENT LINES — LEADER LINES
HOUSE DRAINS — HOUSE SEWERS
ROOF DRAINS

Guarantees will be made between manufacturers and building owners direct, and will cover specific installations.

Roots *Can't Clog*
CAST IRON SOIL PIPE

The SOIL PIPE ASSOCIATION
BIRMINGHAM, ALABAMA

THE GREATEST TRIBUTE EVER PAID ANY PIPE

HOUSES, LIKE PEOPLE, REVEAL CHARACTER *by significant details of cleanliness*

VERY quickly a woman sizes up the people she meets. Their shoes, their gloves, or their finger-nails, tell her much more than their jewels or Paris hats. For these little details are the sure clues to authentic cleanliness. And this is equally true of your house. For it is not by its facade alone that people will know it, but by vital little details like its bathroom equipment. How many seemingly comfortable and immaculate houses are betrayed by a shabby toilet seat?

Yet this is a detriment that can be obviated in a few minutes by installing a handsome, inexpensive Church Toilet Seat. This toilet seat is strong, uncrackable, and smooth as glass. It fits any make of bowl, and may be installed in a few minutes with the use of only a pair of pliers.

And now in smart, modern colors too

Responding to the nation-wide demand for color in every room of the home, the Church Manufacturing Company is now offering a variety of fine toilet seats in modern colors. They are available in nine sea-pearl tints and nine richly lustrous pastel shades. They bring quiet beauty and decorative charm to a room that has suffered too long from monotonous lack of color. There are bathroom chairs and bathroom stools in the same smart range of colors.



The accepted standard of excellence

Church products are to be found in the finest homes, hotels and apartment houses the country over. They are the usual specification of architects.

You may inspect them in any modern plumbing store. Write for illustrated folio. C. F. Church Mfg. Co., Dept. H-4, Holyoke, Massachusetts.

Church sani-Seats

"Toilet Seats for Better Bathrooms"

Sold by all plumbing stores since 1898

This bathroom stool comes in nine sea-pearl tints and nine plain colors. Like the toilet seats, it is covered with the ever-durable material that will never chip, crack or lose its original color.



Learn How New Ways of Using Stone Lower Cost

Write for Booklet





Residence, Columbus, Ohio. Martin & Martin, Architects. Built of old Gothic Indiana Limestone Random Ashlar. All the plain facing of walls is the construction described here. Cut stone is used for sills, lintels and doorway only.



The stone is fastened to framework by metal ties, as is done in building with brick veneer. Stonemasons or bricklayers do the work. No carefully prepared drawings are necessary.

THE residence shown here is proof of the beauty of natural stone. Why, then, are there not more stone houses?

They are being built now — the country over — because recently a way has been found to bring the cost of Indiana Limestone down to approximately that of stucco, brick or wood.

At the Indiana Limestone Company quarries this beautiful, light-colored natural stone is sawed into strips by machinery. These slabs, four inches thick and of various heights, are then shipped to the building site. There the stone is broken into lengths and laid up in the wall.

Cost is but 5% to 6% more for this beautiful exterior "facing." Let us send you a booklet showing more houses built this way. Learn how easily you may build of Indiana Limestone. Just mail the coupon.



Dept. 750, Service Bureau,
INDIANA LIMESTONE COMPANY,
Bedford, Indiana.

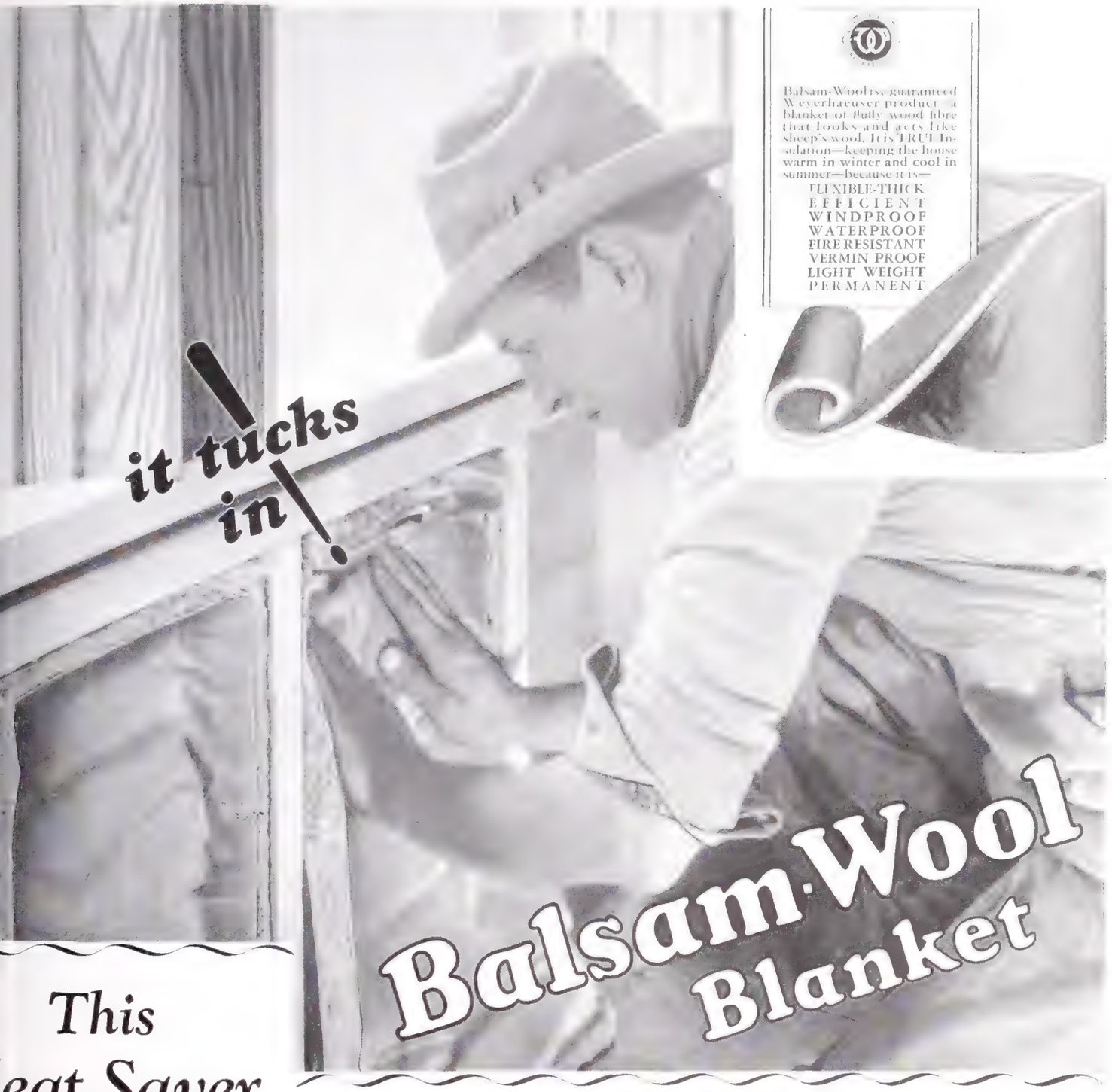
Please send booklet and information of Indiana Limestone Random Ashlar for residences.

Name.....

Street.....

City.....State.....

INDIANA LIMESTONE COMPANY *General Offices:* Bedford, Indiana *Executive Offices:* Tribune Tower, Chicago



This eat Saver

an essential part of the modern Heating Equipment

PUT into your new home as fine a boiler as you please—and the newest and best radiators. If you stop there the heating equipment is not complete.

The boiler makes heat—lots of it, perhaps, and economically. The radiators put it into the rooms. But a third or more of it leaks out through the walls and roof. Costs you money. Does you no good.

The modern *complete* heating system does not waste heat in this way. To the boiler and radiators it adds the final essential—the Balsam-Wool Blanket which *saves* the heat—keeps it *indoors*.

And such a modern complete heating system costs little or nothing extra. A smaller boiler is required. Fewer or smaller radiators. The saving pays all or at least a large part of the cost of the Balsam-Wool Blanket.

Balsam-Wool is *thick*—you can get it in the recommended full inch thickness as well as the half inch. It is *flexible*. It *tucks in*—between the rafters, around doors and windows. It does the job thoroughly—stops heat as no thin, rigid "insulating board" can do it.

Balsam-Wool is sold through retail lumber dealers. You should know more about it. Send the coupon today for free sample and instructive free booklet.

WOOD CONVERSION COMPANY
CLOQUET, MINNESOTA

Makers of Balsam-Wool, the Flexible Insulating Blanket. Also Makers of Nu-Wood—the All Wood *Insulating Wall Board and Lath*

Sales Offices in Principal Cities

WOOD CONVERSION COMPANY M-10
Dept. 81, Cloquet, Minn.

Gentlemen: Please send free sample of Balsam-Wool and booklet "House Comfort that Pays for Itself." I am interested in insulation for

☐ A new house ☐ The attic of my present one

Name _____

Address _____

City _____

In ZERO weather

a 12 ounce pressure heats this building—





3 ounces heat this home . . .

with FINGER-TOUCH CONTROL

IT IS DIFFICULT to believe the truth about this modern heating system. Many heating engineers who've tested it will tell you that it masters the last slight faults in heating methods.

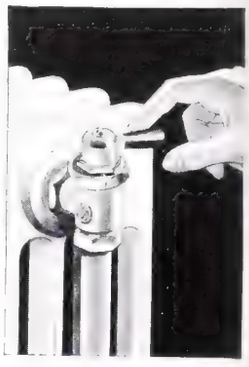
Hoffman Controlled Heat delivers ample heat with extremely low steam pressure. Anyone who has ever signed checks for fuel bills knows that this feature alone saves many dollars worth of fuel, whether coal, oil or gas.

But that is not all. Hoffman Controlled Heat brings comfort to every member of the family. It delivers locally to each room as much or as little heat as is required, with no effect on the temperature of other rooms. Paris styles decree warmer rooms for women — too warm for the comfort of others in the family.

The action of the system is controlled from each room, by the pressure of a finger on the lever handle of the radiator valve. A finger touch commands each radiator to give off full heat, three-quarters heat, half heat, one-quarter heat or none at all. The rate of steam generation in the system is governed automatically by the movement of radiator valve handles.

The perfect operation of Hoffman Controlled Heat is guaranteed in writing, for many years. You can add the almost magic equipment that makes it a Controlled Heat system, to any standard boiler and radiators you may select.

Naturally, this modern heating system has aroused the interest of thousands who plan new homes. The entire story of Hoffman Controlled Heat is included in our newly published booklet. You are cordially invited to write for a copy of this book. Address Hoffman Specialty Co., Inc., Dept. H-15, Waterbury, Conn.



You have seen "Finger-touch control" in fine apartment houses, hospitals, etc. And now this same heating luxury is available for your new home —Hoffman Controlled Heat.



HOFFMAN
CONTROLLED HEAT



me of R. H. Manley, e, Pa. Arch's, Cody & rby; Builder, C. O. John- n. Wide exposure of EATHERBEST Stained Shin- s in Gray for sidewalls— th a colorful WEATHERBEST of in blue. (Reproduced its natural color.)

Colors that Give Your Home New Values

TO build a modern house . . . or to modernize a home growing old . . . consider the remarkable new values in colorful WEATHERBEST Stained Shingles.

No other building material for sidewalls and roof offers so much opportunity to make a home distinctive and of enduring charm . . . so much saving over first cost, especially in sidewall materials . . . so much insulation against heat and cold . . . so much real endurance of color and appearance to save repeated painting costs.

WEATHERBEST Stained Shingles are 100% edge grain red cedar preserved and colored with enduring pigments by the special WEATHERBEST process of staining. There is seventeen years' experience behind the WEATHERBEST policy *not to cheapen materials or process to meet price competition.* The test of time is the real test of quality and proves WEATHERBEST superiority.

Send coupon for Color Chart and Portfolio of full-color photogravures showing WEATHERBEST Stained Shingles in different combinations as they actually appear on homes. Enclose 10c (stamps or coin) to cover mailing and handling.

Ask your lumber dealer for Prices and Color Samples. Many dealers carry standard colors in stock. WEATHERBEST STAINED SHINGLE CO., Inc., 839 Island St., North Tonawanda, N.Y., Western Plant — St. Paul, Minn. Distributing Warehouses in Leading Centers.

dernize a home growing by laying WEATHERBEST ht over old sidewalls. st little more than a good aint and repair job.

Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE WALLS



A home on which the stucco cracked and peeled.



The WEATHERBEST Service Sketch to show how the home would look with WEATHERBEST laid over the stucco. Ask about this free service and details of the Second WEATHERBEST Contest offering $3000 in cash prizes. See Page 205 for details of 1929 Contest.



The sidewalls "overcoated" with WEATHERBEST, improved appearance, better insulation.

WEATHERBEST STAINED SHINGLE CO., Inc.
839 Island St., North Tonawanda, N. Y.

☐ Enclosed is 10c (stamps or coin). Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST homes in Color. ☐ Also send Book on Modernizing and Reshingling over old roofs and sidewalls with details explaining Old Home Modernizing Service.

☐ Please send details of $3000 Home Modernizing Contest and enrollment blank.

Name.....

Address.....

An Early American Bedroom planned by Kayser & Allman around
Fenestra Steel Casements

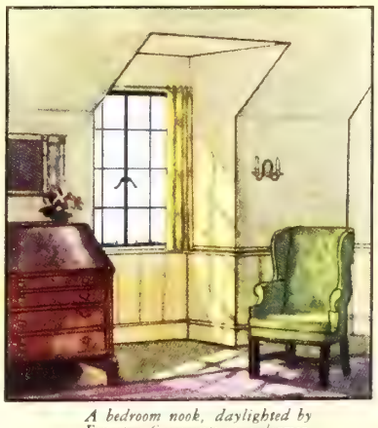


"SEE how this many-paned Fenestra Casement contributes to the simplicity and restraint of this Early American bedroom," says C. Allyn Shilling, of the noted Philadelphia interior decorators, Kayser & Allman.

"The extremely wide window opening,—(made to appear even wider by arranging the drapery to overhang the wall on either side) creates the impression of a low ceiling, characteristic of the period. Yet the severity found in so many Early American bedrooms is relieved by the unusual area of glass which floods the whole interior with light, accentuating the charming quaintness of the bureau, the cradle and the canopied four poster bed.

The bright valance and the patterned overdrapes contrast pleasingly with the simple net undercurtains, tied back. The natural pine wainscoting finished in deep amber is brought up no higher than the window sill, to increase the impression of spaciousness.

Imagine these beautiful windows, swung wide to welcome the color and perfume of an old fashioned garden, and you realize how such a room might well have been a part of some historic Philadelphia home.



A bedroom nook, daylighted by Fenestra Casements in a dormer.

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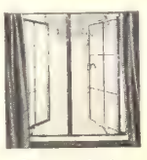
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And Really Begin to Enjoy Your Home

IGHT now you and your furnace man, if you have one (or your wife, if you haven't), are struggling keep your heating system in step with the widely ctuating temperatures of Spring. Count how many nes you run to the cellar to open drafts to drive up at, or to close them to keep it down. And also count w many times your home is actually comfortable—not cool—not too hot. Then take a look at the emptying l bin. Are you going to fill it up again?

ter five short months cold weather will return. Are u going to resume your job as coal heaver? Are you ng to continue your job of dirty manual labor, or will u let a simple mechanical device do the work for you?

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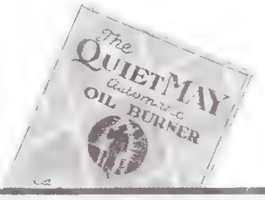
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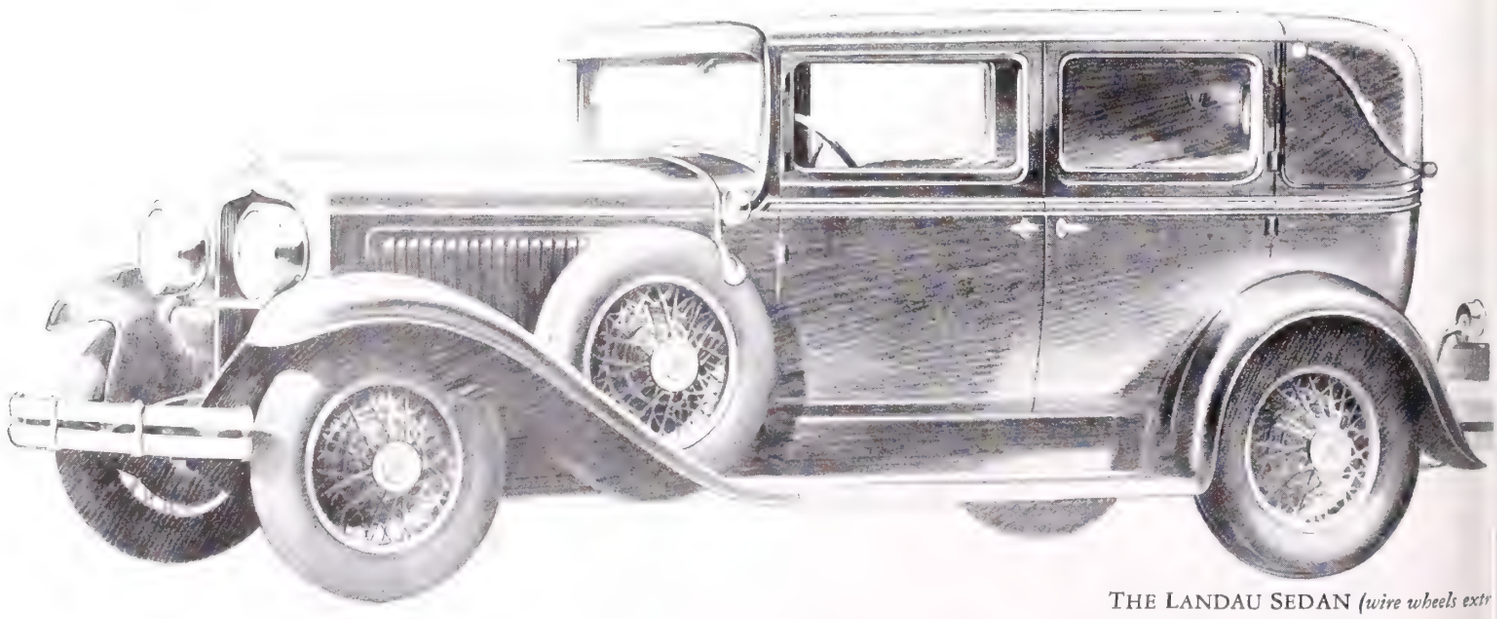
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

ON a day forty-odd years ago a man whose name is famous in the horticultural circles of two hemispheres was walking through his Holland nursery when he was halted by what one might term a tremendous trifle. He had reached a block of young Koster Blue Spruces, comely and symmetrical as such things can be only in one of those scrupulously maintained Dutch plantations, and as his eye ran over it he noticed a peculiar thing: a single branch on one of the stocky little trees was drooping down and outward in a fashion quite different from its fellows. Some odd freak of Nature,—some rare variant from the norm, like a finger that has departed from the manner of its fellows; and yet to his trained eye it meant much. To sever the wayward branchlet from its parent and transfer it carefully to the propagating house were simple steps to take along the path which was to lead to the creation of a completely new tree variety—the pendant form of Koster's Blue Spruce.

There is that about the incident which is deeply significant. Not only did it mean the establishment of a different form of a splendid tree; it may also serve as an index to the qualities of men without whom our gardens would be sorry affairs.

For the true nurseryman sees with the eye of a prophet. From small events that would escape the rest of us he builds a great vision. In the seclusion and quiet of his fields, season after season, he works with heart as well as hands, shaping his course by little indications of branch and leaf and flower, upbuilding beauty to still greater heights. His background is the complete fundamentalism of soils and seeds, his atmosphere the warm, infinitely varying pulse of Nature, his aim the enhancement of loveliness. No wonder that at heart he is a dreamer, a man of simple tastes and inward satisfactions. It is regrettable that we who bring into our gardens the tangible evidence of his labors know little of the man himself unless we have gone to meet and watch him in his own creative realm.

An honorable profession and an essential one, and yet the Plant Quarantine Board of the United States Department of Agriculture is striking at its very foundations. As though this bureaucratic body had not already sufficiently injured American gardens, it is now considering still further restrictions which, if they are promulgated, may well sound the knell of the nursery business in this country. It is a serious matter to grant to a handful of men the power to wreck an industry; to intrust to their opinions the future of every garden and grounds in the United States seems incredible. Yet this is precisely the position in which the gentlemen of the Plant Quarantine Board find themselves today, and these are the things they are doing. Unless a stern check is placed forthwith upon their activities there is certainly no telling to what further extremes their fanaticism will lead.

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THE BULLETIN BOARD

STYLISTS. The young woman of a previous generation who wanted to go into business usually dreamed of becoming an interior decorator; today the pinnacle of young hope is to become a stylist. Now a stylist, it seems, is a person gifted with some omniscient taste or trained to have a wide knowledge of a given line of articles, and who, consequently, is capable of judging what is good taste and what is bad, what will lure the susceptible purse of the purchasing populace and what will not. So speedily has the stylist made a place for herself, that it's a pretty poor store or manufacturing establishment which doesn't have the services of one of these merchandise adventuresses.



FATAL Melons. Vegetables and fruits, it would seem, do more to affect the course of history than flowers. York and Lancaster would have fought anyhow, even if they had never plucked their respective Roses, but the Potato Famine in Ireland turned the tide of the Irish to America. Even such a commonplace fruit as the Melon has written its footnotes to history, for the gluttonous and inordinate love of this fruit has brought many a tragic end. Pope Paul II in 1471 died from eating too many Melons; Frederick of Germany came to his untimely tomb in 1493 from a surfeit of that fruit and his son went the same Melonian way. History does not record whether these indulgers in Melons ate them with salt or sugar, pepper or Lemon juice.



ORNITHOLOGY in Town. Glancing from our mid-town office window the other day we caught a brief glimpse of a Duck-hawk (the famed Peregrine Falcon of those colorful days when Europe's nobility went a-hunting with hawks upon their fists) scouting along the cornices of a neighboring skyscraper in search of an unwary pigeon. Bold raider of the air and swiftest flyer of them all, he often wings across the river from his craggy haunts along the Palisades and strikes down his prey in the very vortex of the city's turmoil as savagely as though he were in a quiet field of medieval France.

Daring, you say? Yes, perhaps. But more than that, there is something rather splendidly scornful about the gesture. Here is the greatest metropolis on the Western Hemisphere, a gigantic, stupendously artificial testimonial to Man's power—and to the hawk it is beneath notice save as it may satisfy his hunger for fresh pigeon!

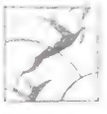


SPECIALTY Plus. The furore over Blondes versus Brunettes has so occupied the world's attention that the Titian-haired seem to have been forgotten. Yet a Loving Reader, who is crowned with that particular tint of hirsute beauty, has created two color schemes that suit the Titian alone: a living room executed in black and violet, a bedroom in apple green and black.

THE MAD GIRL'S RHYME

If I can braid the sunlight's topaz gleam,
  A constant prisoner, into my hair;
Or plunge my fingers in a dappled stream
  And cull the lucid emeralds laughing there;
If I can filch the bauble of the night,—
  The crystal necklace of the crescent moon,
Her shining train of faery silver light,
  The stars that glitter on her darkling shoon;
If I can tame a little rustic breeze
  And hold it as my own, a thing apart,—
Can I but capture one of these,—I know
  That I can bind to truce your truant heart.

CAROL PHYLLIS SCHEID



THE Designer Has No Friends. There may be a glory of the sun and a glory of the moon and a glory of the stars, but in American manufacturing there seems to be no glory of a designer. He may be a well-equipped, widely-trained and long-experienced designer, but the selling merits of his creations are judged by men who usually know little about design. What a wonderful advancement in taste would come to pass if presidents restricted their effort to management and salesmen to selling and manufacturing men to manufacturing. The poor designer might then have a real chance.

These unseemly thoughts occurred to us the other day while glancing over a new array of articles. They were in unbelievably bad taste. Completely ignoring the designer, the company that made them had asked their salesmen to submit designs of what they thought would be good sellers. And so yet another crime against good taste was perpetrated.



HELLO Kilocycles. The mountain has at last come to Mahomet.

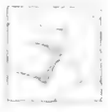
Once on a time, when the telephone bell rang, we rose from positions of comfort and ease, rushed to the receiver and conducted conversations panting and out of breath. Telephoning under those circumstances often proved annoying. Today the telephone is brought to us. We need never change the pose of comfort and ease. The modern house is wired with a telephone connection in practically every room. A portable set is plugged in, and you take the message where you are. This, together with the introduction of the Continental type of 'phone, marks a great step forward. We understand that soon these Continental 'phones are to be available in appropriate colors to suit the color schemes of rooms. Surely we could demand no greater service or refinements.

SOMNOLENT Literature. Believing that all gardeners read in bed, we have recently descended on the unsuspecting world with a volume called "The Gardener's Bed-Book." It consists of a short piece for each night of the year, together with a daily horticultural hint, and between months a long piece. Not all these "pieces" are about gardening; the whole rural world is scooped up in the net—pigs, farmers, birds, visitors, chickens and those hundred and one other pleasurable contacts that come to a country lover. Being mostly in small bits, such a book can be nibbled, which is the way to read in bed. It can be started on any page and stopped when the head begins to bob.



FLOWERY Fireworks. Among the summer flowering bulbs that are well worth growing are Montbretias or Tritonias. Having recently been the object of some successful hybridizing, their colors are now infinitely improved and their size enlarged. From New York southward they prove hardy if covered in winter with a three inch mulch of manure. And they should be allowed to stay where planted because their increase forms in a little bulb that develops at the end of a long root. Lifting them each fall cuts off this new bulb. A leafmold soil, quickened with a dust of bonemeal, is their preference.

In blossom the Montbretia is like a flowery fireworks—a burst of scarlet, yellow, apricot, orange or pink stars.



FRACTUR. Among the old Pennsylvania Dutch a favorite form of wall decoration was *fractur* or illuminated hand writing. This was once taught by schoolmasters and by vagrant artists who went about from house to house, with their boxes of quill pens, cherry gum varnish and home-made inks. *Fractur* work consists of two kinds—the religious and the secular. The former was used to illuminate hymns, baptismal and marriage certificates and such. The secular decoration covered such illumination as song books and allegorical pictures that were hung on whitewashed walls. The colors were reds, blues, yellows and greens, and the execution of the drawings, while reminiscent of Persian calligraphy and Indo-Persian painting, have a peasant crudity that attracts the eye of collectors today. These *fractur* pictures, together with samplers, formed the main decoration of the Pennsylvania Dutch farmhouse wall up to the time Currier and Ives produced their lithographs.



THE Tortoise and the Hair. Apropos of the article on collecting objects made of tortoise shell, which appears in this issue, we saw recently a tortoise shell room—a little powder room with tortoise shell paper on the walls, curtains and dressing table of tortoise shell fabric and tortoise shell toilet articles. It was novel and striking.



S. H. Gottscho

THE GALLEON REACHES HER LAST PORT

Like an old galleon, this marine library on the place of Walter Seligman at Sands Point, L. I., rests comfortably after many voyages, in a safe port under the shade of overarching trees. Howard & Frenaye were the architects



The pirate groups of Dwight Franklin are realistically vivid in modeling and color, and authentic in their details. These are designed for libraries and can be let into the paneling

PIRATES, SHIPS AND THE SEA

Rascally Enterprise Having Been Tamed, Long John Silver and His Crew Become Decorations

RICHARDSON WRIGHT



THEY tell a yarn (those who know about such things tell it) of a woman pirate who once sailed the Spanish Main, and a high-boned tousle-headed, leather-lunged, spray-tanned harridan she was. Peaceful Caribbean coastal towns, basking in their palm shade, trembled at the mention of her name. Hardy mariners vowed they'd rather meet a dozen other pirates on the high seas than this solitary female. For she exacted a strange tribute of her captives and imposed a bitterly ironic penalty: she was kind, yea, even receptively romantic, to the handsome, but as soon as he felt her heart softening toward one of them, that man walked the plank.

And that, it would seem, is about the nearest to gentle romance the annals of piracy ever approached. Otherwise it was a hard and bitter and bloody business, and were much better to contemplate it from the secure distance of a book than to have dabbled in it.

Yet there was a time when "private enterprise" was sanctioned, when the master of a vessel gathered about him a lusty crew and set forth to despoil enemy shipping with the full knowledge and sealed consent of the authorities. Privateering became a gentleman's profession. Were it not for authorized robbery on the high seas by its illustrious ancestors, many a New England family, now prominent, rich and conservatively respectable, would have remained in obscurity. Today the racketeer and the gunman are generally recruited from the lower orders, and certainly their work carries no sanction from the State. Yet the gunman and the pirate are birds of the same feather, and the day may come when, down the perspective of the years, Chicago will appear as romantic as the Spanish Main.

Still the pirate by land is one thing and the pirate by sea another. For the sea has its magic that no underworld can ever create. And old Thomas Traherne spoke the solemn truth—a man can never enjoy the world aright until

> The sea itself floweth in his veins,
> Till he is clothed with the heavens,
> And crowned with the stars.

The sea and ships and men who go down to the sea in them will always hold the romantic spirit of man in thrall. The salt spray, the bellied sail, the conflict of angry wind and great waters, the glide of the keel through the corrugated waves, the enveloping heavens, the star-spattered sky—who can resist their allure? The smell of the sea, the smell of oakum, the stench of bilge, the fragrance of a cargo—these are its incense. The sailor's song, the wind through the ratlines, the pant of the donkey engine, the rumble of the anchor cable through the chock, the orders barked out from the bridge—these are its music. Even the dullest landlubber rises to pinnacles of adventurous imagining in their presence. None of us stays completely sober when the heady wine of the sea flows in our veins.

When we dream of the sea those are the things we dream about. And yet when we meet it in reality today, how tame and decorous and orderly and comfortable the average sea-faring becomes! Now and again the placid annals are broken by a Vestris disaster or a vivid page of heroism is written by a Captain Fried and his kin; but for the most of us sea-faring today is a matter of big liners with elevators and pretty deck games and a rich and varied cuisine and large, diamond-bespangled women playing bridge and stout men uneasy because they haven't received the latest stock market report. Romantic, picturesque



S. H. Gottscho

Inside that range of poop-deck windows in the Seligman library extends a broad bunk. Ships' timbers support the walls and ceiling. The shelves contain a marine library



Port hole windows give a realistic touch of the sea. The only molding in evidence is a ships' cable strung under the beams. Most of the lighting is furnished by ships' lanterns





In a very novel way Stanley J. Rowland has turned this commonplace apartment foyer into the deck and sea surroundings of a ship. The floor is part of the picture

On the walls the sea mounts restlessly whilst pirates, leaning against the taffrail, watch the horizon and the palmy islands creeping over it. Some of the pirates are gambling

The floor is a brown composition scored with black to simulate the "tar lines" of a deck. Murals are in water color on silvered paper. The apartment of William M. Mather







In another room of William M. Mather's New York City apartment the walls are covered with murals of sea scenes from the war of 1812. Here the U. S. "Constitution" is overcoming the "Guerrière"

In one corner the U. S. "Intrepid," which was fitted out as a fire ship to be blown up and wreck enemy shipping, is surprised by pirates who board her. Capt. Somers fired his magazine and perished

(Right) The U. S. "Constitution" is entering the Mediterranean in this corner, skirting the coast and heading for Syracuse, which was the base port in the war with Tripoli. Painted by Stanley J. Rowland





Fifteen men might well sit on a dead man's chest and yo-ho their bottle of rum in this tap room of D. M. Cooper's New York apartment. John Leather, decorator

The walls in the New York apartment of Z. R. Sheesley are covered with pirate murals by Louis Bouché. Walls are vermilion with figures and scenes in realistic colors





-faring is as hard to find today as dino- r eggs. The rascally pinnacle of nautical venture is now practised only occasionally Chinese waters; piracy has become a seum piece! Long John Silver, Henry rgan, Captain Kidd and all those who e dangled in disgrace from the yard ns now hang decorously on our walls. These salty, maritime sentiments have n set down as a preface to introducing fact that the sea, ships and pirates (as illustrations accompanying this text nonstrate) are established and popular jects for decoration. The collecting of t models and boat gear has long since n a hobby among the nautically-inclined. t prices are paid for models and the hob- s even support a society devoted to boat del building and collecting. In one New England coast town the sailors among the gentry have formed what they call "The Intellectual Yacht Club": in Winter they can't sail, so they sit around indoors and discuss models and rigging and all the infinite detail that went to make the clipper ship famous. These interests, as we have said, are so long established as to have become commonplace.

In fact, one would be tempted to say that interest in nautical matters had become so commonplace as to be at a standstill. It was whispered (by those who watch such trends) that the sea has gone out of fashion and its popularity usurped by hunting. The steady rise of riding to hounds in this country has caught the interest and support of many men of adequate purse. But can it

(*Continued on page* 172)

ON ROOFS, GABLES AND GARRETS

Wherein a Poet and Philosopher Muses Upon the Attractions of A Dwelling Among the Housetops

RICHARD LEGALLIENNE

A HOUSE, however comfortable, however perfect its plumbing and its heating system, is not complete unless, in one way or another, it appeals to our sense of romance. Be as utilitarian, materialistic, common sense, as we please, there is something in even the most unimaginative, dry-as-dust, human lives significant beyond their mere business and domestic activities, something "beyond the reaches of our souls", and of this something, though we may be unaware of it, we instinctively crave some indication, some inkling, in our surroundings. That is why the most charming "flat" seldom gives us the feeling of being a real home. However luxurious it may be, however we store it with memoried furniture and various bric-à-brac reflecting our individual tastes, the mere fact of its being but one horizontal slice of a building made of identical slices gives us the feeling of being mere transients in an admirable hotel. 'Tis but a tent where we take our one-day's rest, and gives us no sense of being that abiding-place expressive of ourselves and our own lives which we all desire, however illusory that abiding-place may be.

Even a small modern house which we have all to ourselves may still have for us that glimmer of romance. But there must be something about its construction, or some characteristic perhaps scarcely definable, beyond its merely utilitarian uses as a domicile, to please our fancy or stir our imagination. Some corner of a room, some trick of windows, some turn of a staircase, or some hinted expressiveness in a corridor—the way the light falls here and there, or certain angles or contours in its walls or its woodwork—suggesting something besides the obvious needs of its architecture; the quality I mean may be conveyed in many such scarcely perceptible ways, and, though we cannot quite put our finger on it, it is enough to feel that it is there.

Of course, I am here speaking of that merest minimum, the faintest over-tone of romance with which most of us must rest satisfied in our modest dwellings. On the other hand, there are houses which, so to speak, reek with romance, old historic houses lovely to live in, but in which, so dominant is the fragrance of their memories, we and our own lives seem almost crowded out, and where we might well feel that we are little more than custodians for their invisible tenants.

PROBABLY of all parts of a house the roof is that which most often gratifies, or provides opportunity for, the romantic sense, and particularly in connection with two features that frequently belong to it—gables and garrets. What accumulations of universal romance are suggested by the mere words "gable" and "garret"! Architecturally speaking, a gable, according to the dictionary, is just "a peak of a house-top"—but how much more it means when Hawthorne uses it in one of the most inspired titles ever given to a story—*The House of the Seven Gables*. That title is almost enough. One hardly needs to read the book. The title almost suggests more of romantic promise than even Hawthorne can fulfil.

And "garret"—"a room at the top of a house". Again, how much more it means to the imagination than just that. Chatterton, and starving poets and artists without number, on the one hand, and on the other a sort of haunted room, a storehouse of romantic family wreckage, so awe-inspiring to exploring childhood—the quaint old lavendered dresses and bonnets of vanished grandmothers, old chests overflowing with forgotten vanities, superseded household ornaments and appliances, books of bygone authors from whose pages mice have stolen piecemeal the material for their curious nests, and antediluvian débris of all kinds over which the spiders of many generations have spun their veils.

HOW much human history must have been absorbed by those two words, for the mere mention of them to mean so much. How right the old necromancers were in imputing such magic power to certain words. "Garrets"! One could write not merely an article but a whole long book on the multifarious story of garrets. Of course, no one nowadays reads Mrs. Browning, and I confess that it is a long time since I opened *Aurora Leigh*, so I have to trust to my memory for a garret-picture vivid still, an old garret-room filled with old books, like some treasure-cave in *The Arabian Nights:*

> I had found the secret of a garret-room
> Piled high with cases in my father's name,
> Piled high, packed large,—where, creeping in and out
> Among the giant fossils of my past,
> Like some small nimble mouse between the ribs
> Of a mastodon, I nibbled here and there
> At this or that box, pulling through the gap,
> In heats of terror, haste, victorious joy,
> The first book first.

And to think that still in England there are probably garrets hiding under cobwebs Shakespearean First Folios, as there are probably garrets still in New England where copies of Poe's *Tamerlane* (one of which sold the other day for I forget how many thousand dollars) lie as at the bottom of the sea. If only one knew where to look!

Again, I suppose no one just now is reading Carlyle. More's the pity, for those who don't; for they miss probably—so to speak—the greatest descriptive American journalist that ever lived! I am thinking particularly of

(*Continued on page* 180)





A TERRACE GARDEN BY THE SEA

This little flag- and brick-paved garden overhangs the water on the property of Mrs. Eugene Atwood at Stonington, Conn. The stone piers at the corners of the pool were taken from an old house cellar nearby. Armand R. Tibbitts was the landscape architect



ZEBRAS DECORATE THI

MODERN SCHEME



In olden time ye potters gay
Pottered a bit with cream white clay;
Lastwood females for inspiration
Then made boas for decoration.

MODERN STAFFORDSHIRE
FROM ELIZABETH PEACOCK

When leopards as a fashion passed
And sundry decorators gasped
For something new—a novel theme
To humanize the modern scheme,
A zebra galloped to the light
Flaunting his fur in black and white
"Oh, take my own, my native coat,
And make my skin a fashion note".

[illegible]



Consider the gen'rous jungle
When planning to hang your wall,
It offers subjects aplenty
For the room both large and small;
It sends the friendly zebra
In modernist white and black,
A theme that is doubly striking
When caught by the etcher's knack.

[illegible]
THE WANAMAKER GALLERIES

THE JUNGLE OFFERS A NOVEL THEME



Not a zebra skin as you might think
Or a sheet of foolscap splashed with ink,
But a new plush for one who dares,
For modern rugs and beds and chairs.



Modern rooms in monotone
In gray, say, or silver sheen,
Need a sharp accenting note
A vivid vase, a lamp, or screen;
Such a screen as this, perchance,
Which brilliantly avoids the trite,
For zebras fighting gallantly
Are pictured here in black and white.

THE PARK AVENUE GALLERIES



Perhaps you want to fill a space
With something that is new and smart,
This sculptured group is full of grace
And zebras here are really art.
This jungle theme need breed no terrors
And you will surely make no errors,
For modern art is not a lottery
When zebras come in soft brown pottery.

PRIMAVERA GROUP FROM

SOME NEW NOTES IN DECORATION

Which Give A Brief Outline of Contemporary Modes in Furniture, Fabrics, Wall Papers And Floor Coverings

DECORATION has never been so flexible. You may have a primitive New England interior, an 18th Century French, English or American house, rooms inspired by the farmhouses of provincial France or surroundings depicting the *dernier cri* of the modernists. And if you live in sections of the country where Spanish or Italian architecture is the order of the day, you will probably have interiors reflecting the florid moods of the Renaissance. All these styles in interior decoration are found today and while modernism is the new, dramatic note, it is by no means the dominating factor. Traditional styles prevail, and will continue to prevail, being founded on reason, beauty and livability.

DECORATIVE STYLES

Contemporary design—in other words the attempts of creators of interior furnishings to meet the changed tempo of our lives, to create a style as typical of the age we live in as are the decorations of the 18th Century characteristic of that era—is at present the outstanding note in interior decoration. It cannot be ignored and even if you are a dyed-in-the-wool conservative, you will recognize and approve the tremendous advance made in lighting, the intelligent use of industrial materials and the essential simplicity and restfulness of the new interior. Each season shows an advance in this method of furnishing—a greater rationalism in the matter of design, an avoidance of the merely bizarre, and a praiseworthy insistence on the purely practical. Modernism is now becoming sane. In certain aspects it is superbly dramatic. In its best phases it is designed to meet the varied demands of present-day living and therefore has come to have place in the American home.

The newest note in 20th Century decoration is the combination of contemporary designs with furniture and accessories of past eras. You do not have to discard all your furniture in order to have a room with a modern air. Furniture of the Directoire and Empire periods, particularly the latter, can be used successfully with modern pieces as these styles have somewhat the same feeling—much of the simplicity and directness of 20th Century types. And, paradoxical as it may seem, one of the most successful apartments seen recently was a combination of modern pieces with very old Chinese furniture made of ebony. This was without carving, with straight, direct lines, that harmonized perfectly with the simple modern pieces, many of them mirrored. In the matter of overstuffed furniture it is not necessary to go far afield for designs with a modern flavor, as the conventional Lawson type of sofa and chair is essentially of this age, being comfortable, with well-designed straight lines.

Finally, furniture is not the only means of giving your room an up-to-date look. Wall paper, textiles and accessories will work wonders, many of the new designs agreeing perfectly with period furniture in spite of their essentially modern feeling.

Among the well-known period types of decoration, the English style of the 18th Century is outstanding at present—a particularly gratifying trend as this type is beautiful, livable, and within the reach of every purse owing to the numerous excellent reproductions of 18th Century furniture, textiles, rugs and wall papers now on the market. Next in order of popularity comes the interior furnished in the Early American taste. This type, although past its peak, is still a strong factor in decoration. It is a pleasing style for country houses, particularly if a quaint, unsophisticated effect is desired. It is distinctly a country type, however, and should be avoided in formal city rooms. The pine kitchen table of our ancestors has no place in the modern drawing room, despite the price it brings at auctions. Modern overstuffed pieces should be mixed with your early pine and maple chairs as comfort was almost an unknown quantity in the sturdy furniture of our American forefathers.

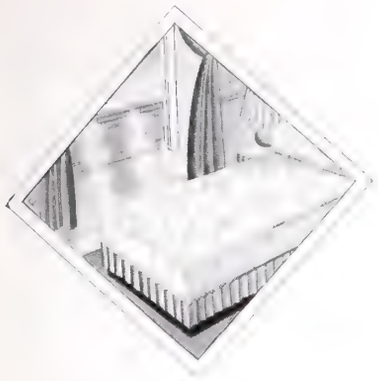
When we come to France, the Directoire and the simpler Empire forms are desired at present for their beauty and rarity. Of the earlier French styles, the furniture of the Louis' is too beautiful not to have its place in the sun and will always be sought for by people desiring sophisticated grace, flowing lines and a general decorative style instinct with elegance. French provincial furniture having much the grace of its Parisian prototype adds the pleasing quality of informality which makes this style an engaging medium for country houses where it may be used alone or in combination with the earlier type of American furniture. It is also an outstanding note in sun rooms and porches where it is frequently mixed with wicker. Finally, the smartest interiors show a blending of related styles, this treatment being much more effective and interesting than when all pieces from one period or matching suites are used.

The most interesting of the new colors and combinations of color come from the modernists. They are responsible for the use of stripes in blends of one color in preference to contrasting hues. This *ombré* treatment is found in fabrics, wall papers, rugs, porcelain and painted walls. Outstanding among the colors for walls this season are the peach and apricot tones, beige, tan with a pink cast, blue-green, crisp lettuce green, mauve, ashes of roses, primrose yellow, hydrangea blue, chalk blue and turquoise. If you are a modernist you will indulge in such colors as chartreuse green, citron yellow, honey beige, coral, henna, lacquer red, sky-blue, pencil blue, aquamarine, gray, silver and the metal colors, and such combinations of color as lemon yellow, silver and pencil blue; peach shading into brown with accents of copper; gray and black with touches of brass or silver; orange, yellow and silver; chartreuse, blue and silver; white with honey beige; silver, dark blue and jade; tête-de-nègre with lemon yellow and cream; lacquer red, lemon yellow and beige, and brown shading through beige to cream. Chartreuse green and lemon yellow are favorite colors of the modernists; silver is widely used, and all white is extremely smart.

FABRICS

Chintzes and hand-blocked linens are the leading fabrics for overcurtains at this time of year, although chintz is no longer regarded as merely a summer material. In color, the trend is away from natural grounds, the favored ground colors being the deep peach, apricot and henna tones; green, lacquer red, blue, yellow, brown and prune. The red and brown grounds are particularly good with both wood and plaster walls. In damasks and brocades very much the same colors prevail. Here the coppery peach tones, the greens and blue-greens are outstanding. Greens are apt to be the crisp spring greens; gold grounds frequently have a greenish cast. English types of design predominate in chintzes, particularly reproductions of Georgian flower motifs. Early American patterns, especially quaint designs copied from old documents are much in demand. In typically French designs, patterns of Empire and Directoire feeling are preferred over the more informal toile de Jouy designs, toiles being mainly used in rooms of French provincial type. Chintz is also

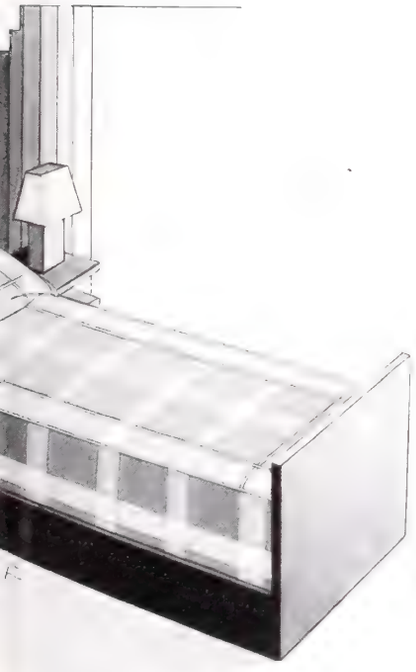
(*Continued on page* 190)



Cream colored voile embroidered in white silk and bordered in plain voile makes the spread above. From Margery Sill Wickware

COVERING THE MODERN BED

The simple lines of the spread at the right contrast with the elaborate character of the top—a damask in green and silver bordered in turquoise. Park Avenue Galleries



(Above) This durable linen spread in an effective block design comes in three shades of lavender, blue, green, rose or gold. Macy

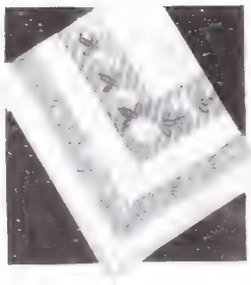
When walls and floor are plain, the curtains and spread may be figured. (Right) A bedspread of modern damask in pink and silver. From the Park Avenue Galleries





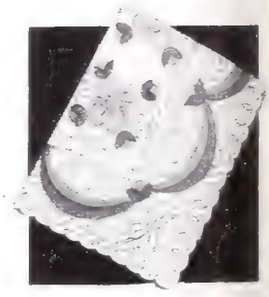


The smartness of plaid taffeta spreads used in connection with wall paper and figured upholstery is apparent in the room above. Decorated by Elsie Sloan Farley



(Above) A charming spread for Colonial rooms of quilted sateen or chambray with bands of gingham decorated in an appliqué rose pattern. Eleanor Beard





The design of this quilt was developed by southern women during the Civil War. Hand quilted sateen or chambray; appliqués of colored gingham. From Eleanor Beard

This smart spread of soft silk is quilted on the border and valance. The portions covering headboard and bolster are entirely quilted. From Elsie de Wolfe

PROPERTY OF
STATE NORMAL SCHOOL
BELLINGHAM, WASH.

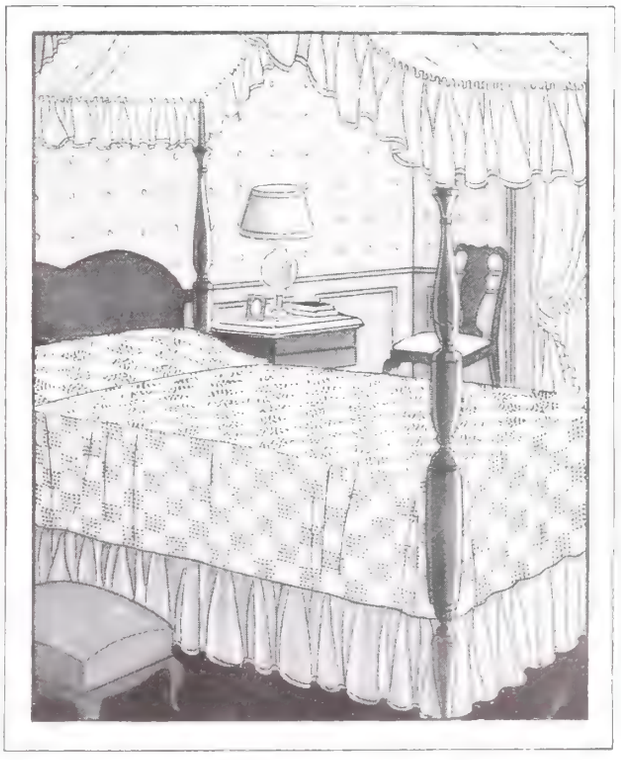


Above are decorative, well-made spreads of gray percale embroidered in gay flowers in coral red, yellow and emerald green. The trimming is of narrow tape in pleasing cherry color. From Agnes Foster Wright, decorator

BEDSPREADS FOR SEVERAL DECORATIVE SCHEMES



Crisp organdie patterned in a graceful modern leaf design makes an excellent summer spread. The topisquilted.Blue,red, green or gold with white. From Macy

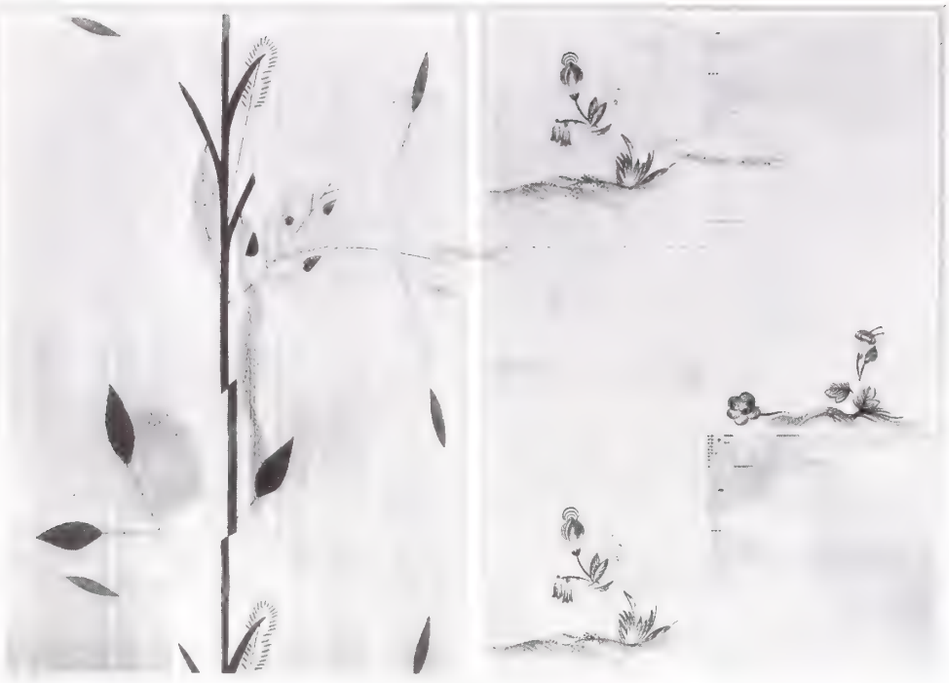


A simple and effective spread for covering an early American bed is shown in the sketch above. It is of durable white cotton decorated with squares made of raised French knots in yellow, blue or green. McCutcheon

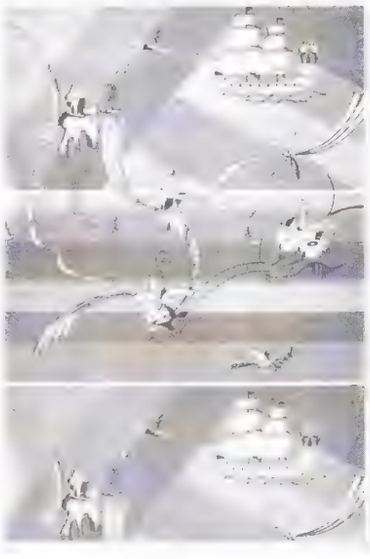
HOW TO SELECT WALL PAPERS

With Thirteen New Designs

MARGARET McELROY



(Above) Modern German paper with ground tones from yellow and coral. Coral and pale blue-green leaves. Ehrs. Sloan Farley



(Above) Pale chalky blue ground, flower motif in pink, tan and lavender. Suitable for modern or period room. From Mrs. Buel

(Left) Modern paper with pinkish tan shaded ground, ships in green-blue, with touches of light red. Courtesy of Mrs. Gillette Nichols

(Below) Prim flowers in peach, lavender and yellow are scattered over a pale blue-green ground checked in white lines. Thibaut

(Below) Lavender ground checked in white, tan and violet lines. Bud and leaf pattern in bright green, rose and tan. Thibaut



WALL paper simulates, at considerably less expense than the original, painting, wood paneling, treillage, textiles —both woven and printed types—leather, marble and even sculpture. It is used because it brings to a room design, color, and the refreshing play of light and shade. A wall in some gay, fanciful pattern or figured to suggest happy, far-off things gives freshness and variety to the decorative scheme. It does more. A well-designed background frequently atones for undistinguished furniture. Finally, wall paper is used because a decorated wall is more stimulating than a plain one.

While it is impossible to lay down any hard and fast rules for the selection of wall paper, personal preference playing so large a part, there are certain basic principles that cannot be disregarded when choosing this versatile type of background. A working knowledge of these principles, —a realization of what design and color can do to a wall—is very essential if you would avoid mistakes and finally achieve a really successful papered room.

The main things to be considered when selecting wall papers are: the purpose of the room, its size and architectural peculiarities, its exposure, and the period, if any, of its furnishings. In general, large rooms can stand more color than small ones; here also designs can be larger and more definite in outline than in smaller, more restricted areas. Dark rooms should have papers in light-reflecting colors. Yellow reflects the most light, then the cream, beige, buff and peach tones. When there is sunlight or sufficient strong light, the greens, blues, grays and violets can be used successfully. If a plain wall is desired, wall paper can still be used, but in this case a paper with a rough surface is advisable as it insures a greater play of light and shade than a flat paper. Gold and silver tea chest papers make effective walls and these can be shellacked with color, giving the effect of old lacquer.

Rooms may be entirely papered, or partially papered, the latter treatment being a popular fashion in the 18th Century. When wall paper panels are used, the designs should be fairly important, as this treatment is intended to take the place of painting or tapestry. Applied in this way, the paper may be paneled into the side wall, placed over the mantel or set into the panels of the doors. Scenic papers with a definite picture quality, or floral patterns

in the Chinese manner, are best adapted to this type of decoration. Also, there are the decorative wall paper borders which may be used in any number of attractive ways—around doors and windows, up the corners of the rooms, to form panels or simply to outline the dado or cornice.

FOR HALLS

Long and narrow. Use patterns that give an illusion of space. Landscapes with vistas are a good choice, as they carry the eye onward. Foliage papers are successful when the design is broken up so that light spaces are visible through the leaves. This type creates the effect of distance, making the hall appear larger than it really is. If the hall is dark, use a paper in a light color such as yellow, beige or cream, or a foliage paper in light grays or greens in which there is plenty of white space. Trellis papers are charming in long, narrow halls, particularly if arranged in panels so as to suggest arbors. The light areas seen through the green trellis give distance and the panels break up the long spaces.

Large and well proportioned. Here is the ideal place for scenic papers, for Classic designs, large scrolls or regularly placed motifs that require well-balanced spaces. Landscape and Chinese floral papers are also effective in halls of this type. Scenic papers should be placed above a dado so that the design is level with the eye and above the furniture. Landscape and papers with trees and flowers may go to the baseboard as there is no definite picture, only a flow upwards of trees and leaves.

Broken up architecturally. Here a paper should be used that breaks up well and not a picture paper or medallion design that is spoiled by being cut into by doors, windows and stairs. Use flowered, foliage, landscape and all-over papers, as these patterns having no definite beginning or end, are not harmed by being broken at any point.

Low ceiling. Designs with an upward trend make for greater height. The new German papers in modern designs are excellent here, as many have delicate vertical designs that carry the eye upward; landscape papers with a sense of distance and perspective, with soaring trees and glimpses of the sky all add to the apparent height of a low room. All-over flowered papers are charming in country house halls, as they make a nice transition from the garden to the living rooms of the house.

THE LIVING ROOM

This is the most difficult room to paper on account of the number of fabrics used in the decorative scheme, many of which will be figured. Study the size and exposure and then decide whether you want the preponderance of design to be in the background or the textiles. Avoid distracting

(*Continued on page* 162)



A delightful country house paper, rose ground with lavender cast, mauve houses, leaves in blue and green. Nancy McClelland



(Above) Directoire design on a gold ground checked in white. Green leaves, medallions in blue and green. Odom & Rushmore



At the right is a copy of an interesting 18th Century paper. It is hand-blocked, obtainable in shades of gray. From Harriett C. Bryant

Below is a peaceful landscape scene with buff ground and design in deep red, tan and soft greens. Bostwick & Tremon

(Below) Excellent paper for country bedrooms or cottage living rooms. Buff ground, design in apple green. Other colors. Thibaut





ENGLISH MODERNIST FURNITURE

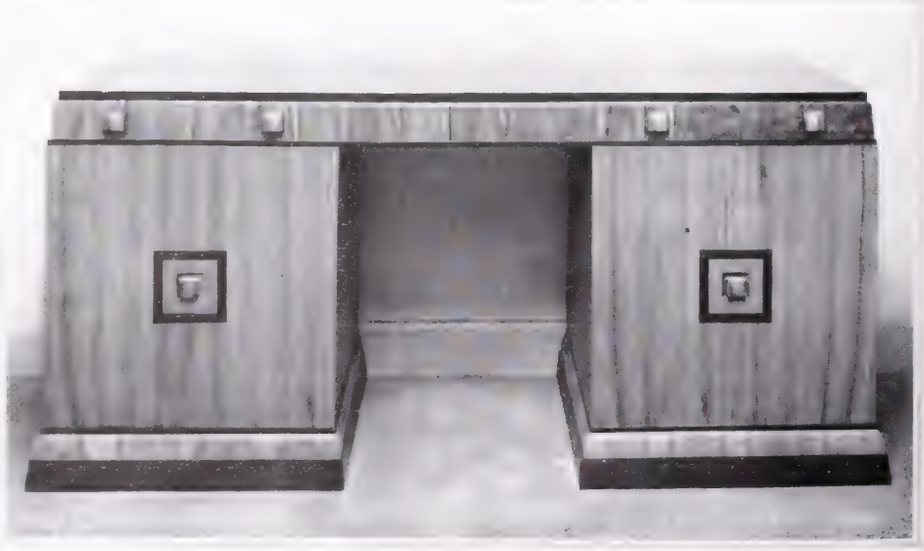




England, which produced some of the world's most influential furniture designs, could be expected to offer its distinctive interpretation of the Modernist taste. These pieces are the work of Symonds & Lutyens, the latter being the son of the famous British architect, Sir Edwin Lutyens. Burr walnut with colored tassels is the scheme of this bureau



The heritage of Sheraton, that English master of "Strict" furniture, may have passed to this generation of contemporary designers. The bookcase [illegible] by Sir Edwin Lutyens, is a compact piece of furniture with cupboard, shelves and hidden compartments. The wood is burr walnut



Severity of line, the minimum of applied decoration and an effort to make the wood itself provide the main interest are three outstanding features of these English designs. The vagaries and extravagances of many Modernist pieces are pleasantly absent in these



Severity of line is also found in the architectural backgrounds of the rooms. In this dining room executed for the Baroness Ravensdale the forms used are Classics, the colors modern—pumpkin red walls, black mirrors, glass architraves to niches and pillars of black glass with green caps

(Below) A walnut settee and easy chair here the simplest possible lines required for comfort and utility. This display of English Modernistic taste is one of a series of national contemporary designs that House & Garden has been showing. German, Swedish, French and Italian have already appeared





The chairs in the dining room of the Baroness Ravensdale at London are of walnut upholstered in ivory painted calf. The circular dining table is finished in burr walnut veneer with an ebonized center and base

COLOR SCHEMES FOR EARLY AMERICAN ROOMS

Suggestions for Four Colonial Interiors Arranged and Adapted To the Modern American House

HELEN WELLS

IN the following outline for the decoration of several rooms in the Early American manner, there has been no attempt to adhere strictly to any one particular period of Colonial interior; it is designed rather to include and harmoniously assemble selected objects from both the earlier and later phases and to place them against a receptive background.

A sympathetic use of colors is stressed in the treatment of walls and in the selection of fabrics for curtains and upholstered pieces. The essential furniture and accessories, together with an occasional reference to arrangement, are mentioned briefly.

THE HALL

Walls: Covered with a reproduction of a scenic paper found in the Caleb Wheeler house in Concord. The original, probably printed in France during the latter part of the 18th Century, has a hand-blocked design of arched trees through which are discovered a lake, two castles, a bridge, and a small boat with figures. Predominating colors—blue, blue-green and apricot.

Woodwork and square wooden spindles of staircase: Painted cream color. Stair treads, hand-rail and newel post stained brown mahogany.

Floor: Blue-green strié linoleum, waxed and highly polished; several finely made hooked rugs with bright flower designs in vermilion, blue-green and brown.

Furniture: Mahogany in the Chippendale style of about 1750. Card table and several ladder-back chairs of the simpler type having slip seats covered with striped moire in apricot, blue-green and beige. Incidental pieces include a square mirror bordered with frame of painted glass and a large Chinese red lacquered chest. Table accessories—pair of antique brass candlesticks with square crystal drops placed either side of a blue Staffordshire bowl.

Curtains: Of thin cotton and silk sunfast fabric in apricot color trimmed with ball fringe, set inside the wood trim.

Lighting Fixtures: Leaded white and blue glass lantern suspended from ceiling.

LIVING ROOM

Walls: Painted pale apple green.

Woodwork and mantel: Rich ivory.

Floor: Walnut brown; partially covered with a wool rug in blue and tan checks.

Furniture: Large sofa upholstered in apple green and cream striped moire. High back Hepplewhite wing chair (period about 1730) covered in rose colored antique satin with diaper pattern.

Several overstuffed Lawson chairs with slip covers of the window curtain chintz.

Maple or cherry wood oblong table; tray top maple or cherry tripod table.

Armchairs and side chairs of corresponding woods in the Dutch style.

Hangings: Windows hung in full length over-curtains of unlined glazed chintz with background in royal blue splashed with bright rose colored flowers and green leaves. Pressed brass cornice in leaf design and tie-backs of brass acanthus leaves.



Under Curtains: Crisp white organdie finished with fluted ruffles, and tied back.

Accessories: Over-mantel picture painted on glass in a design of birds and flowers.

Collection of Lowestoft porcelain.

Mezzotints or prints with black glass mats, framed in black and gold.

Lights: White and ruby glass lamps.

DINING ROOM

Walls: Covered above the low chair rail in glazed paper with canary yellow background and Chinese Chippendale pattern of flowers, butterflies and birds in red, green and royal blue.

Ceiling: Painted or calcimined in a lighter shade of yellow than the wall paper.

Woodwork and walls: Below chair rail the walls are painted a darker shade of the yellow found in the wall paper. Simple mantel with center medallion of a classic urn.

Floor: Stained brown and waxed. To be covered over with a square, sage green Scotch wool rug.

Furniture: Twelve-sided walnut dinin table having straight legs terminating i Dutch feet.

Veneered walnut side table with cal riole legs.

Painted black "fancy chairs", later Shei aton style, stenciled in gold with rus seats covered in rough linen seat pads i design of blue and yellow checks.

Corner cupboard painted the yellow o woodwork on outside and sage green insid and holding miscellaneous pieces of pewte and blue Stiegel glass on shelves.

Curtains: Unlined over-curtains extend ing only to window sill, of yellow glaze percale trimmed on edges with two-tone green linen tape. White organdie under curtains, as in living room.

Accessories: A gilt girandole sur mounted by an eagle hung over the mantel Several Chinese porcelain images.

Lights: Four single light pewter sconce with round back plate made of small piece of mirrored glass similar to mosaic work.

MASTER'S BEDROOM

Walls: Sage green wall paper with all over lattice design and sprays of orang berries and dark green leaves.

Ceiling: Cream color.

Woodwork: Dark green.

Floor: Stained in brown and almos completely covered with a large hooke rug having geometrical pattern in gray black and orange.

Furniture: Maple field bed with arched tester. Draped with the chintz used at windows. Bedspread of sunfast peach organdie with fluted ruffles.

Clinton armchair upholstered in checked peach and yellow cotton and linen fabric.

Slipper chair and dressing table stool covered with chintz used at windows.

Kidney shaped dressing table draped in green calico with scalloped edges bound in peach taffeta. Three-fold etched glass mirror placed on table.

Chest of drawers, highboy and tip-top table of maple.

Several small rush bottom cherry wood chairs with checked linen seat pads.

Curtains: Short over-curtains and valances of glazed chintz in blue, rose, yellow and green flowered design on a peach ground. White organdie under-curtains.

Accessories: A number of silhouettes in maple frames grouped along one wall.

Lights: Pewter or brass fixtures, reproductions of antique candle holders.



orner of the and pine n designed Charles G. man for the dence of R. Rudolph, er Heights, eland, Ohio

A PORTFOLIO OF PRIMITIVE AMERICAN INTERIORS

"EARLY AMERICAN" is a term so commonly used and so often wrongly applied that it requires definition. It has been clamped on to every style of architecture and furnishing from the crude beginnings to the sophisticated Classic Georgian era of Revolutionary days. Would it not be better to speak of the earliest styles as "Primitive American"?

In that case we shall have to refer to dates to see just who were the primitive settlers. St. Augustine, settled in 1565 by the Spaniards after an unsuccessful attempt by Huguenots, can lay claim to being the earliest within the bounds of what are now the United States. In 1585, Sir Walter Raleigh's colonists landed on Roanoke Island. In 1598 the Spaniards occupied Santa Fé, N. M., making that the third settlement. The year 1614 saw Manhattan Island settled by the Dutch, and it was not until six years later that the Pilgrims landed on Plymouth Rock their fabulous furniture cargoes, which have been the progenitors of what is termed "Early American".

It is interesting, in the light of these facts, to assemble this Portfolio showing three examples of Primitive American styles—the primitive New England as interpreted in a modern home in Cleveland; the Santa Fé Style, combining native Indian and Colonial Spanish as it is being reproduced and collected today; and early Pennsylvania Dutch farmhouse interiors, rooms of a clannish people of German origin whose descendants retain many of the customs brought by their forebears from the Palatinate early in the 18th Century.





The oak and pine room in the home of R. C. Rudolph, Shaker Heights, Cleveland, combines the simplicity of a 17th Century New England interior with the comfort of 20th Century convenience

This simple, unsophisticated form of New England furnishing has a wide appeal and its popularity is undimmed because it is American in origin, picturesque in the ensemble and informal in atmosphere

OLD-TIME NEW ENGLAND



The room was built into a large porch, the brown tile floor of which harmonizes well with its covering of hooked rugs and with the soft tones of the wainscoting. Charles G. Colman, architect



Practically all the woodwork used was removed from old New England houses of the 17th Century. The brick of the fireplace also is old. Crudest of all are the chairs and wood box hewn from logs

WITH AN

OHIO SETTING



Theodore M. Davis

The two views on this page are from the home of Samuel Hamilton, Santa Fé, N. M., an adobe house furnished with a combination of Indian and primitive Spanish Colonial pieces. The hall is brick-paved and walls are white-washed



Exposed ceiling beams and boards, heavy paneled doors and crudely finished plaster are the work of native laborers whose designs continue the Spanish and aboriginal heritage. Such houses are furnished for a warm high climate

INDIAN AND SPANISH IN SANTA FÉ



In the dining-room of the home of Frank Applegate at Santa Fé wooden grille doors and cupboards carry on native traditions. A crude Spanish candelabra swings from a beam



The corner fireplace with its conical opening, raised hearth and garniture of "retablos" and "santos" —holy pictures and statues—is made a feature in almost every New Mexican home





One of the best groups of Pennsylvania Dutch interiors is "Millbach" now assembled in the new museum at Fairmount Park, Philadelphia. On the whole this style was heavier in line than the New England primitive types

In the Pennsylvania Dutch dialect the pieces bear strange names. The divided door is "shplid-dar"; the combined chair and stand for flower pots, "shtond". A framed religious tract, as in the bedroom above, is a "himmel-brief"

PENNSYLVANIA DUTCH



To the Dutch of Pennsylvania the room illustrated above is an "es-shtub" or eating room; the sideboard is a "shivel-holta"; the long bench, "bonk"; the table, "dish"; and the closed basket set in the corner is a "wesh-kore"



In this kitchen is an "eck-shonk" or corner cupboard, a wide "fer-hard" or hearth with a "flindt" or flint lock rifle hanging above, with "zin" or pewter plates and a "hon'r-plot" or cabalistic potter plate arrayed along the shelf

TRADITIONAL DESIGN



An interesting weather-vane cut from sheet iron depicts an osprey flying above the waves with a fish clutched in his talons

DECORATIONS IN SHEET IRON

Cut With Pneumatic Tools from Sheets of Iron, These Designs Offer a Novel Form of Applied Decoration

STEPHEN HAWEIS

MATISSE himself was once a little disturbed by a pupil who proclaimed, when he asked her what she was seeking in art, "*Je cherche le neuf!*" To seek novelty for its own sake is not a high ideal, but among so many searchers it is not an easy task to find a new aspect in anything. Incidentally, it is seldom the product of deliberate search: it is generally the result of an accidental discovery.

Iron, bronze, copper and brass have so long been used for gates and bars that it is surprising to realize that sheet metal, untouched by the hammer, has not, until the present time, become a standard medium for decorative design, although its possibilities are indeed infinite. Among other uses this very modern material is now being worked upon for the decoration of stone and cement walls. Designs of trees, foliage, animals and fishes are cut from the sheet metal and applied to a surface by means of long screws beaten into soft wooden plugs inserted in the wall. The metal design in low relief may be painted with brilliant colors or left to weather to a rust color. Iron-rust color upon dull green cement is a beautiful combination and the pale green of verdigris, so often admired upon a cathedral dome against the sky, has great possibilities in a more intimate field. With a fine quality of iron the rusting process is arrested when the surface has become corroded; it can be relied upon to remain at this stage indefinitely while the commoner grades of commercial sheet, unpainted, soon rust through, and in a comparatively little while "softly and silently vanish away."

Brass patterns have long been applied to, or inlaid in, wooden coffers. The old Arab chests, now becoming so rare, are among the finest examples of this work, but patterns of burnished brass and copper have never been used upon wooden panels in halls and terraces, and this also is an idea to be commended to those who can command the services of a regular cleaner and polisher. Far too little use is made of designs executed in simple brass nailheads, yet it is an easy and inexpensive method for enriching very many types of surfaces.

Sheet iron decoration can also be used for window grilles, with or without glass: there is a never-ending charm about light when seen edging a vigorously executed silhouette, if the silhouette design be good enough. But here again is novelty. Metal designs have almost invariably been used as direct monochrome forms against a background, black on white or the reverse. It is a feature of these designs to use light itself for some forms and to suggest shadows by the pattern of the metal. Iron furniture is being designed in Paris and its use is becoming a fashionable fad. The ugly but necessary radiator is fast being presentably clothed. It lends itself to covering with a decorative panel of sheet metal which will make it a thing to be noticed and insisted upon instead of concealed and forgotten.

But although there are many indoor uses which readily suggest themselves, it is for the outdoors that sheet iron will probably find its widest and wisest application. Delicately hammered and perforated panels can be made more suitable for most indoor decorations. In small objects the roughness of the medium would not appeal to all tastes, perhaps, and it is only in a room or loggia furnished with extreme simplicity that sheet iron, painted or polished, would be suitable, although a fire-screen of this material may sometimes strike a bizarre note in an ornate interior which has a distinct charm of its own.

The monotony of the average cast iron railing of our time is something which would chill the soul if we were not schooled by long custom to forget its existence. The commonplace designs are supposed to be necessary, though why it should be easier to cast a bad design than a good one passes all understanding. Commercially made gates and railings are not particularly cheap as they come direct from the mill and anything like good hammered work, or indeed, any work done by the hand of the costly American artificer, is almost prohibitive. But even elaborate sheet iron decoration need not be of fabulous cost when executed with modern tools, which are regulated by an electric button and guided rather than used in the old sense, by the workman's hand. Railings and gate frames which are today almost entirely machine-made, can be appropriately used in combination with panels of sheet iron decoration. Patterns can be cut in metal half-an-inch thick, which is strong enough to stand any normal wear or exposure. It is indestructible by wind and storm and would present a grave problem even to the fertile brain of a destructive youngster.

Anyone who has ever tried to find a distinctive weathervane in the stores which regularly supply them will certainly have been astonished at the poverty of design offered for consideration. There is no reason why a modern note should not be introduced into this, the most obvious use for sheet iron. The comparative disuse of the weathercock is quite possibly in great part due to the low standard that is tolerated in its design, for it was once a very popular feature of house decoration. The designs on the opposite page indicate a direction and a method of execution, both of which are striking and new.

With its adaptability to and its fitness for the needs of modern decoration, sheet metal will certainly grow to be more and more used for artistic purposes. It is to be thought of when the garden is to be divided from the woodland, or the new pier thrusts itself out into the yacht basin. The well-known rooster may give way to an animal or a fish on occasion, although the barnyard fowl has the great advantage of years of recognition for such purposes.



A sheet iron silhouette design of an antelope below a grapefruit tree makes a decorative decoration for a wall niche in a Honolulu garden



Another original weathervane in sheet iron shows a wounded bowman holding an arrow which points the direction of the winds



The possibilities of sheet iron handled by an able designer are exemplified in this gate. Outlined by underbrush stand a doe and a buck



A shapely black bass and the Lily pads in whose shadow he lurks are cut from sheet iron to give the fisherman a good weathervane



A vigorously executed sheet iron silhouette panel at the left shows an ill intentioned shark circling about underneath his unsuspecting prey



The undersea motif, which has gained such popularity in decoration of late, has been adapted by the sheet iron designer for his own medium

TORTOISE-SHELL COLLECTING

A Pleasant Field For Curio Browsers

GARDNER TEALL



Late 18th Century English tea-caddy of tortoise-shell mounted in silver. The sides are decorated with figures of actors of the period. The collection of J. Dunn Gardner



(Above) Flemish cabinet of tortoise-shell made during the 17th Century. It measures 5'-3¼" high. The stand is late 19th Century. From Victoria & Albert Museum



Tortoise-shell "carnet de bal" with strap piqué decoration and a miniature insert. French, 18th Century. Metropolitan Museum

(Right) Similar to the "carnet de bal" shown at the left, this one also is decorated in piqué. French, 18th Century work



A FEW hours after the birth of Hermes, son of Zeus and Maia, the infant god carried off some of Apollo's oxen. Having killed two of the cattle to provide himself with a feast, the astonishing babe hid the others in Pylos and returned home to Cyllene, the highest mountain in Peloponnesus. There before the entrance to his natal cave he discovered a large tortoise. Taking its shell, he drew strings across it, and thus the inventive genius of this immortal prodigy produced the first musical instrument, which was known as the lyre.

When Apollo discovered the theft of his cattle and that young Hermes had been the culprit, he waxed wroth and carried the youngster before Zeus. The infant Hermes was severely reprimanded and ordered to restore the surviving oxen to Apollo. But as Apollo and Hermes started forth, Hermes so charmed the other with the sounds of his newly constructed tortoise-shell lyre that Apollo forgot his grievance and ended by not only permitting the precociously crafty Hermes to keep the cattle, but also by becoming his close friend.

Hermes kept on inventing things, among them the syrinx, or flute. I suppose this new toy led him to discard the old; at any rate the lyre fell to the lot of the music-loving Apollo, who, in turn, presented it to Orpheus, son of Oeagrus and Calliope, muse of epic poetry. Instructed in its use by Calliope and her sister muses, the playing of Orpheus was so beautiful that it charmed wild beasts, enchanted trees and moved the rocks of Olympus.

When Orpheus followed Eurydice, his nymph wife, into Hades, hoping to bring her back to life on Earth, he carried his lyre with him and its strains suspended the torments of the damned. The astronomers of the ancient world averred that after Orpheus' death the lyre was carried into the high heavens where, at the intercession of Apollo and the muses, Zeus set it out to stand amid the stars.

It is a pretty legend and there is no reason we should not content ourselves with taking it as giving the origin of the introduction of tortoise-shell in the arts; I have no better one to offer! However, there is a choice, for we are told by Hindoo legend that the Earth was placed on the back of a patient tortoise; and was not the mythical, but none the less interesting Chinese sage,

(*Continued on page* 164)



Blue and white striped canvas tops the circus tent nursery in the modern apartment of A. Lichtenstein. Characteristic zoo favorites decorate the yellow painted walls



The rug lying on the floor between from represents the circus ring and depicts in miniature parties, six horses "four" three tiers, ten bears, Gallerines, decorators

DON DEVICO

MODERNISM ENTERS THE NURSERY



A MODERN ROOM FOR A BOY

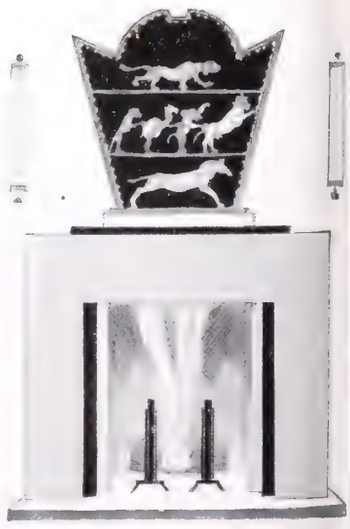
The wall paper in this boy's room is yellow with a naïve design of mountains, ships and trains of cars —such as a child might draw with colored chalk. The wood trim is red



These amusing modern water colors are suggested as decorations for a boy's room. All the furniture, fabrics and accessories on this and the opposite page are from Alice Starr



The small furniture pieces in the room above are red lacquer. Red also is the leather floor cushion. The bed is oak and walnut with a spread of vari-colored plaid bound in red



Above the fireplace at the right are decorative modernist shelves filled with jointed wooden animals. On either side of the shelves are narrow glass tubes containing lights

A MODERN ROOM FOR A GIRL



The wall paper in this little girl's room is white with prim flowers in pink, mauve, yellow and green. The wood trim is green; curtains are yellow voile over white marquisette



One way of reaching forbidden fruit! These gay German water colors, each one different, come in a great variety of engaging scenes, framed in natural wood. From Alice Starr



A modern pottery figurine fitted with a pleated shade makes an interesting lamp. The furniture pieces used in the room above are painted primrose yellow striped in green



A modern print in peach, brown and lavender covers the overstuffed chair. The spread is in green and white checks and the rag rug is in the colors of the room's wall paper



Dan Dugan

IN A LONG ISLAND HUNTING LODGE

This interesting room with its livable early American furniture and colorful hooked rugs is in a hunting lodge on the estate of Colonel H. H. Rogers at Southampton, L. I. The inviting sofa is upholstered in henna red linen and the chairs are covered in an old chintz. McMillen, Inc., were the decorators





bove is a more omprehensive iew of the room llustrated on the ftpage. ed for ining, a re- rsewable and indsor chairs re placed in the rg space oppo- te the fireplace

blue ground.

plain covering of the chaise longue and the chairs. McMillen,

THE CARE OF FINE WOODWORK

An Understanding of the Finish Combined with Simple Care Preserves the Beauty of Paneling and Trim

ELIZABETH HALLAM BOHN

THE ingrained charm of beautiful woods—a beauty far more elemental than the mere harmony of form imparted by designer or wood turner—has brought the satin surfaces and stately dignity of fine paneling into renewed appreciation as a part of 20th Century decorative schemes. Thus the possibilities of color and texture inherent in conventional trim, or the delightful play of light and shade in unexpected carvings, may be realized to the full, in even the modest home, for eminent architects have translated the spirit of the old-time craftsmen into stock designs of oak, walnut or pine which faithfully reproduce the fine proportions achieved by designers of a more leisurely era.

Through the wizardry of science, too, whole walls may be wainscotted with a most ingenious fireproof substitute for wood, which carries out, in special designs or stock models, any period influence for which the ensemble calls. Colored and finished in the manner of old handiwork, the most careful scrutiny fails to reveal its synthetic ancestry. The swirling tides of modernism have focussed attention on the exotic woods of the Orient as a complement to wall surfaces of fabric, cork or other unusual materials. And the rise of the paint manufacturers to the color vogue has opened new vistas in the creating of interesting and livable decorative schemes through the utilization of this flexible and convenient medium.

BEAUTY FROM ABROAD

The home-builder may draw directly upon the rich heritage of the past, bringing from across the water the mellow pine paneling or "deal" of Merrie England, with charming carvings of the Georgian era to grace a New World living room; or the primitive craftsmanship of the Continent may be simulated in sturdy oak timbering or the lovely walnut of the Italians. For a decorative scheme of graceful and elaborate French inspiration, woodwork of lustrous mahogany, walnut, cypress or stained birch will reflect the firelight or sunshine from its waxen surface. The exquisite detail and perfect proportions of many a Colonial interior have been saved to charm future generations through timely knowledge of how to restore, by wax, oil or paint, the handiwork of old-time artisans. And the most indefinite interiors can be transfigured by painting or enameling their trim in colors, clear and gay or softly antiqued, or by the quiet charm of neutral tones which blend in an harmonious manner with wall surfaces, rugs and furniture.

Whatever its decorative significance, the practical problem of caring for fine woodwork begins in the control of the atmosphere. Scientists say that the average American home is super-heated and far too dry for the best interests of either human throats or inanimate furnishings. When the air is hot and parched, life is drawn from the woodwork. If the house is damp, wood absorbs the moisture, causing windows and doors to stick and furniture to swell and warp. Humidifiers, built to hang behind the radiators or set within the new decorative covers, will evaporate the "gallon of water per room per day" which will maintain the ideal 55% of humidity under the trying conditions of central heating. For a warm air heater, a water pan used in connection with the furnace will send the vaporized air into the rooms through the heating registers.

WOODWORK FINISHES

The finish not only contributes to the beauty of woodwork, but protects it against wear and deterioration. So the care of any wood—whether trim or furniture—resolves itself into an understanding of which of the finishes (varnish, wax, oil, paint or enamel) has been used to penetrate and seal the pores. The definite dressing which combines best with each of these guardian compounds replaces the life-giving filler as it is absorbed by the wood cells or dried out under excessive heat.

The slippery surface of a varnished finish needs little after treatment to keep it in good condition. The unfinished timbering of oak or walnut—sometimes abused with acid or sandblasting to give a primitive rough effect—is usually finished with transparent varnish, rubbed down with pumice or rotten stone so that no surface trace remains, though the pores of the wood are protected from destroying fungi and moisture by the undercoats of stain, shellac and filler which have been applied. A soft cloth of silk or lintless cotton, with a paint brush to penetrate carved surfaces, will keep these satisfactory and attractive finishes in good condition, a real recommendation in this servantless age.

The more formal varnished surface may be lightly waxed to give the rich, yet subdued patina which this classic substance alone can impart, even though the sealing glaze of varnish prevents the wood itself from benefiting from the treatment. A small piece of paste wax, folded into a flannel pad, is a convenient means of rubbing in the wax. After-polishing with a clean flannel cloth wrapped around a hard block will result in a surface sheen of indescribable loveliness. A famous purveyor of rare old English furniture now offers the cream he uses on his own fine pieces, to bring out the characteristic rich luster of waxed paneling with a minimum of rubbing and with no sticky aftermath.

The handsome hard woods, especially those of open grain like oak or chestnut, show their markings in all their rich beauty if an oil finish is used at the start. Continued treatment with equal parts of raw linseed oil and turpentine, thoroughly mixed and rubbed into the wood with a saturated pad whenever it has a dry, thirsty appearance, will result in a surface which will withstand the hardest usage and become more beautiful with each application. On light-colored, close-grained woods, the lighter lemon or cedar oils will achieve the same results without darkening the wood. After thorough rubbing, first across the grain to penetrate, then with it for polish, a clean cotton or linen cloth should remove every trace of surface oil.

A CLEAN SURFACE

The usual errors in treating fine woodwork lie in applying the wax or oil unevenly or too generously, leaving a streaky appearance, or in treating a surface not scrupulously clean. At the end of the winter season, a thin sticky film may have accumulated which either oil or wax will transform into a gummy substance difficult to remove. The floor mop, too, may leave unsightly marks upon the baseboard. Radical cleaning is necessary in such cases and the simple formula of a well-known home-making authority will restore the surface to immaculate cleanliness, though the polish must be re-applied after the cleansing bath. For the washing, add three tablespoons of boiled linseed oil and a tablespoon of turpentine to each quart of boiling water. If during the process either the liquid or the cleaning or drying cloths become soiled they should be discarded. And needless to say only a small amount of surface should be washed at a time so that it may be dried quickly. Gasoline is

(*Continued on page* 190)



Mattie Edwards Hewitt



The pergola with a Rose garden adjoining it has a flagstone walk bordered with white Plantain Lilies. In the garden of Mrs. Eugene Atwood, Stonington, Conn. Armand R. Tibbitts, landscape architect

A garden house surmounted by a little birdhouse forms one end of the pergola and is also terminal for a long flower-bordered walk. Other views of the garden are on the two following pages

S SEEN IN A CONNECTICUT GARDEN



Looking up toward the house from the terrace garden and pool. A very steep slope from the house to an old sea wall provided opportunity for an attractive series of flagged terraces to be worked out by the designer



From twin garden houses located on a level slightly lower than that of the house terrace one looks out over the water to Block Island and Montauk Point in the distance. Scotch Heather forms part of the foreground planting

WITH A VIEW ACROSS BLUE WATER



Mrs. Edward C. Hewitt

From the lower garden level the steps at the right of the picture lead up to the terrace garden. In the background may be seen a water gate which gives access to a little sand beach, bathing beach and a dock for boats



Broad flower borders stretch below the house terrace and lend abundant variety of color through the summer months. The garden house is situated directly above the pool which is shown in the illustration on page 101

WHERE LONG ISLAND SOUND BEGINS



One of New England's finest tree specimens is the historic Lafayette Elm at Kennebunk, N. H. This magnificent example of the species Ulmus americana is eighty feet tall, seventeen in girth and has a spread of one hundred and thirty-one feet

ARBOR DAY FACTS AND FANCIES

There Is No Greater Contribution to the Beauty of America than Planting the Right Trees in the Right Places

ERNEST H. WILSON, V. M. H.

APRIL is the month in which Arbor Day falls, a day when, in response to proclamations issued by the President, by the Governors of States, appeals by Mayors, educators and others in authority, children and grown people are exhorted to plant trees. The movement, originated by the Hon. J. Sterling Morton of Nebraska City, Nebraska, in 1872, has spread throughout the length and breadth of the United States and Canada. And rightly so, for the benefits, both esthetic and economic, should be incalculable. From the dawn of history man has been busy destroying the forests of the world and the more he advanced toward what we call civilization the more destructive he became. A halt had to come sometime but it was not until the wise vision of race leaders saw catastrophe approaching that any check could be effectually called. It is only during the last fifty years that proper efforts have been made to place the nation's natural scenic wealth beyond the vandalic reach of those who would destroy whenever opportunity offers.

Arbor Day is one of the great movements toward not merely preserving but rehabilitating scenic and forestal wealth. Thanks to the enthusiasm of a body of able men and women, the movement has made great progress. Indeed, it has gathered such momentum as to have firmly established itself in the popular mind, and to plant a tree has become a slogan approved of by one and all. Enthusiasm is an essential factor in the success of any movement. It is much more infectious than cold commonsense and it will carry men and women through greater labor and suffering than any appeal to business instincts. Enthusiasm may blaze a trail, but if a cause is to be



Near Newburyport, Mass., the Knight Elm (over one hundred and twenty feet high. Its massive trunk has a girth of forty-six feet at the ground level

ot properly alive it must be guided by nmon sense and business acumen.

For many years now I have watched th admiration the growth of the Arbor ay movement but with much vexation the actual outcome of its celebrations. ere is nothing more laudable than to nt a tree, except to plant two trees, pro- ed the right kind of tree be planted. is fact, as fundamental as it is simple, ms to be something that many Arbor y enthusiasts completely lose sight of. would appear that the time has come en the leaders of the movement should down and take stock of their accom- hments, audit the results to date and how best results can be fostered. This y sound paradoxical when in almost the ne breath one has stated that the move- nt has swept the country. It has. Its ularity is assured; enthusiasm was ver so great, but is it being properly di- ted? In other words, has the movement ulted not only in the planting of trees in planting the right kind of trees— in planting trees that will flourish for veek or a year, but trees that have every spect of growing year by year into greater beauty over a century or more? The movement, great as it is, enormous as its efforts are and have been, is not a success if the output of its labors possesses no lasting qualities. The actual labor of planting is no greater for the right and proper than for the indifferent and worthless. The effort required to find the right trees is greater, but if not attempted the whole movement suffers.

Just for a moment let us look into the source of supplies—the nurseries, either municipal, State, commercial or private—from which they are drawn. The trees raised in these nurseries are those of which seeds are most easily and cheaply procured. For ornamental purposes certain species and varieties are in demand and the supply is governed by the well-known law. But for movements such as that of Arbor Day—and, to be frank, general forestry planting as ordinarily undertaken in America today—supply is governed by nothing except cost of production. Trees of suitable size are wanted by the thousand, by the tens of thousands, and cheapness in price is the only factor considered. Nurserymen for the purpose of Arbor Day raise the sorts of trees of which they can procure the seed in greatest quantity at the lowest rate. It is much easier to buy tree seeds in Europe or in Japan than to buy seeds of the trees native of this country. So far as the Arbor Day movement is concerned no fault could be found with this did exotic trees all flourish in the places where Arbor Day enthusiasts plant them. Unfortunately, this is far from being the case. Certain exotics grow as well as, sometimes better than, native trees, but they are the exception, not the rule, and experience alone can teach just which these are.

In New England and in other cold parts of this country three of the commonest trees planted are the Norway Spruce, Scots Pine and English Oak. Now, each and several are quite unsuited to the climate and in consequence are valueless. The Norway Spruce grows well enough for twenty-five or thirty years but so soon as its top comes under the influence of strong

(Continued on page 202)

NIGHT-SCENTED FLOWERS

For Fragrance in the Evening Garden

LOUISE BEEBE WILDER



Reginald A. Malby

Among the Evening Primroses are several of particular value for their fragrance after dark, among them Oe. teraxacifolia, a white dwarf from Chile



The double Sweet Rocket was once the pride of all Scotch gardeners, but is seldom seen today. The singles, however, are easily obtainable anywhere



TO nearly all persons the coming of evening brings leisure, an hour or two that may be freely spent. To the lover of flowers, this is the time above all others to enjoy the garden. The day is full of activities and distracting contacts that fill the mind to the exclusion of much that is delightful, but with the coming of dusk tasks are laid aside, leaving the mind open to impressions—and the nose as well. Nothing so adds to the enchantment of the evening garden as fragrance; to follow the dim paths catching little secret scents, like shy confidences, as we go, or to sit beside the pool, receiving the message of Honeysuckle or Stock, may not be exciting pleasures, as pleasures in general go today, but they are happy ones and tranquilizing.

The prime mission of a flower garden is to give pleasure; to plant in it many plants with fragrant flowers or leaves increases its efficiency immeasurably, and therefore, is good practical gardening. The most splendidly planned garden amounts to nothing at night unless some attention has been paid to this matter of fragrant flowers, for the most gorgeous color schemes are lost in the dusk; Marigolds, the bright Poppy, Sunflowers, retire into the gloom, and only white flowers, or those of pale coloring, remain visible. If we plant only with color effects in view our garden can be only half-way efficient and, moreover, we are allowing the greedy eye to cheat the nose (that poor member that has been so long held in obloquy that it may be said, in the patter of the day, to have acquired an inferiority complex and not properly to assert itself) of its undoubted rights. A whole class of persons may walk in the garden only at evening; a scentless one could mean but little to them; a fragrant one, no one can tell how much. Surely their claims to real enjoyment are to be considered.

Of course few gardens are without fragrant flowers, but it is worthy of note that a number of day-scented flowers give out little or no perfume after dark. Others, on the other hand, become much sweeter, and often their day scent is of a quite different quality from their night scent. Note the

Oenothera triloba is another worthy Evening Primrose for planting in the night-scented garden. It is a biennial, dwarf in stature and bearing yellow flowers of good size

ference between the aromatics of the neysuckle by day and by night; and white Petunia, whose daytime breath is agreeable, gives off a refined and quite icious scent after sunset.

Pinks, sweet enough by day, are far eeter and spicier under the stars; the n-week Stock is another that saves its t for the evening, and the Tuberose. So ch stronger is the scent of this flower at ht that the enfleurage (the process of mically extracting the perfume for comrcial purposes) is commonly carried on r dark. No garden planned for evening asure should be without this old-fashed flower. Once it was in great demand indoor as well as outdoor culture and timental German ladies of a decade or go called it *Nachtliebste*. But the Tuose finally fell into bad odor, so to speak, ause of its great use as a funeral flower. day, however, it is not fashionable for se sad occasions, so we may divest our ds of its gloomy associations and tuck ay a few tubers this spring along our st accustomed walk, or beneath the living m windows, for the sake of its curiously ving fragrance.

But there is a whole class of what some has termed vespertine flowers, those t withhold their sweetness wholly from day and pour it out to the night. They rather a curious company. Few have daytime attractions to recommend m, being as a rule sad of hue, brownish, yish or dull purple; or if white, as many them are, seeming to lose countenance ler the searching eye of the sun, or to t and droop. But with the coming of light, as if touched by a magic wand, y lift their heads and flood the night eze with a message of irresistible sweets to the moths or other insects whose ts they must attract if they are to fulfill destiny laid out for them.

The old Bouncing Bet, *Saponaria officalis*, is one in which this change is conous. Dowdy and forlorn this one-time le appears by day, but meet her by the dside near some old garden gate in the light and you will be surprised at her ng freshness and the sweet breath that l reach you. But perhaps in no flower is eleventh hour rejuvenation so marked in the Night-scented Stock, *Matthiola ornis*. This little annual presents a woegone appearance during the sunny hours, h its dusty-looking leaves and dim lavender blossoms rolled up into little sulky balls. is no plant for the parterre, indeed, or any conspicuous place, but sow it about patches where you are apt to walk in the

(*Continued on page* 206)

The annual sweet-scented Stocks may not be showy by day, but as evening closes in they exhale a deliciously fragrant perfume. They well deserve serious consideration





Large-blossomed and spreading, with a height of perhaps eighteen inches, Oenothera speciosa rosea is a pink form of one of the best Evening Primroses

The Nicotianas give out a fine perfume when their tubular flowers expand. There are pink and rose-flowered kinds, but the sweetest form is the white





E. M. Lee

AN HISTORIC COLONNADE IN TEXAS

Its detail a replica of that embellishing one of our proudest national monuments—Washington's home at Mount Vernon—this colonnade of the W. L. Clayton residence at River Oaks, Texas, has gained something of the architectural distinction which characterizes its antecedent. Briscoe & Dixon, architects



The residence of R. D. Hull at Beaver Dam Lake, Mill Neck, L. I., takes an "L" formation, with the inside of the angle facing upon a drive and the opposite side looking over the lake. Walker & Gillette, architects



From the motor drive the flagged path at the left leads to the principal entrance doorway. The central unit at the top of the page houses the living room, on the first floor, and the owner's suite in the second story

OVERLOOKING A LONG ISLAND LAKE





An interesting feature of this residence is the manner in which it is made up of connected units under roofs of varying heights. The effect is of a rambling Colonial house to which additions were made as needed

The plan shows evidence of the thorough study given to layout and proper relation of rooms to each other, to baths, stairways and entrances. Guest rooms have the utmost privacy and the service wing is entirely detached





(Top) Fully half one dining room wall is given over to a tall bay window which frames a splendid vista of the lake. Georgian cupboards flank this window. Furnishings are English 18th Century

Simple, well-detailed, white-painted paneling in the living room provides an excellent background for dark 18th Century pieces. The arched doorway at the right opens into the library



OUTSIDE STAIRS AT NARAMOKE FARM

Naramoke Farm, the country place of Charles Wesley Dunn at Wilson's Point, South Norwalk, Conn., is the most complete and successful transplanting of Norman farmhouse architecture accomplished by Frank J. Forster. This shows the outside stairs leading to the upper story of the garage. The landscape architect was L. Lundquist





The terrain on which this farmhouse stands is a rolling, hilly site commanding a view of Long Island Sound. The house and its dependencies lift their roof lines in a leisurely fashion above the ridge of the hill

Though little more than a season has passed since the landscaping was completed, the surroundings of the house have already acquired an appearance of age. This view of the courtyard shows the garage and service porch





down from the ridge to cover it. Shrub-

abandoned barns were refashioned for the exposed timbering. Then given a coat of whitewash, they blend into the

The romantic atmosphere of this portico is created by its flagged paving and open timbering; shadowing vines,

blend into a picturesque composition







(Top) The entrance hall of the Dunn house occupies the middle section, entered by the portico shown on the opposite page, and opening at the rear on this flagged terrace. Beyond are the library and the living room

True to the Norman fashion, the eaves are broken by dormers and, on this living room wing, by a balcony off one of the bedrooms. Beyond is the flagged terrace; at this near corner begins the porch pictured opposite





For all its romantic qualities, this Norman architecture can be made practical. The garage is thoroughly modern, though screened from the entrance drive by a high wall that breaks into a picturesque conical dovecote over a tool room located at the corner

The garage and chauffeur's room are connected with the house by a service porch, thus forming one side of the enclosure. Along the other wing extends the house itself with kitchen, pantry, dining alcove and dining room at one side of the entrance hall, and library and living room to the other



John Wallace Gillies

WHERE MANY TEXTURES MEET

In the building of the Dunn house several material were used—native stone, half timbering, open timbering, rough siding, brick nogging, and on the roof rough pan tile in blended tones of old red and russet. Frank J. Forster was architect and L. Lundquist, landscape architect





Ralph Steiner

Period designs are shown on this page. (Top row) Tea pot and pitcher of modern Lowestoft, dark blue and gold motifs on blue-white ground. Plummer. (Extreme left) French Lowestoft plate in pinks. Plummer. The decorative Cauldon pink chariot pattern is from Gilman Collamore. (Right row) Spode fruit and flower design copied from old French faïence, purple, blue and yellow. Rich & Fisher. Wedgwood octagonal plates depicting famous American houses. Plummer. (Below) Sebring pottery in early American scenes, red on maize. Macy

POTTERY FOR PERIOD ROOMS



Steiner



Interesting shapes and simple designs mark modern pottery. (Top row, left) Tea pot by Jean Luce, green on yellow. From Alice Marks. (Center) Ginori design, vivid flower on white. Venturus, Wanamaker. Sugar bowl by Theodore Haviland in modern coloring of celadon green with platinum lines. Macy. Other pieces in these designs are shown below: (Left row, top) Ridgway plate in blacks on gray. McCreery. (Center) Green wheat on eggshell color by Leigh Potters. Macy. (Below) Ridgway china with designs in black and gray on gray. Macy

MPLICITY MARKS NEW DESIGNS

The GARDENER'S CALENDAR *for* APRIL

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

IN practically every locality the early spring is the most favorable season for setting out coniferous evergreens of all kinds. The exact month varies, of course, with the latitude of one's garden, but no mistake can be made if the work is done just as the new growth starts, or a little earlier. As for the actual handling of the stock, plant it just as if it were deciduous material of the same size—in other words, imbed the roots completely in fine, light soil in a hole of ample size, soak the lower half of the space, fill with fine, damp soil and cover with a mulch to check evaporation.

Good mulches of manure, dead leaves or other material beneficial to the soil are better dug in than thrown away, provided that none of the plants is injured in the operation. A small fork is a handy tool for this purpose, for with it you can work around and among the perennial clumps and shrubs, turning the mulch into the top few inches of soil.

The lawn, too, should be superficially enriched by a top-dressing early every spring, though, of course, there can be no attempt to work it into the soil by artificial means. The object of such top-dressing is two-fold: to furnish plant food and at the same time provide a little more covering for the roots of the grass. Bone meal and wood ashes are good for the former purpose; for the latter, use good garden loam, commercial humus or peat moss.

If the lawn needs reseeding, or perhaps complete renovation, get at it early. Grass likes plenty of moisture while it is germinating and, if it is to weather the summer, needs time to develop well before hot weather comes.

SECOND WEEK

THIS is the season for using the compost heap which received so many barrowfuls of leaves, grass clippings and other garden riff-raff last season and set about converting them into most excellent soil. The heap will diminish rapidly once you begin to draw upon it, so if you are wise you will get a new one started at once. Even thus early there will be material for it—unwanted mulches, winter-harried leaves that have banked in odd corners, rakings from the lawn. Let these be the foundation upon which green stuff can be piled later, and don't forget to sprinkle them with lime as they are heaped up.

Another ordinarily wasted product which is capable of conversion into splendid potting or top dressing soil is the refuse from the kitchen. If this prosaic garbage is carried to a hidden corner of the grounds and, with some soil intermixed and spread over it, is left to disintegrate slowly, the trouble will be very amply repaid.

All hotbeds and coldframes ought to be working to capacity by this time and receiving the daily attention which the welfare of their contents requires. On sunny days it is usually advisable to raise the sashes somewhat at both ends from mid-morning until late in the afternoon, and when a really warm spell comes along they ought to be lifted off entirely. Even on cloudy days some ventilation should be given.

If you have any young perennials that were too late to be set out permanently last fall, see that they get their chance this month. The ideal time for transferring them to the border is just as their new growth begins to show, unless they have been started early under glass.

THIRD WEEK

THE process known as "hardening off" a plant that has been growing indoors or outside under the protection of glass is merely a system of gradually accustoming it to the cooler temperatures which prevail in the open air. It stands to reason that a flower or vegetable which has been used to a thermometer reading of 75° or 80° F. cannot be subjected suddenly to one of perhaps 40°, without serious shock, at least. If the change is gradual, however—a few degrees colder each day for a week or more—the plant becomes inured to it and will not suffer when finally it is fully exposed. Hence the need of "hardening off" in the spring by admitting more and more outside air to hotbed, coldframe or other protected growing place.

Among the seedlings which will soon be showing in the flats where their seed was sown, few will hold more promise of future beauty than the Poppies. Unfortunately, they, too, often fail of fulfilment because of heavy losses during the subsequent transplanting, unless individual small pots are used. By transferring the seedlings to these little containers while still very small it is possible to save nearly all of them, for when it is time to set them in the garden proper they can be turned out of the pots with little or no root disturbance.

Neither Poppies nor any other kind of seedlings should be allowed to crowd, or they will grow tall and spindly and have poor root systems. If they come up too thickly, it is wise to sacrifice half of them for the benefit of the remainder, if necessary. One sturdy plant will give more real garden satisfaction than three which have suffered from over-crowding.

FOURTH WEEK

IN many gardens the early-Sweet Peas are up by now some have made the two or inches of top growth whic dicates that the time has co start filling in around them soil. The purpose of this is du support the plants until climbing tendrils develop, ar cover their roots deeply as in tion against later heat and dro

The end of April, too, brin opportunity to put the por plant forcers or individual coldframes to work. These uable aids to an early garden especially useful for crops Melons, Squash and Cucu which must make extensive gr rapidly in order to yield goo sults. They are vine crops w seed cannot be safely sown the soil is really warm and are, furthermore, subject to damage in the early stages a germination. To give them e opportunity, put a forcer over hill a week or so before plant in order to warm the soil.

The first signs of leaf gro will soon be appearing on the Cherry and Apple trees, and by same token the colonies of tent caterpillars will be hatc from their egg clusters on twigs of the trees. If you don't another bit of pest annihilation year, slay these destructive in beasties as soon as you notice t webs being started. At this stag is easy literally to wipe them of existence with a wad of bur —far easier and more effect than the customary attempts incineration after they are la and have done definite damag

And usually, by this time, m outdoor seed sowing can be start A good definite signal for it is expanding of the Maple leaves.

OLD DOC LEMMON SAYS—"*Ye can say all ye've a mind to 'bout how good them Gov'ment fellers is who set down there in Washin'ton an' make out thet they know whut the weather's goin' to be over the hull blame country for the next three-four days—I don't b'lieve into 'em, nohow. It stands to reason thet a man can't say if it's goin' to rain or shine tomorrer in some place a thousand mile off; it's hard enough to perdict right for your own neck o' woods.*

"No, sir, ye can't be weather-wise just by lookin' at maps like them fellers do; ye've got to hev some real ways o' tellin', like Sime Ebbets hes. Even at thet, it ain't no easy job.

"Sime he's purty nigh as old as I be, an' as far back as I can recollec' he's hed a set o' corns thet are the finest weather-prophets I ever seed. Seems like he ouderstands ev'ry dern thing they're thinkin' 'bout—an' thet's a lot, when ye figger thet, father an' sons, there's nine of 'em. Any mornin', down to the Post Office, ye'll hear Sime perdictin' for ev'rybuddy who wants him to:

"'Goin' to rain 's afternoon, Jawn—my left big toe is throbbin' bad . . . No, Jake, ye don't need to worry none 'bout thet hay, long's it's stacked good; third toe's stopped achin', so the sun'll shine tomorrer . . . If I was you, Slim, I'd fix thet busted gate o' your'n mighty soon, else it'll be blowed clear off the hinges next Sat'day an' the cows'll git through into the cornfield, sure; right toes ain't hurted for a week, an' thet means a turrible wind storm in three days.' . . . An' so on.

"Gov'ment weather maps? Shucks!—for real perdictin', gimme Sime Ebbets ev'ry time!"

MULLIGATAWNY
– the Chicken Soup of the Orient



A dish with all the aromatic savoriness of the finest Oriental cooking!

No effort is spared by us to faithfully reproduce this famous delicacy of the Far East. Plump, tender chicken and the finest of Patna Head rice, grown in the fertile valley of the Ganges, are its base. The pick of the market in fresh vegetables; cocoanut from the tropics; a touch of coriander from the Mediterranean.

These are some of the many ingredients, but it's the subtle blending with curry, against a background of East India chutney that gives to Campbell's Mulligatawny the true Eastern tone and flavor. It is truly a soup with a world-wide appeal.

A soup no home kitchen could duplicate. 12 cents a can. Look for the Red-and-White Label.

These choice ingredients in the East India chutney are aged at least two years before using:

Fresh tamarind	Crushed dry ginger
Raisins	Dry English mustard
Currants	Italian garlic
Apples	Salt
Orange peel crystallized	Sugar
Citron crystallized	Cider vinegar
Fresh green ginger	Bermuda onions
Fresh red peppers	

They're all in this enticing Mulligatawny Soup



H THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



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"The Polar Bear" is one of the series of modern animal figures executed by John R. Skeaping for Josiah Wedgwood & Sons. This fits in well with either a period or a modern room

IN A WEDGWOOD Z





(Above) The gazelle presents an interesting study, as does the majestic lioness below



(Above) kangaroo not fail included modernist ological

(Right) The seal with its proud head and graceful body makes a very unusual model

Figures available white, tan, dalon green, black on propriate

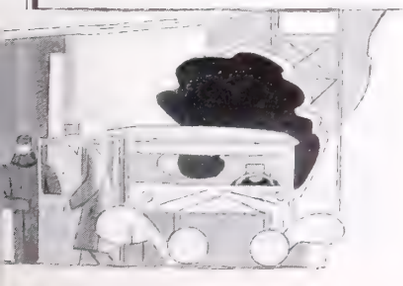


Dana B. Merrill



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The voluntary comment of hotel guests in all parts of the country provides conclusive evidence that the luxurious comfort of this finest of sheeting fabrics is appreciated by the most discriminating travelers.

Shrewd hotel managers have discovered by scientific tests and cost accounting that Wamsutta Percale wears longer, washes better, weighs less and therefore soon makes up its original difference in cost by its saving in laundry bills.

Any woman who has used Wamsutta Percale could have told them the same facts about these sheets and pillow cases.

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PERCALE SHEETS
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THE FINEST OF COTTONS

WAMSUTTA MILLS
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"Beauty is its own excuse"—WHITTIER

IN GRACEFUL candlesticks . . . in vases daintily modelled . . . artistic creations of Roseville Pottery express in your home an unerring charm of beauty.

Or perhaps you wish a flower bowl . . . a jar . . . a wall pocket . . . a jardiniere. Many indeed are the pieces, shapes and designs in which Roseville Pottery comes . . . in pleasing, delicate colors . . . in the modernistic or in the more conservative patterning.

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ROSEVILLE POTTERY



After dinner coffee cups and plates are delicately decorated in tones of mauve and green by Ginori of Italy. Wanamaker

CHINA IN MODERN DESIG



(Right) Platinum bands and edges on a soft green ground distinguish this china designed by Suzanne Lalique from Theodore Haviland. Macy



(Left) Sq[uare] bowl and [square] pla[te] blue and striped po[t] make this u[nit] modern fr[om] Rena Ros[e]



This waffle set consisting of batter and syrup jugs with accompanying plates has a red design on a molasses colored body. Olivette Falls





A BRIGHT NEW NOTE

in silver of age-old grace and charm





ARLY AMERICAN STYLE

with raised monogram

TRADE MARK

"Treasure" Solid Silver

Sterling
925/1000 Fine

To the stately dignity of the EARLY AMERICAN STYLE PLAIN now may be added a strikingly individual note—a raised monogram (or a single initial, if you prefer) designed by the same skilled craftsmen who created this distinguished pattern in "Treasure" Solid Silver.

A monogram inspired by your own charming whims and fancies... a monogram reflecting your own personality, as surely as the EARLY AMERICAN pattern reflects the refreshing simplicity of eighteenth century America.

So, into this Sterling of age-old grace and charm, modern artistry breathes a bright new note—a note to be happily matched on your table ensemble . . . your personal crest, in a manner of speaking, on napkins, table-cloths, and Silver Service.

The extra expense of having the EARLY AMERICAN pattern made with a raised initial or monogram is surprisingly moderate. Ask us to send you a booklet with additional illustrations and more specific details. And if you will send the name of your jeweler we will gladly arrange to show you actual examples of our work—without, of course, the least obligation.

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"LE FERRONNIER"

a new

ORINOKA GLASS CURTAIN

inspired by

the exquisite tracery of

modern ironwork





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These goods guaranteed fadeless. If color changes from exposure to sunlight or from washing, merchant is hereby authorized to replace them with new goods or refund the purchase price.

FROM the forge-studios of modern metal-workers came the inspiration for this new Orinoka glass curtain. We name it, "Le Ferronnier." It suggests the exquisite grille work so much in vogue today. The motif, authentically modern in itself, is reproduced in gleaming, lustrous threads on a sheer background, clear as crystal. The fabric may be had in a variety of soft, charming tints which will not fade. For, according to the smart idea, glass curtains need no longer be neutral in shade. They harmonize with the color scheme of the room.

This is but one of the new Orinoka light-weight casements, but its smartness and quality are characteristic of the whole line. Inspired by the new art and designed to conform to the new formality in decoration, they are wholly modern and sophisticated. Yet it is not necessary to have a modern room in order to use them.

"Le Ferronnier," pattern No. 9627, is transparent, double-faced and does not lose its pattern when hung against the window.

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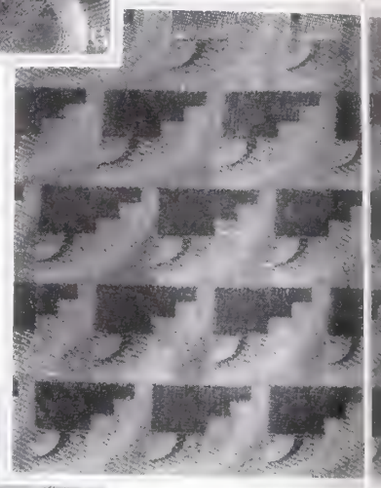
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Orinoka



UPHOLSTE Y RAYONS

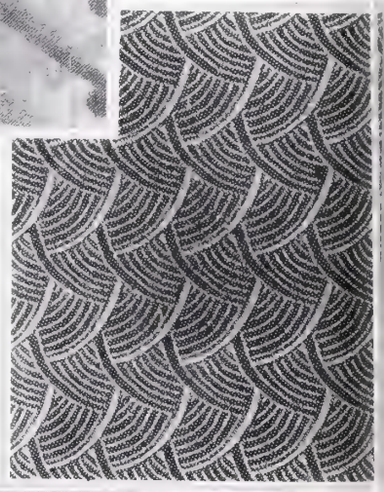
(Left) This sea gr rayon satin is luxurio embroidered in the s color with interes modernist circles, sw and block motifs



Varying shades of deep gray are used to build up an attractively shaped rayon fabric which boasts a decidedly lustrous surface

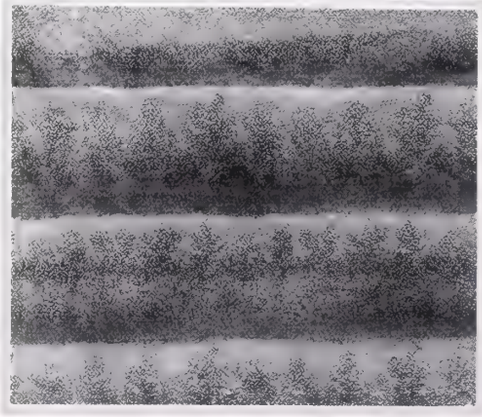


Rayon and linen ma this unusual tile patte designed by Lucil Buchanan. All fabri shown here are suitab for upholstery purpos



A swirl pattern is executed on a rayon warp with wool filling. (Below) A rayon and linen designed by Ilonka Karasz in tans and lavender

Automobile interiors as well as slip covers are fashioned from these fabrics, which with others were recently shown at the Park Avenue Galleries



STATE NORMAL SCHOOL
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A memory of your Dear Ones that will never fade



How wonderful to be able to see your mother's smile at any moment you wish and as long as you live!

WHISTLER painted a picture of his mother. He painted her so cleverly unnumbered people of all races hung es of his picture on their walls. It re- ded them of their own mothers.

ut to Whistler it was not merely a re- der . . . *it was his mother*, and since then ıy have envied him because of this. Al- ugh they, too, formed mental images of r mothers, these images remained mental. could put his on canvas. His memory ht fail; his mother might change; but painted image of her in the mood that oved best could neither fail nor change.

Your Mother on the Silver Screen

ay, however, the Ciné-Kodak can do e for you than Whistler's brush could do im. In movies that you take yourself, ecords your mother as she lives and thes. It preserves her for you in a thou- l attitudes. It captures her mannerisms; fleeting facial expression; each familiar ure.

hen the films are jected by your lascope on your screen, you real- that no painting eries of paintings d compare with n. They show her ou as an active an being, with all the evidences of her m and personality and character. Her move, she smiles, her eyes twinkle; a of her hair blows out of place . . . and you know that you'll always remember her as she actually is today.



Astonishing Simplicity

In thousands of safe deposit vaults duplicates of such films are stored away and each day the number grows. The increase in popularity of home movies has been amazing and is largely due to the ease with which the Ciné-Kodak works.

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Don't let precious opportunities to take movies of your dear ones slip by through any fault of yours. Your Ciné-Kodak dealer can show you outfits—Ciné-Kodak, Kodascope and screen—that cost as little as $140.

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Smart, slender *stripes*, running top to bottom, woven right in the fabric itself. A style note that makes your window shades actual units of decoration, like your draperies, rugs, furniture!

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You can do this by means of an interesting Color Selector, worked out by a well-known interior decorator. 10c enclosed with coupon below brings you samples of Brenlin Stripes, Color Selector, and instructive book on this material. We will also send name and address of your nearest Brenlin dealer.

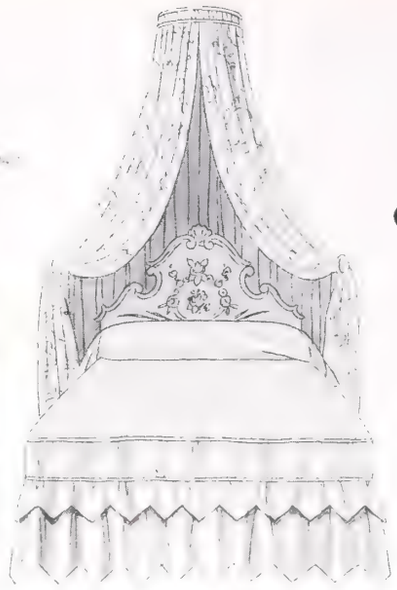
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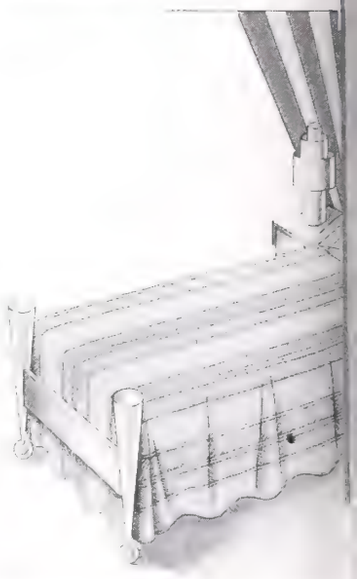
BEDSPREADS OLD AND NE

This simple tailored bedspread of rayon file with pointed, scalloped and picoted edges is available in rose, blue, gold, green or orchid. From Lord & Taylor



The silk taffeta appliqué comforter at the left above comes in green, orchid or gold. Lord & Taylor. The Forget-Me-Not appliqué quilt has a white chambray ground. Eleanor Beard

(Right) This simple silk rayon spread is designed after the Rodier manner. It has a scalloped border and may be had in green, blue, or rose, shot with silver. R. H. Macy & Company



In keeping with the rest of the furnishings is this bedspread inspired by an old piece of needlework. The screen in the corner furnishes an echoing note. Courtesy of Elsie Sloan Farley





e return of the dia-
nd to the necklace is a
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ny years there is a
tinct trend toward the
klace of diamonds and
er precious gems set in
tinum . . . either

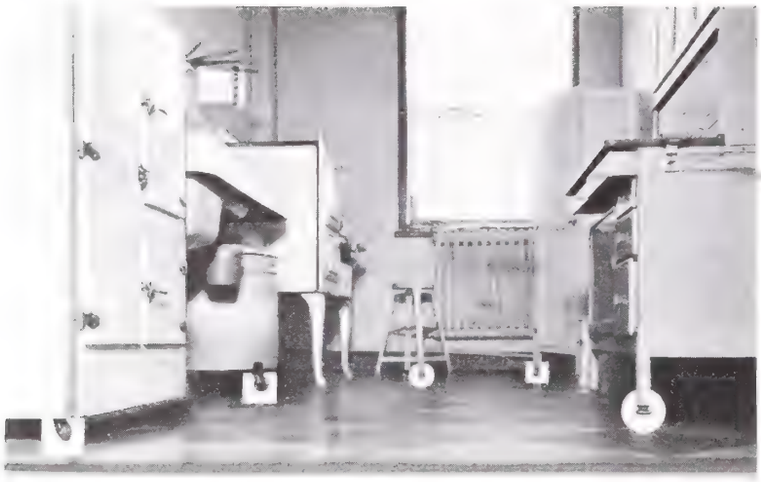
the flexible long chain
. . or the choker effect.

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THOSE bright linoleums that liven your rooms and beautify your home. They cost money of course, but they are worth every dollar they cost. Certainly they are worth preserving. That's why linoleum men urge the use of Bassick Casters and NoMar furniture rests. They know Bassick Casters save linoleum from scratches and scars...know that NoMar Rests prevent ugly dents and breaks in linoleum where heavy furniture stands.

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NoMars were invented to spread furniture weight. That's why they save the pile of carpets from matting in unsightly spots—why they protect linoleum from being pitted and pock-marked.

The smooth surface of NoMars is carefully bevelled. The edges are rounded. There's not a single sharp angle to scratch, tear or cut. In kitchens, living rooms, in business offices .... wherever floors deserve care, NoMars have proved their worth. Use the coupon below to get the whole story . . . or go to your hardware or house furnishing dealer for your first test.

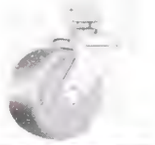


Furniture rolls so easily on Bassick Casters

Furniture that must be tugged and pushed and hauled across the floor is as out of date as the old time ox cart. The modern way is to install Bassick Casters. They roll so lightly . . . without back breaking effort . . . without damage to the most costly floor. Can you afford to keep on pushing and dragging in this modern age?

Let us send you our new service booklet with its helpful ideas. Just clip and send the coupon. Or, better still, go to your dealer and get the Bassicks you need . . . enough for every piece of furniture that must be moved.





BASSICK

NO MAR RESTS

NoMars are packed 4 to a set, with sockets. Four sizes for light, medium, heavy and extra heavy furniture.

Size Width of Base	No. 1 1"	No. 2 1½"	No. 3 2"	No. 4 2½"
(set of 4)	$.75	$.80	$1.05	$1.50



CASTERS

Bassick casters are packed 4 to a set, with sockets. Many styles; three sizes, for heavy, medium and light furniture. Write for the new Bassick Caster and NoMar furniture rest booklet to guide your selection.

Bassick Casters, No Mar Rests and Bassick Period Hardware are the finishing touches of excellence for fine furniture



THE BASSICK COMPANY, Bridgeport, Conn.

You may send me the illustrated new service booklet which tells where and how to use Bassick Casters and NoMar Rests

Name .....

Street and No. .....

City ..... State ..... H G 2



This delightful peasant scene makes an excellent wall paper for the nursery. From Elsie Sloan Farley

A pale peach ground is enlivened with fair maidens and sun tanned militants. Elsie Sloan Farley

FOR CHILDREN'S ROOM



Distinctly modern is this frieze which might be placed just below the ceiling or within the child's eye range. Thibaut



"The Cries of London" is a quaint paper as suitable for the room of the growing child as is the amusing Tony Sarg design shown below. Thibaut



The varied wall papers illustrated on this page offer a wide choice. They range from the old favorite "Cries of London" to extremely modern designs



his Only Says What Nearly Everyone Knows

The blunt, uncompromising truth is that if you want the superlative type of performance which Cadillac and La Salle provide, you cannot get it except in Cadillac and La Salle.

ll the millions which the Cadillac Motor Car Company General Motors have expended in developing the closest, t, highest type of precision manufacturing in the world did show itself in performance — it would be love's labor lost. it *does* demonstrate itself with immediate emphasis. ℂ All need do is to drive some car aspiring to compete with illac and La Salle — and then turn to the latter. The contrast prove so startling as to be unanswerable. The moment you into a Cadillac or La Salle and drive away — you *know* that are hours and days and months and years of supremest action ahead of you which no other cars can yield. ℂ The difference is perhaps more obvious today than ever before. For there are embodied in the newest Cadillacs, La Salles and Fleetwoods on these chassis, exclusive features of safety, performance and driving ease that contribute a measure of enjoyment and freedom of mind surpassing any other conceivable motoring experience. ℂ Make the comparison yourself. Drive one of those cars seeking to class itself with Cadillac-La Salle. Then drive a Cadillac or La Salle. The conclusion is inescapable.

La Salle is priced from $2295 to $2875; Cadillac, from $3295 to $3995; Fleetwoods up to $7000—all prices f. o. b. Detroit. Cadillac-La Salle dealers welcome business on the General Motors Deferred Payment Plan.

CADILLAC - LA SALLE

LLAC MOTOR CAR COMPANY · DIVISION OF GENERAL MOTORS CORPORATION · DETROIT, MICHIGAN · OSHAWA, CANADA



for The Home of Your Dreams



. . . And He grew tall, and She grew fair. And love came, and at last they set out together to fulfill their wondrous dream—the dream of a home of their own . . .

* * *

How many times is this, the greatest drama in the world, enacted every day? A thousand? Ten thousand? It scarcely matters. What matters, above all, is—how near to the "dream home" will be the home of reality? How practical a planner will Love turn out to be?

Will he begin aright? Will he remember that there are floors to be covered and that their covering, by its selection, can *make* or *mar*—even a home o' dreams?

Fortunately, nowadays, there are Mohawk rugs designed to reflect the taste and style of every dwelling, whether it be new or old, whether it be cottage or mansion. Rugs that are soft and impressible to the touch, warm and comfortable. Patterns and colors in bewildering array, seamless in every modern weave, come from the looms of Mohawk. Woven loveliness to grace the floors of homes of every type, present and planned—including *yours*.

Best of all—and this is true of Mohawk fabrics only—no matter what you wish to pay, the rug you choose can always be a Mohawk.

The pattern shown is Mohawk Imperial Karnak, No. 6029 A

MOHAWK RUGS & CARPETS



Mohawk Carpet Mills
84 Lyon St., Amsterdam, N. Y

Gentlemen:
I should like to own a set of the re
Mohawk Course in Home Decoration, wi
and illustrated in full color by Agnes H
Barton. I inclose 10 cents in stamps to
mailing charges.

Name .....
Street .....
City..... State ...



New York Galleries, Inc., Decorators

IN a wide experience as decorators and cabinetmakers, it has been our privilege to execute interiors for clients residing in all parts of America and to complete the rooms in each detail of the background, lighting, furniture, hangings and all the incidentals of a well-considered decorative scheme.

¶ While the actual production of the work is done in our shops, the installation is promptly made under the direct supervision of our decorators . . . *anywhere,* regardless of the distance from New York.

¶ A visit to our Galleries will reveal a collection of furniture and related objects, charmingly composed in a series of decorative ensembles, so extensive and diversified as to meet any architectural requirement.

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

© 1929, N. Y. G.



"Yes, it's the easiest spring cleaning I've ever had"

"NO more time wasted polishing up the furniture —but the wood looks better than it ever did!"

"You mean a professional does it now? I believe you—the lustre on this mahogany is gorgeous!"

"You guessed wrong! Since my last spring cleaning I've found VERNAX. Now I VERNAX* the furniture once a week and it doesn't need any annual 'going over' ".

"But woodwork gets so dingy in the winter. Does VERNAX take off that neglected look?"

"It takes it off and keeps it off. If you've let your furniture get into that state, you'll have to VERNAX* it oftener at first. But even so, it's such a simple process!

"First you rub in VERNAX to clean the surface of the wood and work down into the pores. Then go over it with a clean cloth, to bring out that clear, gleaming lustre. That's all! No 'spring cleaning'—it's clean all the time."

"Came the dawn and with it VERNAX!" exclaimed her guest. "No more 'spring cleaning' for my furniture."

You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture.

Vernax Furniture Cream

Sold through Department, Hardware, Drug and Furniture Stores —**60¢** and **$1.00** a bottle.



Distributed by Schieffelin & Co. for Arthur S. Vernay, Inc., New York

*Reg. Trade Mark

Laboratory of Schieffelin & Co. A-18
20 Cooper Square, New York City

Enclosed is 10¢. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

*Name*_____

*Address*_____ *City*_____ *State*_____

*My dealer is*_____

*Address*_____



This comb is an example of American 19th Century work in tortoise-shell. Courtesy of the Metropolitan Museum

TORTOISE-SHELL COLLECTIN

(*Continued from page* 122)

Tsang-kieh, who "flourished" (I see no reason why mythical persons should not flourish) B. C. 2700, inspired by the markings on tortoise-shell to represent ideas by graphic symbols?

To what extent the ancient Greeks employed tortoise-shell as a material in the arts we do not know, but it is likely they did so use it. The Romans inlaid bits of tortoise-shell in their furniture, and I think they may have used it decoratively for other objects, some merely ornamental or again utilitarian.

It is extraordinary, when one stops to consider it, that such a material as the shell of a tortoise should have yielded to the craft of man and have lent its obstinate self to such a remarkable variety of beautifully wrought objects, its surface to the transformation of such rich and colorful attractiveness.

One of the highest compliments which succeeding centuries have paid to tortoise-shell in the arts is to be found in the attempts to imita It. One of the earliest English refer to such imitation is found in th exhaustible *Diary* of Samuel P Under date of June 27, 166 writes: "Thence (from Mr. H to Lovett's. . . . He did also me to a Knight's chamber in Gr Inne, where there is a frame o making, of counterfeite tortoise-s which indeed is most excellently d

The tortoise-shell employed ir arts is the shell of the smallest of sea-turtles, the *Chelonia imbri* the hawksbill tortoise, one of two hundred species of turtles. I choice of tortoise-shell, the p composing the whole shell (thi overlapping dorsal ones with tw four marginal ones of inferior qual are graded according to size, t ness, translucency and markings. hawksbill is found only in the t cal zones. It is sought along the of Yucatan, Central America, in

(*Continued on page* 166)

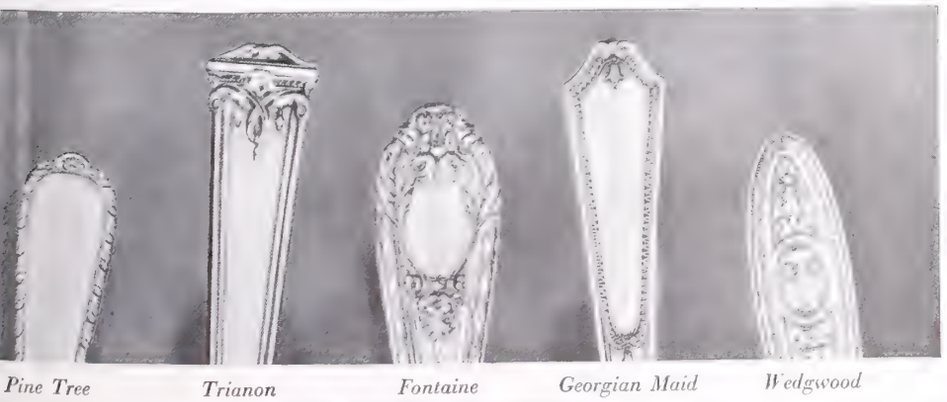


Portion of old Italian tortoise-shell toilet service inlaid with mother-of-pearl, engraved with figures, etc. The Anderson Galleries



MINUET

URE EACH WITH YOUR HOME AS THE BACKGROUND. THEN CHOOSE!



Pine Tree *Trianon* *Fontaine* *Georgian Maid* *Wedgwood*

E ARTS DIVISION INTERNATIONAL SILVER CO. MERIDEN, CONNECTICUT

Three ways to look at a pattern in Sterling

THROUGH A DECORATOR'S EYES

"*How well,*" you say to yourself, "*will this pattern get along with my other things?*"

This question is answered by a decorator of international repute, who has successfully used Minuet (1) with English interiors of Adam and Sheraton influence (2) in a pure American Colonial setting (3) in an interior effectively combining old and very modern pieces in a charming informality. He says of Minuet, "Wherever quiet good taste is the keynote, Minuet is at its best."

THROUGH A COLLECTOR'S EYES

"*Will Minuet be prized in the future?*"

"Among all the silver patterns in my own collection," a much-quoted connoisseur of silver recently remarked before a gathering of collectors, "I have no pattern of a finer simplicity and charm than Minuet. It has character—integrity—and that, my friends, is the mark that distinguishes lasting art."

THROUGH EYES THAT SEEK BEAUTY FOR ITS OWN SAKE

Minuet answers your gaze with the same delicate precision, the same matchless dignity and grace which characterized that stately dance of our forefathers—the Minuet.

Perhaps it is the Blood of our forefathers in our veins which murmurs, "Choose this . . . for your own lifetime's delight, and for the delight of generations to come."

* * *

6 teaspoons in this gracious pattern are but $11. Or twenty-six pieces—an excellent foundation set—cost but $73.35. Matching hollow-ware is to be had in Minuet, and in other International Sterling patterns.

* * *

What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with pieces and prices on each.

With it will come the MINUET booklet, giving MINUET'S charming history. Send 30c—a fraction of their actual cost—for both.

INTERNATIONAL SILVER CO., Meriden, Conn. H.&G. 1-29

Enclosed is 30c, for which please send me "Correct Table Silver" and MINUET booklet.

Name _____

Street _____

City _____ *State* _____



WHEN MORE THAN ONE OF A KIND IS EMBARRASSING

HOW often is one, with a leaning towards individualism, embarrassed to find that other well-wishers have made the self-same gift? But Plummer's has found a way of dispelling almost entirely this possibility of gift duplication. For here are shown many glass and china patterns that are *exclusively Plummer's!* A limited supply only has been made and sent here for our patrons. Nowhere else, despite all effort, can they be found.

An illustration is the gold-rimmed Cocktail Glass shown above, shaped in spotlessly clear glass of first quality. To relieve the monotony of the ever prevalent stereotyped Cock, and to give diversity to these glasses, we have produced them with a varied assortment of game birds, including Partridge, Pheasant, Blackcock, Woodcock, Grouse, Mallard, etc. They are hand-painted in natural colors and each glass is labeled in gold with the name of the bird portrayed upon it.

Aside from the virtue of exclusiveness, Plummer's places at your disposal five floors of the most distinguished glass, china, earthenware and pottery ever assembled. And an interesting Antique Department worth an hour of anyone's time.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
36 Pratt Street





Elaborate tortoise-shell comb made in this country during the 19th Century. Courtesy of the Metropolitan Museum

TORTOISE-SHELL COLLECTI

(*Continued from page* 164)

Caribbean, in the West Indies, Brazil, Peru, the Malay Archipelago, Indian Ocean and in the Dutch and British East Indies.

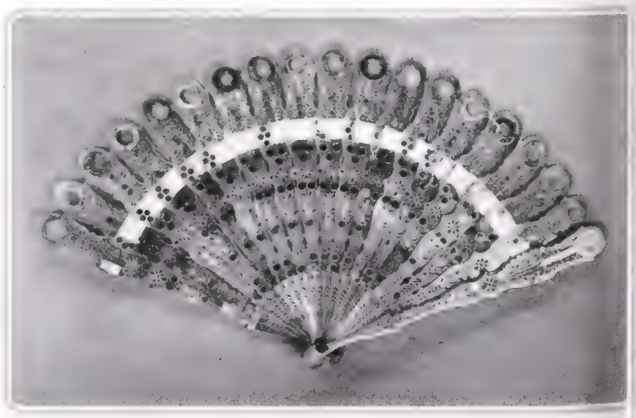
An authority on the modern tortoise-shell industry, whose monograph on the subject has been published by the Pan-American Union, tells us that tortoise-shell is more brittle and harder than ordinary horn, and that before it can be worked the tortoise-shell must be subjected to boiling, or to the action of dry heat. This renders it soft, pliable and more easily to be shaped by bending. Also it enables the workman to unite them with other pieces where greater thickness or area than can be obtained from a single piece is desired. Also this boiling or heating renders the tortoise-shell susceptible to carving, engraving, cutting and shaping.

In tropical countries the native workmen produce remarkable objects in tortoise-shell by the use of the most primitive tools. Their skill in inlaying the shell with ornament of gold, mother-of-pearl, silver and other materials is extraordinary. The craftsmen of the Orient are also famous for their work in tortoise-shell, and perhaps that of Japan is unsurpassed in its finest examples.

Tortoise-shell is, of course, a horny matter, although much harder and more brittle than ordinary hor also less fibrous. Transparen translucency are very importa tors in determining its quality color is to be taken into accou surprising that the range of t great: there are the warm with dashes and spots of rich the whitish shell having a n of black, which is more rare, shell and so on. Shell taken tortoise which has met a natura is clouded in color and for that it is much less esteemed in co and in art products.

The artist-craftsmen of the of the Italian Renaissance tortoise-shell in many of their One of the most famous exam the sort is the Balbi coffer i silver and tortoise-shell, attrib Benvenuto Cellini. When Joh lyn visited Italy in 1644, he ma (*Diary*) of having seen in F a "Cabinet cupola'd with a t shell and containing a collect gold medailles esteem'd worth crownes." Evelyn had ever an the beautiful and the curious, is the collectors' and conno diarist paramount. Some six before this he had observed gardens of the Luxembourg a "an inclosure for a garden of s

(*Continued on page* 170)



Elaborately ornamented French tortoise-shell fan. Late 18th or early 19th Century. Metropolitan Museum



Set of six
ert Knives $21.00
h stainless Mirror-
le blades, new French
shape.



WHEN YOU SELECT STERLING SILVER

—decide on a design which will not go out of style. Get a design with a fundamental motif —a shape that will be desirable through a lifetime—and longer. Look for careful workmanship, and a name that assures full value. Go to your jeweler's and ask to see the Oxford Pattern in Sterling Silver by Reed & Barton.

This beautiful design was inspired by the magnificent windows of Christchurch Cathedral at Oxford, and will continue to be treasured through all the years to come. It is made by Reed & Barton, who, for more than a hundred years, have been known as skillful master-craftsmen. The Oxford Design in Sterling by Reed & Barton is substantial in weight and character. It will be enduringly lovely on your table.

TAUNTON, MASS. REED & BARTON NEW YORK, N.Y.



Set of six
Dessert Forks $22.50
Tea Spoons . . 13.50

REED & BARTON

TAUNTON, MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE



THE DIGNITY OF LINEN DAMASK

is decreed by the changeless canons of good taste

In this age of rebellion against the modes and manners of the past, the use of fine linen damask as covering for the correct dinner table is a custom that still endures—because it is a custom that is endorsed by the changeless canons of good taste.

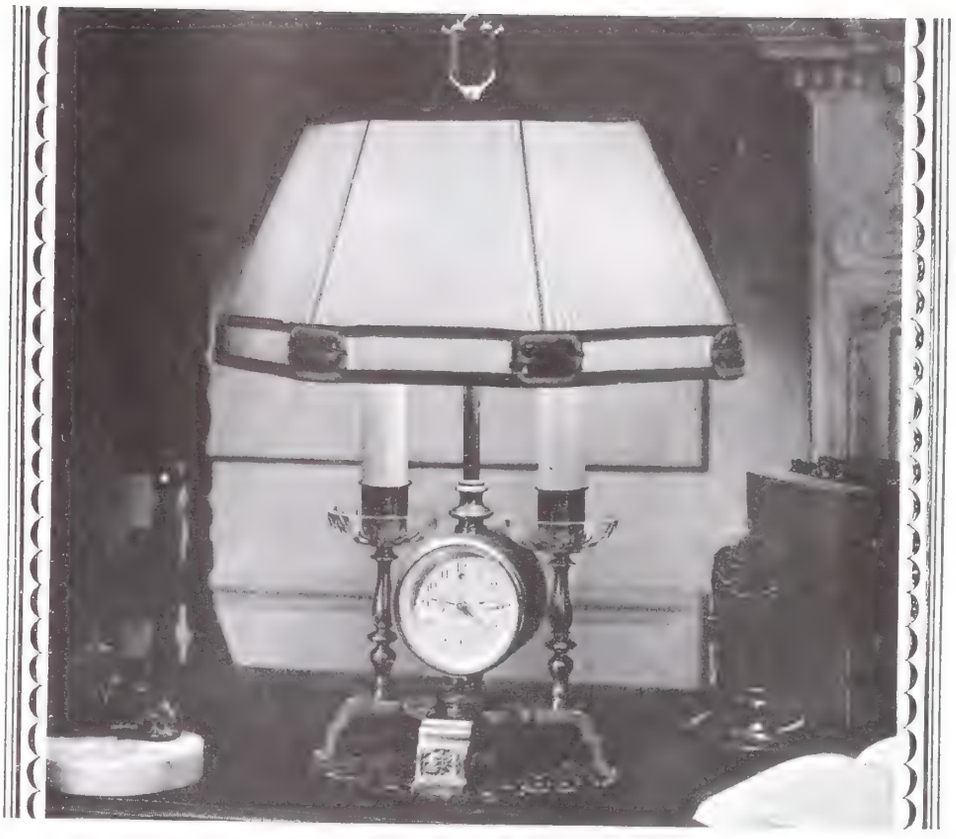
For more than a century, Gold Medal *Irish Linen* Damask has been the traditional choice in those homes where gracious living is a heritage. William Liddell & Company, 51-53 White Street, New York City. *Mills in Belfast, Ireland.*

GOLD MEDAL BRAND

Reg. U.S. Pat. Off.

For Sale at all fine Stores

GOLD MEDAL *Irish Linen* TABLE DAMASKS



Model L2881—5306 wears a beautiful shade of Deer Georgette, lined and interlined with rose, through which the light is mellow and colorful. Height 23 ins. Price $65.00.

Two of your home's *loveliest possessions* now combined

Real beauty is unchanging. Classic forms still delight the eye after twenty-four centuries. A thing of true beauty, grace and charm need pander to no passing fad or changing mode.

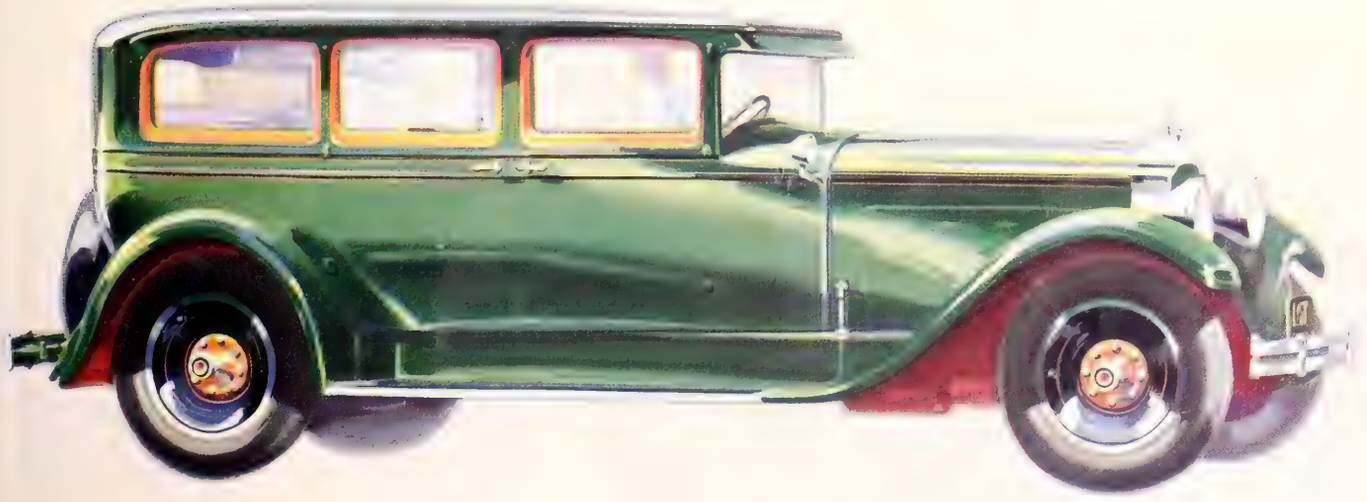
The Packard has long been distinctive—and distinguished. Its beauty has been acclaimed by the motoring world at large—flattered by imitation. Through ever-varying trends in motor car styles Packard design has persisted unaffected in basic essentials, supreme in its original conception—refined only as time goes on.

To owners, the stability of Packard lines means more than a satisfaction of the artistic sense. It signifies, too, that no frequent and radical changes in appearance will depreciate their investments—that their cars will be Packards in looks as well as in name, through long years of luxurious service.

ASK THE MAN WHO OWNS ONE

atmosphere of individuality in your home. And this striking tive style of room you may possess.

The Telechron Clock for precise





Let the "Tree of Life" live in your home

Cover the floor of a room with this Bengal-Oriental rug, and you have brought into your home a living beauty that will never die.

Walls and furniture will reflect the everlasting loveliness of the rug—the soft luminous glow of colors that Oriental art has blended and designed into this "Tree of Life" pattern.

Bengal-Oriental Rugs are exact reproductions of priceless originals at a fraction of the cost. A room-size Bengal is less than $200.

FOR 10 CENTS

We will send you a portfolio of color reproductions of rare and beautiful Bengal-Oriental rugs. Write to JAMES M. SHOEMAKER CO., 119 WEST 40TH STREET, NEW YORK. Send 10 cents and your name and address.

Bengal-Oriental Rugs

THE HOUSE OF SHOEMAKER—TWENTY-THIRD YEAR

TORTOISE-SHELL COLLECTI

(*Continued from page* 166)

well-kept, and here the Duke keepes tortoises in great number, who use the poole of water on one side of the garden." On Easter Monday in the same year Evelyn, arriving in Dieppe, made note that the town abounded "with workmen, who make and sell curiosities of ivory and tortoise-shells; & indeed whatever the East Indies afford of cabinets, purcelan, natural & exotic rareties, are here to be had with abundant choyce." Dieppe must certainly have delighted his curio-loving heart.

From the days of the French Renaissance, tortoise-shell has held an important place in the art-manufactures of France. One of the most interesting and familiar examples of this French application of tortoise-shell to art-products is to be seen in the furniture of the famous French *ébéniste*, André Charles Boulle (1642-1732), who was born four years after Louis XIV ascended the throne and who died seventeen years after the accession of Louis XV. Boulle did not invent the inlaying of furniture with tortoise-shell, metals, etc., but he brought the process to such perfection and introduced in it such innovations that he stands practically as the father of the art of applying tortoise-shell to furniture, and in its development in regard to French furniture it is really his creation.

ORNAMENTATION

In decorating his furniture, Boulle employed plates of tortoise-shell, ornamented with plain or with chased metals in arabesques set into the shell with surfaces flush with that of the shell. In the production of these pieces, the inlay was perfectly achieved by the plates of shell and of metal being placed together, one upon the other, sawing out the pattern through both materials at one and the same operation. This insured a perfect fitting together of tortoise-shell ground and metal inlay. As this would leave a waste of remaining pieces of ground and pattern, but in reverse order, these came also to be utilized, probably as a matter of economy; but furniture so decorated in this reverse order was of inferior attractiveness and came to be called *Contre partie* to distinguish it from the first sort, or *Première partie*. Boulle work was imitated by craftsmen who substituted horn for shell and who added color—blue, vermilion, etc.—*ad infinitum*.

Another interesting use of tortoise-shell in art is seen in piqué work. This is tortoise-shell decorated with ting points or spots of ornamental units, bits of gold, silver and other metals. Major Herbert Crowley Dent has written an interesting and authoritative work on this subject (*Piqué, a Beautiful Minor Art*, London, 1925) to which Mr. C. Reginald Grundy contributed an introduction in which he says of piqué:

"Of all minor arts of its time it most perfectly exemplifies the luxuriant spirit of the age, so much so, indeed, that if other evidences of French art and culture during the Seventeenth and Eighteenth centuries were lost, one could almost reco a picture of them from the w piqué produced during the pe And this is quite true.

A variety of piqué objects manufactured, nearly all of small in size, although a few pieces, such as the remarkable ning-wheel in the Dent Coll were attempted with success. Be the most part piqué was made i forms as étuis, bodkin-cases, snuff-boxes, scent-bottles, little ing-cups, fan-sticks, bonbon toy objects and jewelry.

In its earlier forms piqué co its decoration to *petits points* of which dot the tortoise-shell g with starry effect. Later the *posé* or strip-decoration was While mainly applied to tor shell objects, we also find piqué. Major Dent defines piq follows: "Gold or silver in poi strip, on either shell or ivory; a mother-of-pearl be included as a frequent added decoration, it w with but few exceptions, cove piqué work from the time of XIII to the present day."

PIQUÉ WORK

It is interesting to note that as as 1923 no specimens of piqué to be found in the Louvre, the C or in the British Museum. It is recently that collectors have giv particular attention and study.

The art of piqué reached its hi development about the time of Revocation of the Edict of Na 1685. Huguenot craftsmen probably carried it to England, w country came to produce work r ing that of the piqué of Fr Although the art degenerated France, it long maintained a standard in England—in fact d to the reign of Queen Vict although by then English piqué lost somewhat its earlier ex delicacy and had come to reflect temper of the time. Snuff-boxes s mainly to have occupied the Eng piqué craft-workers of the 18th C tury, while in the 19th jewelry c in for much work of this sor brooches, pendants, bracelets, earri etc., all of the work executed in typical taste of the day.

Fortunately for the collector, expense of imitating piqué antic is prohibitive, and so the market probably free from fakes of this st Tortoise-shell has, it is true, had ups and downs in the world of fa ion, but it has never been deserted Romance, and it makes a strong peal to the collector. In its own it has always maintained its val An instance of this appears in following advertisement from London *Daily Journal* of March 1727:

"Loft or miflaid, a Tortoise-fell T bacco Box, with King Charles Firft's Head on the Lid, very mu worn; if the Perfon who has it, fhall find it, will fend it to M Wylde's, at the Rainbow-Coffee-hou in Ironmonger Lane, fhall have T Shillings Reward and no Queftio afk'd."



From a Manor House Garden came the motifs to grace this dignified Tapestry

IRDS and butterflies, conventionalized flowers and vines, contribute their loveliness of ine, curving tendril and rich color to the rming assembly of ornament for this mae-loomed tapestry.

hey are adaptations in simulated petit-point ıose delicate forms with which ladies of Olde land adorned their silken caps, bags or gaunt— fascinating bits of life and color from r matchless gardens.

he background of this tapestry—in yellow eacock or a soft fawn—gives a particularly resting play of light and shade by its unusual ve of irregular chevron stitches.

t makes an unusually handsome covering for ost all types of English or American furniture.

rom every country and every age where weavhas been a prized art, F. Schumacher & Comy has procured a wealth of authentic copies daptations of rare fabrics as well as original gns of famous contemporary artists. In velbrocades, damasks, tapestries, linens, ıtzes—your decorator or decorating departıt of your department store will be glad to ain samples for you.

"Fabrics—the Key to Successful Decoration"

HIS helpful booklet will be sent to you without charge, upon request. It is planned to the woman who wishes her ıe to be successfully decoratbut has not the time or the ination to make a deep study nterior Decoration.

Vrite F. Schumacher & Co., ot. E-4, 60 W. 40th St., New k. Importers, Manufacturers, Distributors to the Trade y of Decorative Drapery and ıolstery Fabrics. Offices also Boston, Chicago, Philadelphia, Angeles, San Francisco, nd Rapids, Detroit.





THIS TAPESTRY comes in three backgrounds—a brilliant yellow, giving a Chinese effect; a delightful peacock; and a soft fawn. The same colors in the motifs are very effective on all these grounds.

•

THE RICH VARIETY of color in the motifs and the play of light and shadow in the background of this tapestry make a particularly handsome covering for almost all types of English or American furniture.

F·SCHUMACHER·&·CO

Furniture of the Federal Era



THIS Sudbury Bureau represents a most interesting collection of bedroom furniture, traditional in the beauty of its design and workmanship, most modern in proportion and group arrangement.

We have selected only the choicest Cuban and San Domingo mahogany for these pieces, for in the bedroom, especially, its unmistakable richness and depth are particularly gratifying to the person of taste. Exquisite details of inlay and carving add interest to the even contours of form.

Visit our showrooms soon and see these interesting selections—with a lovely collection of individual pieces and related groups for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION
Designers and makers of choice furniture

NEW YORK: 383 Madison Ave. *CHICAGO:* 620 N. Michigan Ave.
LOS ANGELES: JOSEPH EARL FINN, 2869 West 7th Street
BOSTON: THE C. B. SWIFT COMPANY, 132 Newbury Street
CLEVELAND: RODRIGUEZ STUDIOS, 11129 Euclid Avenue



Captain Kidd watches his men burying the treasure in this vivid pirate group modeled by Dwight Franklin

PIRATES, SHIPS AND THE S

(*Continued from page* 99)

ever have such a universally popular appeal as the sea? Few of us escape being drenched by the sea's magic, whereas to many people the finest pack in full cry is nothing more than "a mob of hollerin' dogs", as the Sussex farmer called it. Consequently, it is encouraging to find, as these pictures attest, that interest in the sea and sailors, in ships and pirates is far from dead. It has passed from being a mere subject for decorative accessories to the decoration itself. Whereas a boat model or two once satisfied the imagining of the nautical collector, today his walls are covered with seascapes, libraries are fashioned within and without after the manner of romantic ships, pirates stalk the decks that are our walls and ships sail across the fabric of our curtains.

In the sea library of Walter Seligman, at Sands Point, L. I., a fine old high-pooped ship has come to its last port. At least that is the suggestion the carved stern gives, with its realistic balcony and rudder chains. Even more nautical is the room this ship encloses. Here the windows are banked above a deep, comfortable bunk, from which vantage point one may contemplate the great ship's timbers of wal ceiling, the robust knees that out into the room supporting the cases, the port hole windows, in this maritime-cabin library or ride out many a storm.

That the sea and its picaresqu ventures can be captured in to attested by the pirate murals i New York apartment of Willia Mather, the work of Stanley J. land. They are painted in transp water color on silvered paper over canvas. The elevator ent hall, though only five by six fee pears a large room. First the was covered with a black an composition troweled and line simulate the flooring of the deck 17th Century pirate ship. The ing of these floor boards and "tar lines" was carried fore an on the apartment door and on elevator door respectively. Standi the middle of this foyer with doors closed, the lines of the flo run straight from bow to ster ship's lantern with blue ground panes gives the light and with light alone the walls and doors

(*Continued on page* 174)



On a tan ground or green and brown, comes this ships chintz, with designs in henna, blue and black. From the Chintz Shop

RS. FREDERIC CAMERON CHURCH JR.

formerly Miss Muriel Vanderbilt

Has these *"exceedingly comfortable"* beds in her Newport Home ~ ~



HARMING GUEST ROOM HAS *original panelling that dates back to Revolution-s when Lord Dudley occupied the house. Mrs. Church collected the old maple nd hooked rugs, and her Simmons spool beds in maple-finish "harmonize per-Spool Bed No. 1850 in maple, walnut, green-and-ivory, and gray-blue finishes.*

DLEY PLACE, her delight-wport home dating back to nary times, Mrs. Frederic Church Jr., has preserved ric atmosphere of the old nd yet, with rare taste, she ed brilliant modern colorings fine early American pieces.

guest room she chose these aple-finished spool beds from , which "harmonize per-d yet are "exceedingly com-

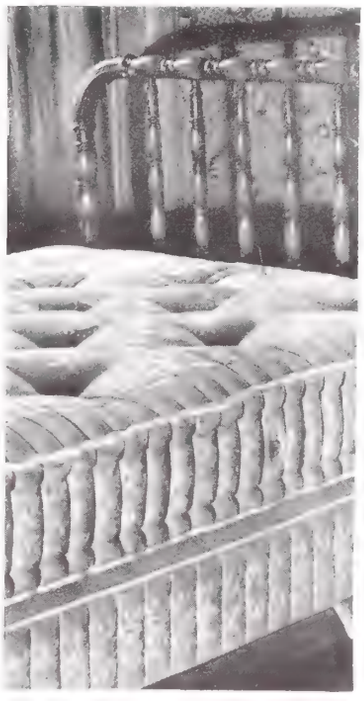
se, Mrs. Church wanted the ointments for her beds so Simmons Beautyrest Mat-d Ace Box Springs as offering st in comfort and resiliency. Mrs. Church, who is a proud owner, says, "I'm enthusiastic about the Simmons Mattresses and Springs. I was glad to find them covered in damask in such interesting patterns and colors to go with the color scheme of the room."

This marvelous bedroom equipment by the world's largest makers of finest beds, springs and mattresses.

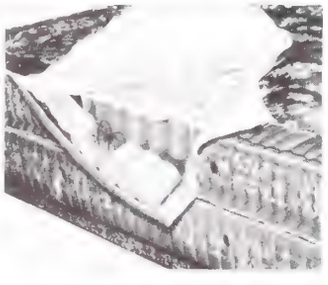
In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75. Simmons Beds $10.00 to $60.00, No. 1850, $37.50. Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.



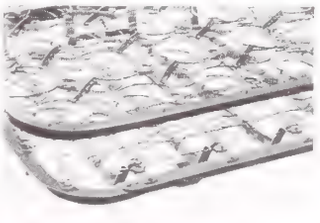
MRS. FREDERIC CAMERON CHURCH JR., *formerly Miss Muriel Vanderbilt, is a spirited leader of the younger set at Newport. She gives many unusual parties during the season, and the charm and originality that make her so popular in her set are delightfully present in her home.*



SIMMONS BEAUTYREST MATTRESS AND ACE BOX SPRING made by the world's largest manufacturer of beds, springs, and mattresses. Damask covers in six pastel shades, two patterns. The Ace Box Spring, resilient and long wearing, has stitched sides and taped edges to match the Beautyrest.



DETAIL OF INNER CONSTRUCTION of the Beautyrest Mattress, unique for comfort and long wear. Individually pocketed coils, wonderfully resilient, insure firm, uncrushable sides. Thick felt overlay and rich damask cover.

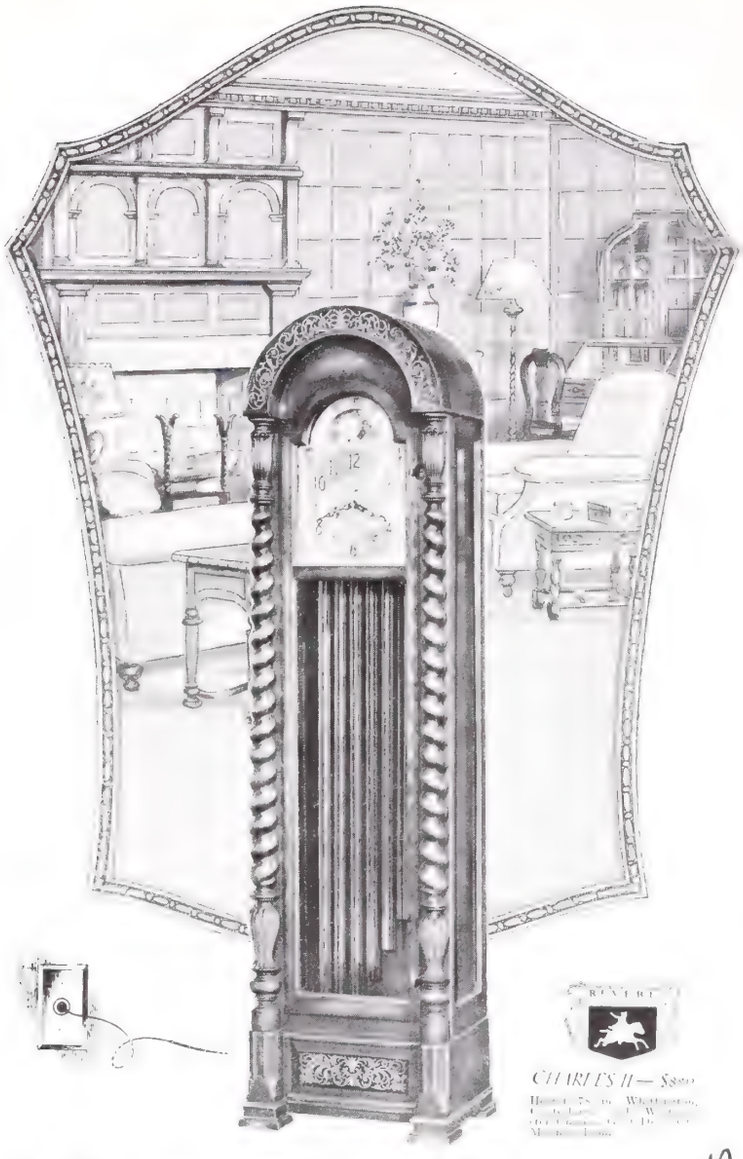


SIMMONS ACE OPEN COIL SPRING unboxed, light weight—sturdily constructed, low in price. Coils are close together to afford marvelous resiliency. Banded border protects sheets. Slip covers additional.

SIMMONS

S · SPRINGS · MATTRESSES

BUILT FOR SLEEP



CHARLES II— $800

Observatory Time always with Symphony Chimes

THE presence of a Revere chiming electric clock, either a stately hall model or one of period mantel design, bespeaks an appreciation of the charm of Old World chimes—Westminster, Canterbury, Whittington.

In addition, an appreciation of the necessity of Observatory Time. Revere electric clocks have no springs, escapements, or pendulums, but are directly driven by the remarkable Telechron motor. Consequently, these clocks embody the greatest improvement in timekeeping since 1700—Observatory Time from the electric current—simply plug into an electric outlet and set the hands correct.

The attractive display at your authorized dealer's will make easy the selection of just the right model and design to harmonize with your home and assure Observatory Time with symphony chimes.



No. 618 — $55

REVERE CLOCKS

Telechron

MOTORED

The CHIMING ELECTRIC CLOCKS

Telechron Motored clocks are available with and without chime, and strike to chime, priced from $14 to $1100. Prairie Coast prices slightly higher.

REVERE CLOCK COMPANY, CINCINNATI, OHIO

Manufactured in the plant of the Herschede Hall Clock Company, Cincinnati.

Revere Clock Co., Dept. 402, Cincinnati, Ohio. Send me your fascinating booklet explaining how Revere Clocks give Observatory Time.

Name.....

Address.....



Quite a fantasy of old ships is found in this linen, with waves and vessels in maroon red. From the Chintz Shop

PIRATES, SHIPS AND THE SE

(*Continued from page 172*)

painted. The general effect is that of a pirate ship loafing along the high seas on a moonlit summer night. Pirates about the deck are engaged in leisurely occupations. The ship is pitching and rolling a bit. In the distance is a lagoon bordered by Palm trees; gulls, flying fish and porpoises are to be seen.

Adjoining rooms in this apartment are painted with murals picturing various events of American naval history. In one corner the "Constitution" enters the Mediterranean. It skirts the Algerian coast and heads toward Syracuse where Commodore Preble will prepare his base for the war with Tripoli. At one end the U. S. "Constitution" captures the British frigates "Levant" and "Cyane". A large panel shows the "Guerrière" being overtaken by the "Constitution", and thus on through the thrilling scenes of the War of 1812. These murals are painted in blue, gray-green and lavender. The wood trim is gray ol green. Early 19th Century Ameri furniture is used, with heavy curta in natural linen. The rugs are d red, tan and mauve.

Equally vivid and amusing are pirate panels that Louis Bouc painted for the New York apartm of Z. R. Sheesley. Against a bac ground of Chinese vermillion are pirate figures, landscapes, ships, et in realistic colors. The subjects a "Pirates at Play". This room is us by the owner for his own lounge.

In quite a different medium are t pirate groups by Dwight Frankli The figures are modeled out of wa and realistically colored. A painte back drop and miniature surrounding give the group vivid realism. Thes are placed in shadow boxes with th light advantageously located. Se into the paneling of libraries an ship rooms, these pirate groups es tablish the veritable salty atmosphere.



The dining-room offers an excellent chance for the use of seascape papers, as is shown in this New York dining room of Mrs. William B. Franklin. Decorated by McBurney & Underwood

EQUIPPED with EVERYTHING

... at no extra cost

BIJUR CENTRALIZED CHASSIS LUBRICATION



FRONT AND REAR BUMPERS



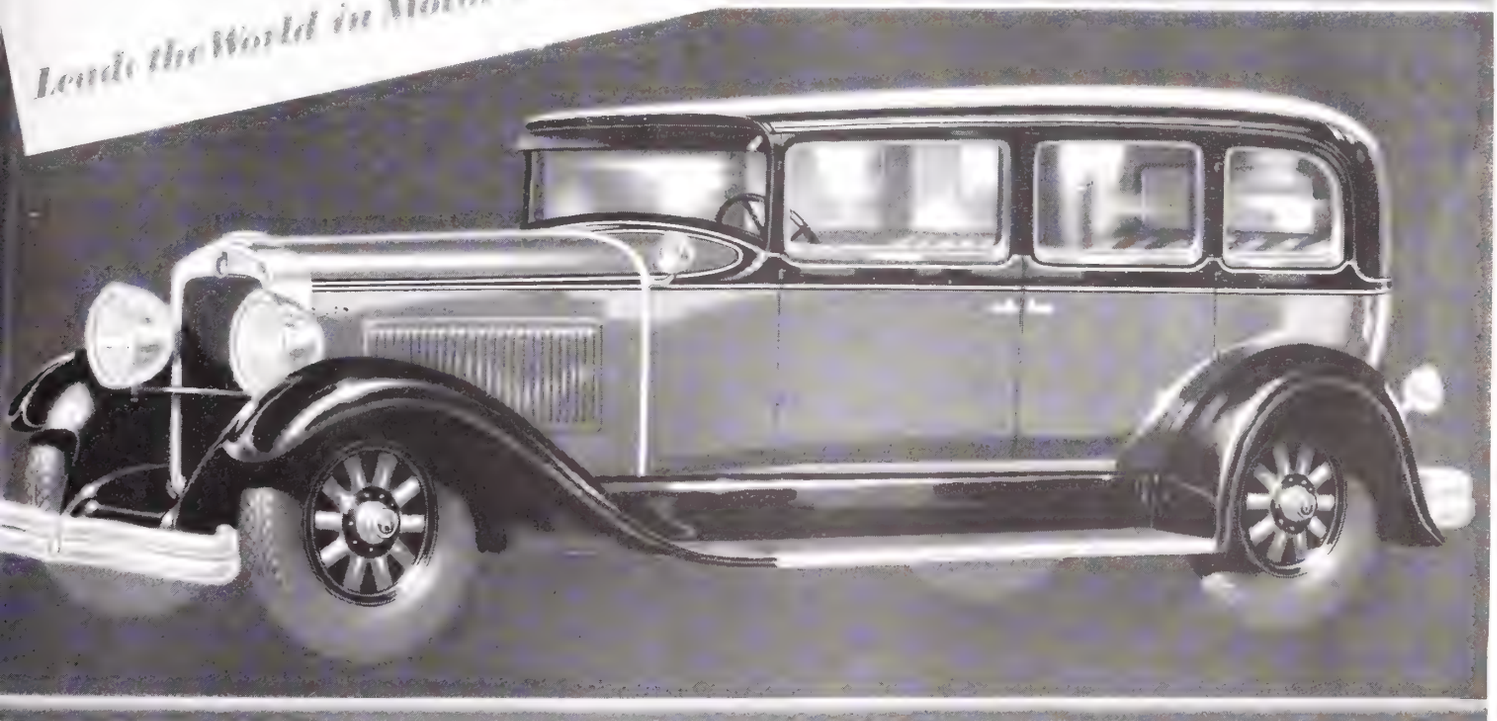
TWIN IGNITION MOTOR



WORLD'S EASIEST DRIVING CONTROL

The New NASH "400"

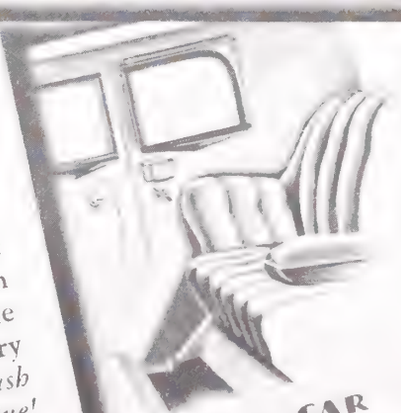
Leads the World in Motor Car Value



UDAILLE SHOCK SORBERS



All motor cars have two prices—the factory (f.o.b.) price, and the *delivered* price. If the delivered price includes the extras, charged for at retail prices, you'll find your car costing a lot more than you anticipate. Some dealers (not Nash dealers) charge as much as $50 or $60 for bumpers alone. ¶ On the new Nash "400" you'll find every necessary accessory . . . hydraulic shock absorbers . . . bumpers, front and rear . . . even tire locks . . . installed at the factory . . . included in the factory price . . . *at no extra cost.* ¶ That means a very much lower price, delivered, fully equipped. *The Nash "400" leads the world in motor car value!*



COSTLY-CAR INTERIOR FINISH



Small tables—smart colorful china—an ingenious menu—a good orchestra—
24 to 50 guests ...that's the recipe for a dinner dance that will be talked about

The Hostess of the Moment . . .
must dramatize—or fail

ENTERTAINING is a very finished thing today—or one's not a popular hostess . . . Dinners aren't as long—but gayer. Menus aren't as heavy—but more ingenious. China isn't as dull—it must be exquisite in quality, modern in color, arresting in design. And—to be quite in the movement—it should vary from course to course.

Calla lilies and mimosa—the singing crystal of her glass—the shining richness of her damask . . . these, for one hostess, make a stage setting for her ivory service plates bordered in rich old red and lightly laced with gold. She follows them, course after course, with plates that swing the emphasis from green to blue—through bands and patterns set against the ivory—to after-dinner coffee cups in black and gold . . . Another hostess uses roses—drops the blue—and rounds her color gamut with a simple banded plate in ivory and gold.

Black Knight China retains all that is loveliest in conventional design, refusing to go meaninglessly mad. The modern tempo is expressed in color—those jewel tones against warm ivory—and in variety, to suit the most exacting hostess of the moment . . . Surprisingly, one finds such beauty isn't fragile. The flawless ivory glaze won't scratch in a lifetime of useful service.

* * *

To the hostess: May we send you Black Knight's little book on the "color-for-every-course" vogue? And tell you where to find this lovely china? Just write Black Knight China, 104 Fifth Avenue, New York City.

BLACK KNIGHT CHINA

owels • as • modern • as • • a • modernistic • bathroom •



TODAY, from towels to tooth-brushes our Twentieth Century bathrooms are "going Modern." Equipment is not only sanitary and scientific, but is becoming artistic and colorful. Decorative Cannon towels, designed in the Modernist manner, contribute much to the Modern bathrooms clever women are planning for their homes. Very simply you can give your bathroom a different dress for 1929. Experiment with a dozen new Cannon towels and see how easy it is to make an exciting change!

Cannon towels are extremely colorful. Borders are in rose, sapphire, turquoise, jade, peach, maize and orchid, tones that harmonize with other colors, yet have character enough to set a color scheme. *Every Cannon towel, you will be cheered to know, is absolutely guaranteed never to fade.*

The Modern Cannon designs are spirited, yet simple. Choose up-to-date dolphins, enterprising whales, smart sea-gulls, if you like marine subjects or sea-scapes for your bathroom. Or decide on the fanciful flamingos or the merry little marmosets, if you wish something tropical. There are also conventional patterns, bold stripes, all-over color, and snowy all-white towels.

And yet—Cannon towels cost considerably less than other towels of equal merit. You pay nothing extra for their good looks and distinguished designs. Realizing that things used daily should be lovely, Cannon anticipated the modern vogue for beauty in manufactured articles. You can easily afford the towels needed to give your bathroom a Modern effect. Prices range from 25c to $3.50, according to purpose, size, weight.

Ask to be shown Cannon bath mats and bath towels and bath sheets. Ask to see Cannon face towels, hand towels, both huck and turkish, and Cannon wash cloths. Handle them, and observe their quality. For sale in dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth Street, New York City.

The most modern, up-to-the-minute housekeepers, the managers of America's great hotels, have adopted Cannon towels. They approve their good looks, their high quality and their astonishing economy. They know they will wear wonderfully well, in spite of constant laundering and continued service. And they know that because Cannon towels are produced in enormous quantities, they are sold at remarkably low prices.

Cannon Flamingo turkish bath towel. Borders come in pink, blue, gold, green and lavender. Price about $1.50.



Cannon turkish towel, frosted effect in blue, pink, gold and green. Price about $1.25.

CANNON TOWELS

TRADE MARK CANNON REG. U.S. PAT. OFF.

Have you seen the new Cannon sheets and pillow cases?

Cannon Lavender Lawn, the finest sheet in the world. Packed scented with Yardley's English Lavender. In snowy white, azure blue, canary yellow, sea-shell pink, lavender, peach, and Nile green (pastel shades). Price in white, standard size, about $5 each.

Cannon Lineen is a wonderfully substantial and very strong sheet, priced in white at about $1.75.

Cannon Fine Muslin is a most satisfactory service-weight sheet in white, about $1.50. All come in white and colors, every desired size.

The New Kelvinator

Brings a new meaning of "QUIET"



1 SILENT POWER: Simple, vibrationless, quiet, even when starting and stopping. You need never give a thought to it.

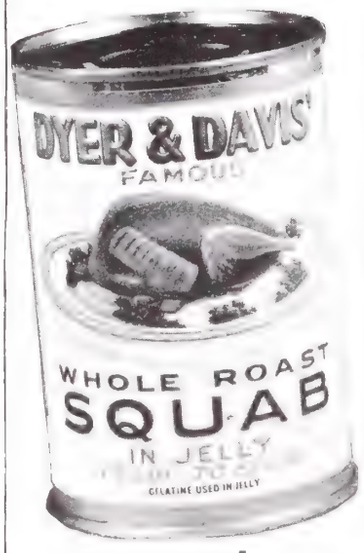
2 A COLD-KEEPER: A wonderful economy feature of the Kelvinator. Acts as a constant reservoir of cold.

3 A TEMPERATURE WATCHMAN: Your Kelvinator will always maintain an even temperature. Never high enough to permit harmful bacterial growth—never low enough to freeze and spoil your food.

4 ROOMINESS: Kelvinators are remarkably roomy. They have been planned for your utmost convenience. Removable wire mesh shelves. Rounded corners for easy cleaning.

5 BEAUTY: The New

this name



guarantees

the world's finest squabs scientifically bred, fed, rotisseried and packed on the world's largest squab farm. "Ready to serve either hot or cold." ($1.25 at your dealer's or by parcel post.)

Send for Squab Sampler

of two of each of Dyer & Davis' products: (A) Whole Roast Squab in Jelly, (B) Pâté de Luxe, a delicious squab paste with a most appealing flavour, for sandwiches, appetizers and hors d'œuvres. Sent express collect for $3.25, prepaid, $3.75.

W. A. TAYLOR & CO.
Sole Distributors
94 Pine Street, New York City

So [illegible]
means so much—
for ice cream and frozen desserts

[illegible] NESSELRO into your cream [illegible] Nesselro Pudding. The ice cream becomes a rich, velvety smooth delicacy. Nesselro Prune Pudding. Spoon over ice cream. Delicious and better on the [illegible] Nesselro

Table Delicacies



AMERICAN CHEESE—*from the famous Wisconsin cheese country!*

olling meadows—clear, sparkling brooks —fat healthy kine—no wonder rural Wis- onsin gives the world such wonderful neese as Glendale!

By the distinctive Glendale method, ch creamy milk is made into genuine ld-style American cheese with that de- ghtful tasty tang.

Rare-flavored and delicious, you and your guests will agree this is the finest *fromage* for entrees, salads, hors d'œuvres, and all cooked dishes. Not pasteurized or blended. Will not get stringy or lumpy. Special select grade. Foil-wrapped, 2½ lb. package, $1.50 postpaid. Send money order or check for any number of packages. Specify whether you prefer the white or yellow cheese.

GLENDALE DAIRIES, *Manitowoc, Wisconsin*



Jellies

of Rare, Mellow Flavor

Burgundy—Sherry—Port
Sauterne—Muscatel



by GUASTI

From the largest vineyard in the world where luscious grapes ripen under California sun come these delicious wine jellies of reminiscent flavor—another of the famous Guasti products.

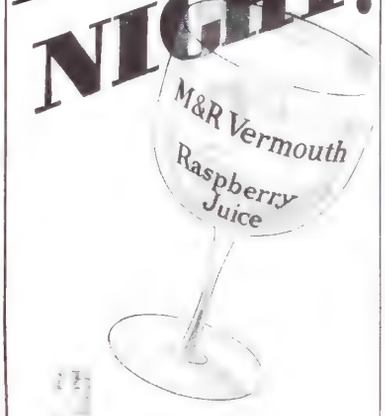
If your dealer cannot supply you, send his name with $2.50 and you will receive four 8 oz. jars containing different flavors, packed in a handsome redwood box, postpaid.

Please address Department 707 giving name and address of your dealer.

Italian Vineyard Co.

(Operating the largest vineyard in the world. Established 1883)
1248 PALMETTO STREET
LOS ANGELES, CALIF.
(Permit No. L. A. Cal. H. 10033)

PARIS by NIGHT!





FREE RECIPES for cocktails sent by W. A. Taylor & Co., 916 Pine Street, New York, N. Y.

MARTINI & ROSSI
Vermouth
non alcoholic

An ideal dessert

Just the right sweet... everyone's choice... ..... delightful last touch to any dinner ....



Whitman's Sampler

AMERICA'S MOST FAMOUS BOX OF CANDY

Do you ever hesitate to drink coffee at night?

Try the coffee that lets you sleep

So MANY people deny themselves the pleasure of coffee in the evening—and dinner loses a lot of cheer.

How unnecessary! You can enjoy all the coffee you want, no matter how late the hour, if it's Kaffee Hag Coffee.

Kaffee Hag Coffee will not keep you awake. It is 97% free of the drug caffeine—the drug that affects nerves and prevents sleep.

And what a delightful flavor and aroma! Several of the world's finest coffees are blended to produce one of the most satisfying coffees you ever tasted. Mellow, full-strength, heartening. No one ever knows the tasteless caffeine is gone.

Try Kellogg's★ Kaffee Hag Coffee. Let the family enjoy it, breakfast, lunch, or supper. . . . What could be more welcome to the coffee lover who has been putting up with substitutes?

Kaffee Hag Coffee comes in sealed cans. Steel cut or in the bean. Served by hotels, restaurants, on diners. Sold by dealers everywhere. Let us send you a generous can today. Mail the coupon.

★Now a Kellogg product



KAFFEE HAG CORPORATION
1867 Davenport Ave., Cleveland, Ohio

Please send me, postpaid, enough Kaffee Hag to make ten cups of good coffee. I enclose ten cents (stamps or coin).

Name _____

Address _____

KAFFEE HAG COFFEE

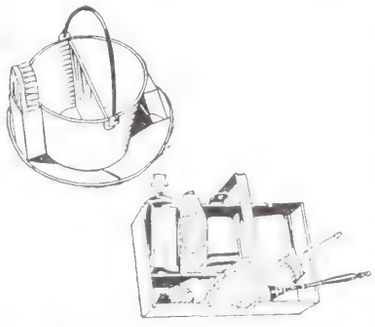
The coffee that lets you sleep

SHOPPING WITH JANET GRAY AT LEWIS & CONGER

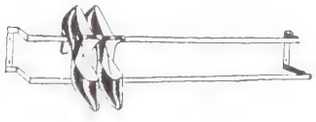


I'VE always been something of a crank about having vegetables garden-fresh. That's the reason I think the Vegetable Binet such a treasure. It keeps fresh fruits and vegetables fresh. Perforated, that's why. Lets the air percolate all around them. And prevents mustiness. My Binet is of light weight steel. It's the ample suburban size. Has six bins. Is 42½" high, 23" wide, 14¼" deep, and costs $13.50.

FOR the spring clean-up I'm going to get a Housecleaning Pail. It is partitioned—one side is for soapy water, the other for clear. Has an attached basin to catch the drips, and holders for soap, brushes, etc. Enameled blue, red or white. $7.00.

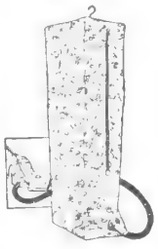


THE Housecleaning Tray is another saver of steps and time. It has compartments for everything. So I can carry all my polishes and cloths right along with me. Enameled blue, red or oak brown. $3.25.



I'VE found that my family is willing enough to be tidy—if I provide the means. Shoe Racks, for instance. These fasten to the back of the closet door and hold shoes in neat rows safe from dust and trampling. And what an improvement they make in a closet! Bronze finish, 20" long. $2.00 a pair.

THE Garment-aire bag for clothes is new. It actually kills moths and moth eggs—crystals in the bottom container become a moth-killing vapor when the bag is attached to the blower end of your vacuum cleaner. One garment saved—and it has more than paid for itself. It airs clothes, too—when attached to the suction end of the cleaner. And since the Garment-aire is made of a specially treated moth-proof, dustproof, dampproof material, it's a fine place to store frocks and furs and things. Holds six hangers. $12.00.





A MOST convenient little contrivance is my new Corkscrew-Bottle Capper. It screws to the wall. The corkscrew drops down to pull out the cork. Below it is a bottle capper and that clips off any cap in next to no time. At the bottom is a towel hook. Made of chromium plate which never tarnishes. I have one in the kitchen and another in the pantry. Only $1.25.

LEWIS & CONGER

Sixth Ave. & 45th St., New York

Janet Gray

© Lewis & Conger, 1929

Please send me the items checked. Enclosed is.....check.....money order.....send C.O.D.

☐ Vegetable Binet	$13.50	☐ Garment-aire Clothes Bag	$12.00
☐ Housecleaning Pail (color)	7.00	☐ Corkscrew-Bottle Capper	1.25
☐ Housecleaning Tray (color)	3.25	Name	
☐ Shoe Racks	2.00 pr.	Address	

Free delivery within 300 miles of New York H4

ON ROOFS, GABLES AND GARRET

(*Continued from page* 100)

that marvelous picture of the roofs of a sleeping city, as seen at midnight by Herr Teufelsdrockh from his philosopher's watch-tower, in *Sartor Resartus*. Probably Carlyle had Edinburgh in mind with its narrow "wynds" and strange tall houses, almost sky-scrapers. Such a picture can only be seen in an old city, though America has already developed another kind of roof-scape, differently but stupendously impressive, of which more anon.

Probably no old city has a more fascinating roof scenery than Paris, more variously picturesque to the eye, or more filled with human implications, shaped and mis-shaped and multi-colored by the combined idiosyncrasies of builders, time and weather. It rolls before one like a heaving sea of russet-brown tiles, clumps of queer chimneys of every shape and style, windows anywhere and everywhere, quaint as country lattices (or in long rows of stiff formality, or small square holes barred with rusty iron), narrow winding streets like gulleys through the wilderness of gray, sepia, inky façades, mouldering courts like deep wells, sudden trees from hidden gardens, sad monastic buildings with their cupolas and crosses against the sky, domes with tarnished gilt, the monuments of untarnished glory, palaces with mansard roofs, stately *hôtels* of the old noblesse, with their high walls and proud carved gateways, old prisons stern with circular towers, towers and spires of churches, romanesque, gothic, renaissance, beautiful and grim, peopled with a *diablerie* of stone and haunted for the mind with all noble and terrible history.

And, apart from these general features, one of the charms of the Paris roof-scape comes of whimsicalities with which architects have had nothing to do, odd little structures here and there popping up above the main roof of some otherwise regular building, like tiny light-houses, or sometimes suggesting dovecotes or beehives, where possibly some freakish artist or connoisseur of solitude has built him a lonely eyrie where he can do his work or merely dream in peace and where visitors will have a hard time in finding him. Old buildings are often thus superimposed upon by modern studios, in which one is surprised to find *le dernier comfort* of steam heat, electricity and bathtubs, charming hermitages with tiny gardens high up in the air on dizzy balconies. I am writing these words in such an airy citadel, where my only caller, except by appointment, is an occasional pigeon from a neighboring church-tower, or a beautiful cat of the fashionable royal breed of Siam which, on my return from some errand in the town, I often find curled up comfortably in an arm-chair perfectly at home as only cats can be.

I have no idea where she comes from, or to whom she belongs, for though I have often watched her, when she has made up her mind to leave me, stealing back to her mistress across the wavy tiles, there comes a point where I always lose sight of her. Of course, I indulge the fancy that a knock at my door will so day reveal a lovely girl (preferal American) in search of her, and son times I think of tying a little n around her neck to reassure her m tress, telling her, should she gr too anxious over her truancies, wh she can be found. Such are the i fancies that come to amuse one hi up among the Paris roofs.

Needless to say that Paris is ri in roof-gardens. It is one charmi trait of the French people that th cannot live without animals or a ga den, however small, be it only a wi dow-box. They must have a touch greenery somewhere among the surroundings; and I am often touche on encountering my landlord, a ri man, with much important busines public and private, on his hand climbing up my long stairs, tenderl carrying a geranium or some othe potted green thing to place in his littl garden *sur les toits*. Of all the ro mantic uses to which a roof can b put the roof garden is surely the mos satisfactory.

Biblical scholars, I see in the news papers, are once more agitated as t the site of the Garden of Eden. wouldn't mind hazarding the gues that it was a roof-garden, that divin est invention of man, such a hanging garden—*Hortus pensilis*—as Nebu chadnezzar is said to have built over night for his queen Amytis who, weary of the flat plains of Babylon, longed for the wild pine-clad rocks and gorges of her native Assyria:

The fierce queen wearied, and she smote her hands:
"Summon my lord, the King," she spake and sighed,
"I sicken of these stearning shallow lands!"
Nebuchadnezzar stood there by her side,
Suppliant, she turned upon him, eagle-eyed;
"O King, would thou and Babylon ne'er had been!
I die for pines and storms." "Amytis, bride,
There shall be hanging gardens for my queen."

"O for Assyria, where each mountain stands,
With pine-trees to the peak, and the great stride
Of the north wind, voiced as a god's commands,
Shakes forests into music far and wide,
Iron and granite song; and horsemen ride
By foam of torrents, laughing, lances, keen—
But I mid ooze and baking bricks must bide. . ."
"There shall be hanging gardens for my queen."

The hanging garden of Queen Amytis is said to have been four acres in extent, raised on a base supported by pillars and towering in terraces one above another three hundred feet in height. For long it was accounted one of the Seven Wonders of the World.

Almost all good and wise things

(*Continued on page* 186)

STATE NORMAL SCHOOL
BELLINGHAM, WASH.



CABINETS BY

Seeger

SAINT PAUL

Distinctly modern and incomparably beautiful is the All Porcelain Senior Line of Cabinets by Seeger. Excelling in perfect preservation of food, compact convenience and lasting construction qualities, these Cabinets are presented in sizes to fill requirements from mansion to bungalow.

The Chromium plated hinges and locks are of a particularly modern design also, with a permanent finish that will endure polishing.

Each Cabinet is equipped with the Seeger Chiltray and may be had with the Seeger Vegetable Bin—both exclusive originations by Seeger.

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ROOKWOOD



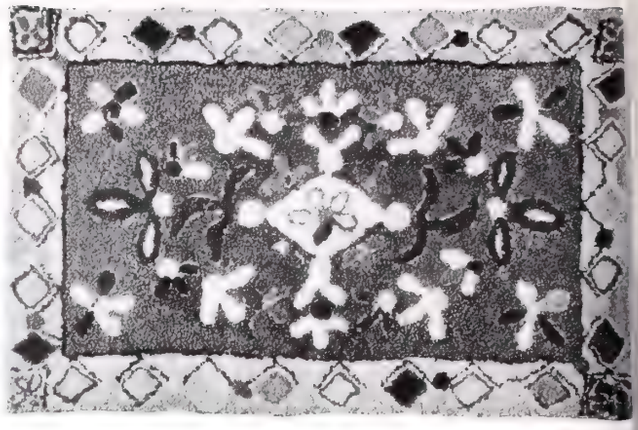
Photo of Rookwood vase by courtesy of The Metropolitan Museum of Art

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Rookwood supremacy in the making and selling of pottery of rare distinction is maintained through adherence to a consistent ideal, - - an ideal which not alone aims at perfection of ceramic expression, but also considers refinement and grace in the most inexpensive and humble production.

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THE ROOKWOOD POTTERY CO.
CINCINNATI, OHIO



The main design of this rug forms a conventionalized floral cross. Corner ornaments are also floral. The diamond border is a frequently used pattern

CANADIAN HOOKED RU

DOUGLAS LEECHMAN

IF you would like to see hooked rugs at their best, you should go to Quebec. There, if you are an earnest seeker, you will discover rugs made twenty, thirty and more years ago, glowing with the mellowed colors that age alone can impart, rugs that are indeed worth collecting and caring for and showing, rugs which will make you treat the stiff and clumsy imitations of today with a scorn which will infuriate those of your friends who are not fortunate enough to have at least one early French-Canadian hooked rug in their collection.

"Early" is, of course, a relative term. You are not at all likely to find any rugs much over thirty years old on the first day of your search. French-Canadian families are large and French-Canadian women industrious, so when the large family wears out a rug, which it does with astonishing rapidity, Madame has always another ready to take its place and the old one is usually discarded without thought for the collector.

Of the early history of hooked rugs, we know little. They are common throughout England and Scotland where they are often referred to as "pulled" rugs. France certainly knew them, for French-Canadian women have been making them for many years in the Province of Quebec, and it is probable that they brought the craft of rug-making with them the "Old Country".

As far as actual method of ma goes, the early French-Canadian are in all respects comparable examples from New England elsewhere. The same frame is u whether it be an extemporized on one made for the purpose. The m rial for the foundation is eith piece of substantial homespun or, frequently, a piece of burlap, ofte old potato sack which the th *fermière* had reserved for making *tapis tirés au crochet*.

It is interesting to note that m of the old-time rug makers of Qu still make use of a charred stick drawing the design on the burlap, as did their mothers and their gra mothers before them. Others use more sophisticated crayons. Repeat borders were often first cut out o piece of stiff paper, a cardboard c was made and the outline was tra onto the burlap, thereby assurin pleasing uniformity in the repeat elements. Dyes, of course, were homemade.

It is in the matter of design that French-Canadian rugs are most teresting. Conventional floral patte hold the stage almost to the exclusi of all else. There are baskets of flo ers, tendrils with flowers, twigs a

(*Continued on page* 186)



The central motif in this rug is a very typical floral design. Borders of this character have been much used in Indian decorative work

WASHED BY CLEAN WATER

Snowy-white fabrics—fresh from the laundry tubs—spic and span. Never a rust mark to mar their beauty and freshness. What a day-after-day satisfaction it is to know that your water supply comes in through pipes that cannot rust!

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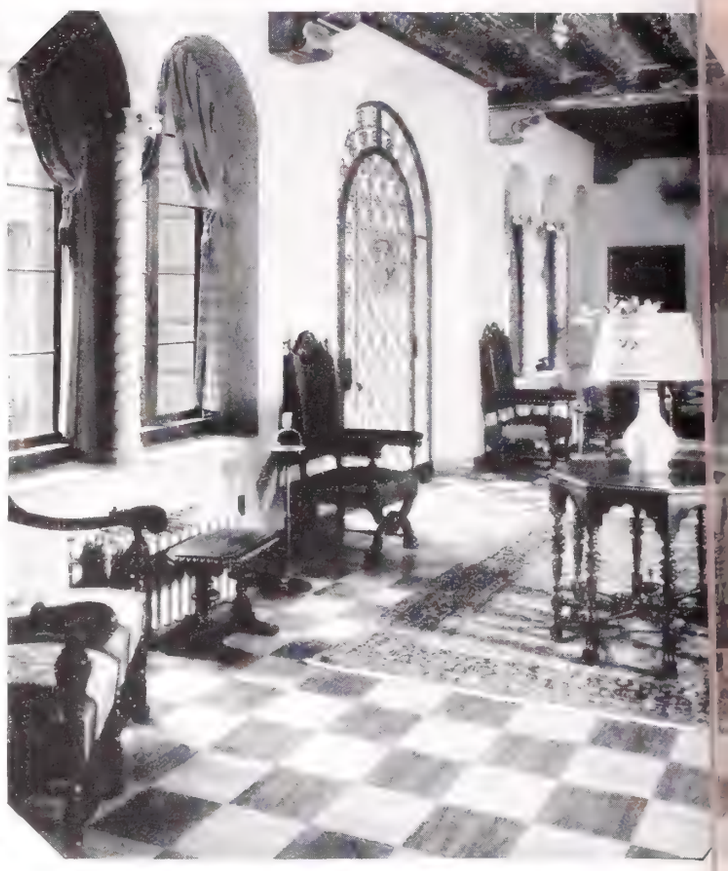
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A rich fabric, an important piece of furniture, gain in emphasis when seen against a background of Keramic Tiles.

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A hall, a dining-room, a living-room done *real tiles* has a richness and individuality hat you cannot achieve with any other naterial. Each tile is a beautiful bit of color itself, which can be combined with other iles, other bits of color, in an infinite number of ways. By using real tiles, you can, like an artist working from a palette of many colors, express any color scheme, any design.

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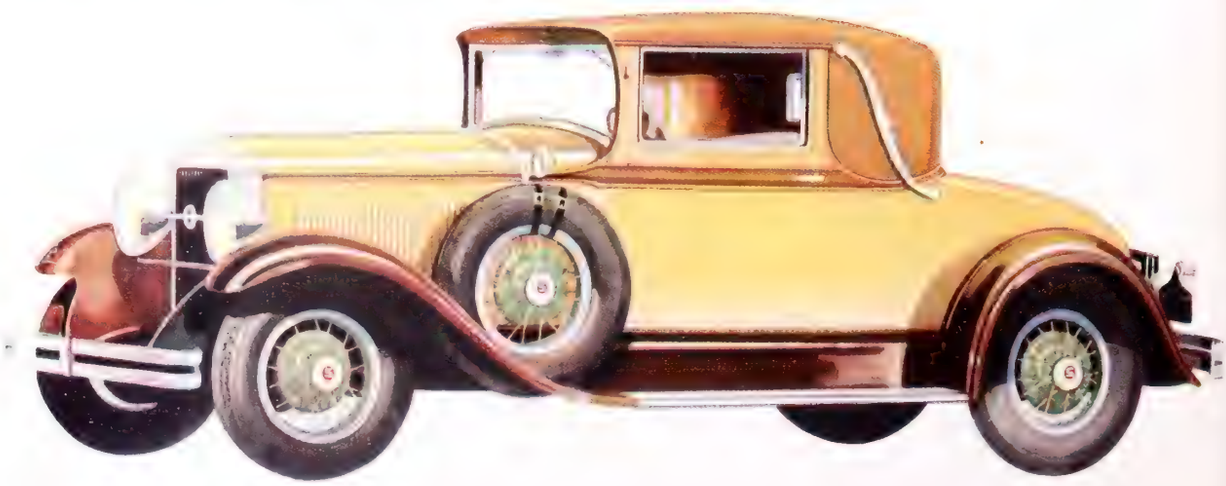


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Studebaker

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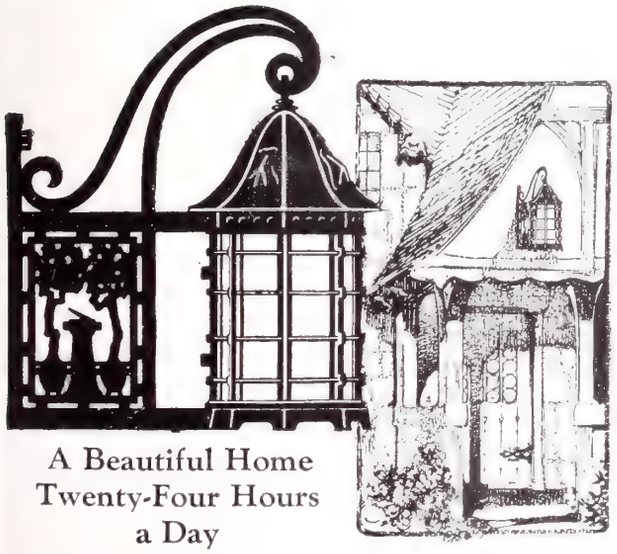
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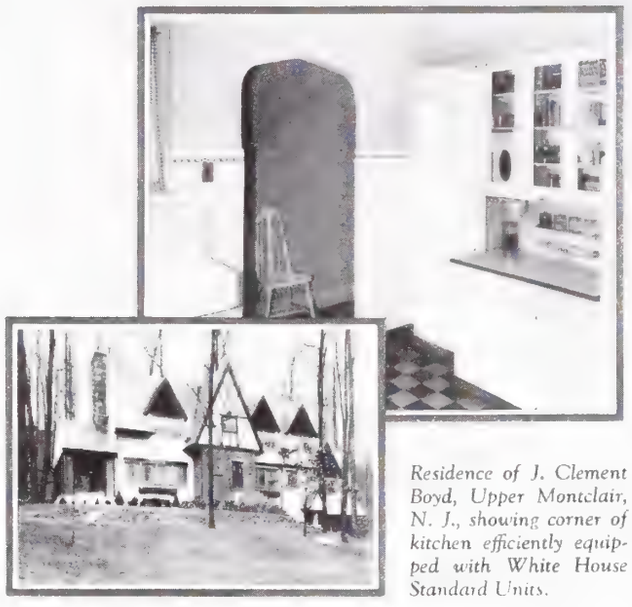
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Give Draftless Ventilation

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The WHITE HOUSE Line *is made of Steel!*

JANES & KIRTLAND, INC.

Established 1840

101 Park Avenue New York City

CANADIAN HOOKED RUG

(*Continued from page* 182)

sprays with birds and yet more flowers, all in rich, soft colors that bring delight to the heart of the connoisseur. Very often geometric or repeating borders are used, but the main design is nearly always floral.

There are four main sources from which the designers of these rugs could draw inspiration. While it is not always possible to assign any given design to some definite one of these, yet the recognition of their existence helps in the elucidation of many of the problems which arise.

First are what may be called "folk-designs". These have been present as part of the craft-knowledge of the people since time immemorial and it is futile to attempt to pin them down to any date or place of origin. Many are almost world-wide in distribution. Such are the diamond, the S-curve, and the trefoil.

Secondly, we have what we may designate as "trade-designs". By this, I mean patterns which were copied from pieces of merchandise imported from France in the early days of the colony, and from many other parts of the world in later years.

A third source, perhaps a less important one, is the series of architectural ornaments which is so frequently used in churches and even in the construction of ordinary houses. Such the heart, the cross, the weather cock and the border of oval shape

A fourth and most important so was the school of art founded at Tourmente, New France, in 166 Monsieur de Laval. The Renaiss was in full swing in France a was from here that he secured a and craftsmen to act as teachers i new school. Last winter (1927-28) the death of Monsieur Jobin, a w carver, who traced his line of ar descent directly back through the ditions of this school. For an broken period of two hundred fifty years their influence has exerted and there is hardly branch of craftsmanship which escaped it.

It is noteworthy that the Indian the surrounding districts also ado some of the designs which are t found in the rugs and they ap again and again in etchings on bi bark, in beadwork, moose-hair broidery and in the more re embroidery in silk on buckskin. is largely accounted for when we member that since 1630 the nuns been engaged in teaching handic to the Indian girls.

HOW TO SELECT WALL PAPER

(*Continued from page* 162)

rooms toiles and more striking patterns are allowable, as this room is not used continually.

COCKTAILS OF DECORATION

The neglected room. Attic bedrooms, small studies, lavatories, linen closets, dressing rooms, powder rooms, foyers, private bars, bathrooms and cupboards of all kinds can be made delightfully gay with wall paper. In these often-neglected rooms any form of bizarre design is permissible. Here you may express yourself to the uttermost and indulge any craving you may have for design and color. When a bedroom has plain walls, paper the closets or cupboards with some striking desi if the walls are papered, the cl can still be made gay with a do star design, or a small figured that harmonizes with the paper of room. These odd rooms are the c tails of decoration. Here should the shock of the unexpected.

PICTURES

Pictures are not essential to a r having a wall paper of good des Pictures may be used with wall pa however, provided the design of paper is small, unobtrusive and g a regular, all-over effect such as po dots, lattice and lozenges.

ON ROOFS, GABLES AND GARRET

(*Continued from page* 180)

have come to us from the East, ungratefully forgotten by the West though such obligations are, but she has brought us nothing better or wiser than the roof-garden. In America, with her genius for assimilating the best of all the world and not infrequently going one better, the soaring altitudes of her splendid towers of Babel have literally raised it to a perfection which it could not have on lower levels. For the higher you lift your hanging garden, the nearer to the stars and to the moon, not merely its marvel nor its surprise for the imagination increases, but the greater becomes its peculiar charm of seclusion, of enchanted isolation. It is not possible to imagine tranquillity more deep, or greenness more green and still, than in some of the sky-gardens of America where the loneliness of earth and the loneliness of the sky are brought so close together. If you would find peace, go sit in the roof-garden of a certain hotel in Seat with the snows of Mount Rainier the distance and gleaming woods waters far away as in a dream bene your feet.

Only the river dews
Gleam, and the spring bee sings,
in the glade
Hath Solitude her mystic garden ma

Euripides, of course, did not w that in a roof-garden, but there roof-gardens in America where might well have written it. Yes! "I know a little garden-close", the top of a New York skyscraper,

Set thick with lily and red rose,
Where I would wander, if I mig
From dewy dawn to dewy night,
And have one with me wandering.

Evidently there are no places which to see visions and dream drea like roofs and garrets!



Yesterday . . .

These Floors

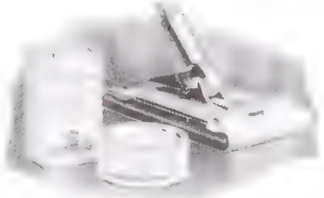
ooked Old, Dull and Worn

'ONIGHT, they gleam with a soft, subdued lustre, reflecting mysterious lights and shadows in a way that is not possible h any finish, other than Old English Wax. A small can of this gic polish gives quick, sure and lasting beauty to any floor—ether it has been waxed, varnished, shellaced or painted.

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Old English Wax

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Turner and Bowden *Architects*
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OF course they wanted spacious bathrooms. Bathrooms in which a person could turn around without bumping into a hot cast iron radiator.

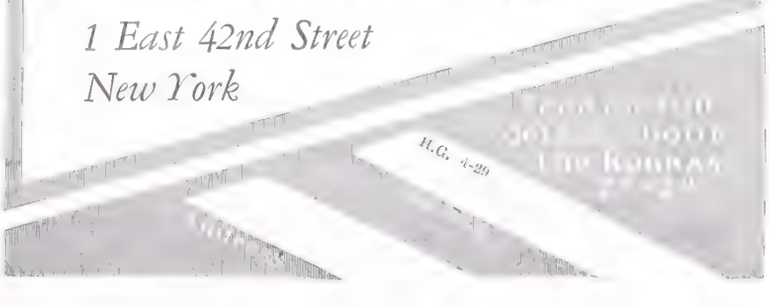
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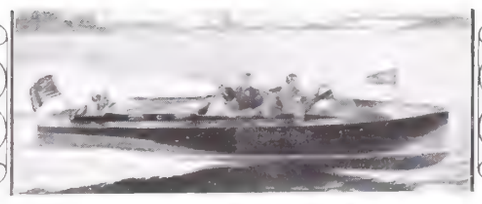
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Another Cordova patio is surrounded by simple arches in whitewashed stucco. Pots and plants are arranged around the small water reservoir. Note the brick-faced channel which leads water to the tree

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SOME NEW NOTES IN DECORATIO

(*Continued from page* 104)

much in use for window blinds. Here the pattern should have no definite repeat, but should be a well covered design that does not distract. Glazed chintz is smarter than unglazed for hangings, chair coverings and shades.

There is also considerable interest in hand-blocked linens in large designs of Spanish or Italian feeling, many of these being printed on lacquer red and tête-de-nègre grounds. Fabrics of this type are used in early English as well as in Spanish and Italian interiors. In general, designs are larger than in previous seasons and colors more definite. Plain linens and stripes will be featured in combination with figured materials and there is a new heavy linen with a rough, fluffy weave that is excellent for porches and country houses. It has an interesting antique look and comes in a wide range of stripes as well as in plain colors.

Modern designs in fabrics are growing more restrained. Floral motifs and shaded stripes have superseded geometric patterns. The colors are generally clear and crisp. Soft, pastel tones are selected for the home as against the more vivid colors used in hotels, clubs, etc. Rayon is used in modern textiles, alone or in combination with wool, silk, cotton or linen. Another fabric useful for its durability and interesting modern designs is a processed waterproofed material somewhat resembling leather. This is a practical upholstery material, particularly in such interiors as sun rooms, porches, nurseries and kitchens.

Glass curtains at this time of year are of sunfast colored organdie, plain voile, printed voile, embroidered voile, chiffon or net, these fabrics having a more summery look than silk gauze. The printed voiles from Germany are unusually effective particularly when only one set of hangings is desired. Light-weight figured silks are also being featured for glass curtains. Figured nets in modernist designs are the newest note in this type of glass curtain, the delicate, feathery patterns being both novel and well designed.

Modern designs, primarily from Germany, dominate wall papers at present. These are more usually floral than geometric, are delicate in outline and delightful in color, the soft pastel shades predominating. Shaded stripes running horizontally are also featured in such beguiling color combinations as lemon yellow shading to chartreuse green, sky blue to a violet shade and shell pink to s Lattice, plaid, check and block are also prominent, the newest in the plaid patterns. Many design a tendency to run around the although for low ceilinged in there are numerous modern pap delicate flower designs that soa ward, suggesting height. Peac soft pinkish beige are favored for backgrounds, with lavende green close seconds. Chartreuse is much in demand as are also pal and lemon yellow.

Modernism is again the le note in rug design, there bei steadily growing interest in floor erings in the contemporary mann year ago geometrical patterns in b colors were outstanding; toda though extreme designs are some used in bathrooms and sun r the more restrained floral and s stripes in soft colors are prefe Tans, beige and browns, greens the mauve tones are popular. P ularly good is a new design a leaf pattern worked out in va shades of one color in cut and u yarn. Conservative modern desig this type and stripes and block blends of one color are quite ap priate with period furnishings.

Next in importance, owing to wide interest in Colonial decora are early American hooked rugs antique ones are beyond your re there are reproductions of this of design in both rugs and carpet create the desired effect. For other riod decoration—the robust Jaco room, the delicate 18th Century r that needs design and prefers to h it on the floor, the Renaissance inte with cool plaster walls, nothin more appropriate than a fine Orie or an authentic reproduction, and type of rug will always be in dem In plain carpet, the trend is a from the neutral tones to the cop henna, peach, gold, blue-green eggplant colors. For bedrooms, b rooms and nurseries there are washable rugs of rayon and cot that are guaranteed for both color serviceability. These are in modern signs and colors. And if you wan modernist linoleum, there is an teresting design of shaded blocks t comes in green, rose, blue, tan brown and a novel pattern of squa radiating out from a central blo in shades of blue, green or mauve.

THE CARE OF FINE WOODWOR

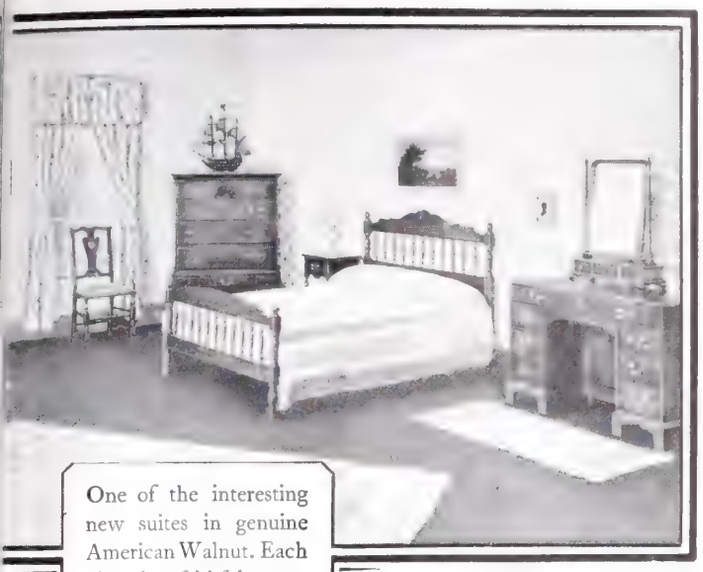
(*Continued from page* 128)

also a satisfactory means of cleaning waxed woodwork, though it should not be used too generously or near an open fire. Wiping down an oiled or waxed finish with a damp cloth is always to be avoided as it usually leaves a cloudy effect.

"Cleaning the paint" is a time-honored institution, but the advent of the modern enamels and lacquers, which respond so readily to simple treatment with mild soap and warm water, have greatly facilitated this part of house-cleaning routine. If the woodwork is very greasy, a few dro of ammonia in the washing wat will still further speed up the proce The painted surface must always wiped thoroughly dry with soft cle cloths. A light application of linse or furniture oil, evenly distributed a clean duster, will freshen the "ski of non-enamel paints and prevent t fine crackled effect which excessi heat will sometimes cause.

Today the ease of care is almo as important as the esthetic appe of the woodwork in the hom

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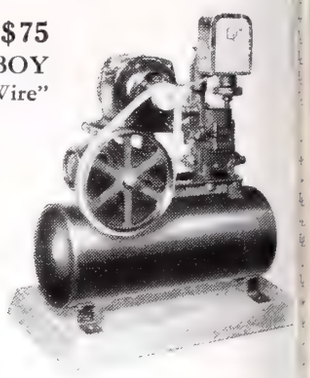
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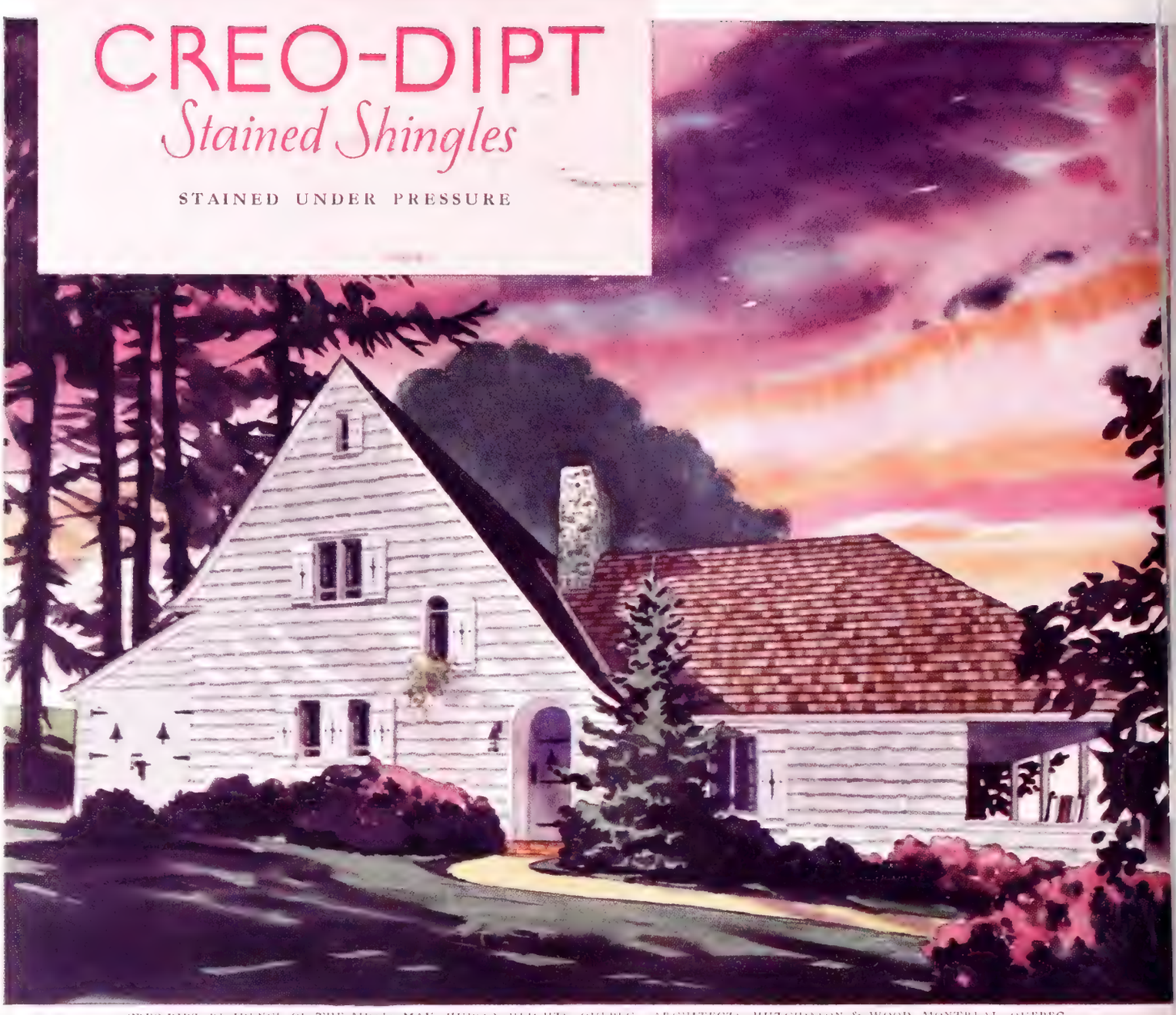
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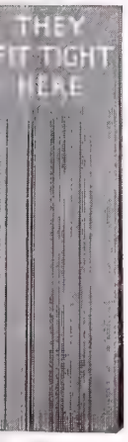
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A New Style in INTERIOR DECORATION



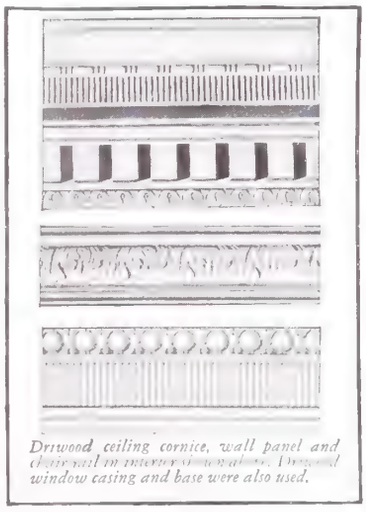
IT really isn't a new style at all . . . this renewed use of decorative wood mouldings for cornices, wall panels, chair rails, door heads, etc. Rather it is a restoration of a lovely fashion which became impractical, except in the wealthiest homes, as the cost of hand carving became prohibitive.

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THE annual fire waste in America is over $500,000,000, with a loss of approximately 15,000 lives. A comparison of the fire waste of the Old World with that of the United States indicates a far larger percentage of losses in this country, which can be attributed to the carelessness of the American people. The National Board of Fire Underwriters in analyzing the origin of the fire insurance losses during the year 1926, indicate that over 50% of the fire waste occurred from preventable causes. Of this amount approximately one-half occurred through strictly preventable causes, whereas the balance occurred through partially preventable causes.

Some action must be taken by the insurance purchasing public to reduce these preventable losses. This will be followed by an improvement in construction and maintenance that will go far towards eliminating the partially preventable losses.

PREVENTABLE FIRES

Twenty-five percent of the total of preventable fires are caused by matches and by smokers' negligence. This fire origin needs no explanation—as long as people continue their careless habits, this waste will continue. Electric hand torches and the installation of automatic lighters for gas stoves, for smokers and in fireplaces can quite easily eliminate the smoldering match hazard.

Twenty-two percent of preventable fires are caused by improper maintenance of friendly fires (coal, gas and kerosene oil ranges and heating equipments). A large percentage are traceable to hot ashes dropped from the stoves, either through failure to clean, resulting in overcrowding the equipment, carelessness in removing the ashes by permitting smoldering embers to drop on wood and other imflammable property, or improper storage of ashes, as in wooden containers. If a range cannot be set on a non-inflammable floor or stone slab, it should be placed on asbestos or metal-covered flooring which extends at least two feet beyond the stove on all sides. This protection will reduce risk from hot ashes and will also aid in the reduction of the number of fires started by hot grease, tar and wax. The cleaning of ranges or stoves immediately after use will eliminate half of these fires. Ranges used to a large extent for frying should be equipped with a type of hood that will guide grease blazes up the flue. These hoods must be kept clean, as an accumulation of grease causes such an intensive fire that flames will remain in the room a sufficient length of time to ignite surrounding property. The use of electric stoves and the introduction of oil burners are conveniences through the use of which the public can reduce the fire hazard, but even these without proper maintenance cannot entirely eliminate the danger of fires.

Twenty percent of preventable fires come from defective chimneys and flues. A property owner can hardly excuse himself for a fire emanating from this cause, destroying his property. Assuming that the joists and other framework of the structure are not permitted to intrude into the chimney and that the chimney walls have no apertures, the maintenance of a clean chimney and flue are all that is necessary to eliminate this danger. Some fires arise from the laying of too large logs in fireplaces; but the number from this cause is small in comparison to those that gain headway because of unclean chimneys. Fire-screens should be set before all open fires. Andirons of sufficient height will prevent logs from rolling out of the fireplace. The fireplace should be so designed that if logs do roll they will be held on the brick or stones of the hearth.

Ten percent of all our preventable fires grow out of the presence or use of petroleum, benzine and other inflammable liquids. If insurance were unobtainable this hazard would probably eliminate itself, as home owners would not permit inflammable liquids to be brought into their homes—they would probably use the patented non-inflammable fluids that serve their purposes.

Ten percent of preventable fires are started from adjoining property by sparks from chimneys and spreading grass fires. In the event of a fire in the vicinity of your home, close all the windows and the blinds as well. If a hose is available the roofs of frame buildings should be wet down and kept moist until the fire is under control. Grass should be kept closely cropped for a distance of 100 feet about all frame buildings. In the event of a grass fire, the most effective method of preventing its spread is the digging of a trench as wide as possible directly in the path of the advancing flames.

FIRES FROM LIGHTS

Five and one-half percent of the preventable fires are caused by use of open lights, more generally gas lights, candles and lanterns, but partially caused by electric lights. Lights of all kinds should be enclosed by proper shades, particularly those in halls and other passageways. Paper or cloth shades should not be draped over electric bulbs. Shades should be supported by metal frames which will keep the shade material from direct contact with the electric bulb.

One and one-half percent of the preventable losses are attributable to accumulations of rubbish and litter. This is particularly prevalent in suburban communities which lack service for the removal of rubbish and an accumulation of paper, excelsior and shipping containers is collected in cellars, attics and garages awaiting the time and convenience of the owner to dispose of it. A regular habit of burning such refuse once a week will help to eliminate this hazard. A bin or box which will hold only a week's accumulation best serves for storage pending the weekly fire. Oily rags should not be placed in this storage compartment as this would

(*Continued on page* 196)



Beyond the Sewer Line

San-Equip

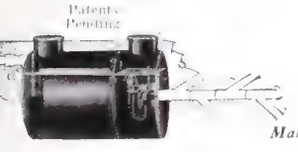
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INSURANCE *for the* HOME OWNER

(*Continued from page* 194)

create danger from spontaneous combustion. A thorough cleaning underneath all frame porches or steps should be made at least monthly. This is a place where leaves and small refuse collect and are not readily noticed. It is preferable to keep such spaces open, or when the construction will not permit, then to have openings that will allow sufficient access for the proper cleaning.

Where shrubs and bushes are placed close to the house, particular care should be exercised in the spring and fall to remove the accumulation of leaves and small refuse which collects in these spaces.

The balance of approximately 6% of the preventable fire losses can be grouped under the headings of fireworks, exposed hot pipes and the use of gas stoves and other fumes or vapor hazards. All heating pipes and flues passing through wooden partitions should be installed in such a manner as to permit an air space between the woodwork and the pipe, which should be wrapped with asbestos. Fireworks should not be permitted to be stored in the house under any conditions. Escaping gas causes considerable loss in the course of each year which can only be attributed to the neglect and carelessness of servants or householders.

IN CONSTRUCTION

The partially preventable fires have to do with the construction of a residence. Those contemplating building or considering the purchase of a home should give particular attention to the heating and electrical equipment. If an oil heating equipment be installed, it should be installed under standards adopted by recognized fire rating authorities, who have investigated, standardized and approved the systems which have been found to be less hazardous.

Fire Insurance, including loss occasioned by lightning, should be carried for an amount equal to 80% of the cost to construct the building today, less the amount of depreciation, if it be a stone or fireproof building. Frame buildings should be insured for 100% replacement value, less the aforementioned depreciation, for in many instances the damage to frame suburban property will be total.

It is optional whether an owner desires to include the cost of excavations and foundations below the level of the basement or grade floor in the insurance carried. With stone or fireproof dwellings it is not considered desirable, but with frame buildings many owners include insurance on excavations as well, the theory being that the fire will cause such damage to the foundations as to necessitate entirely new ones.

Fire insurance, including loss occasioned by lightning, covering the contents of the dwelling, which consist of all the moveable furnishings, including the householder's wearing apparel, silverware, paintings and all other property (except that which is specifically insured) should be carried up to 80% of the replacement value of the property insured. If today's replacement value be $10,000. and the 80% co-insurance clause be used, providing the insurance is carried in amount of $8,000., the insured has complied with the conditions of the warranty and will collect any loss to the full value of $8,000. If insurance should be carried in the amount of $4,000, with the 80% co-insurance clause attached, then the company would be liable only for the proportion of the loss that the amount of insurance carried bears to the amount of insurance the insured warranted would carry—namely 4/8ths of the total of any partial loss.

Fire insurance, including loss caused by lightning should be carried by every owner covering the rental value of the dwelling. The interest on the entire investment plus the taxes and fixed charges (such as electricity, heat, water and insurance) is the rent you pay. This ofttimes is not as great as the cost to secure similar premises in your neighborhood. Consequently, it is desirable that rent insurance be carried for the amount that you would have to pay to obtain similar quarters while you are reconstructing your home.

Fire and lightning insurance covering valuable trees or shrubs, flower gardens, animals, including chickens, etc., can be carried if desired. Old and valuable trees and shrubs have a far greater intrinsic value than the average householder realizes and fires often times cause serious injuries to the trees. These losses, although little thought of, can be protected by insurance.

Tornado and windstorm insurance cover the partial or total destruction of the dwelling by these forces. The amount of insurance to be carried depends upon the section of the country in which the property be located. In communities infrequently visited by severe windstorms, it is sufficient to carry insurance for 50% of the replacement value of the property. In communities which are more subject to tornadoes or windstorms, it is advisable to carry a substantial amount of insurance, and it is suggested that 75% or 80% of the replacement value of the property be insured.

PROTECTED PROPERTY

Protected property is that which is located within 500 to 1,000 feet of a fire hydrant, in a community served by a Fire Department (either voluntary or paid) located within two miles of the dwelling. In many suburban towns the installation of fire hydrants is handled by the Water Department of the municipal government. Usually an annual appropriation provides for the installation of fire hydrants, and it is desirable that the property owner if city water is available, bend every effort to obtain hydrants as soon as possible. Fire hydrants determine the cost of insurance to the property owner—each town or city should have a constructive program for the placing of additional hydrants.

The home should contain some form of fire protection. It has been held that 90% of the fires, if caught at their inception, can be extinguished with a very nominal amount of water

(*Continued on page* 226)

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SCREENING CASEMENT WINDOW

GUY S. HAMILTON

WITH the arrival of summer and the usual swarms of flies and mosquitoes proper methods of screening steel casement windows is a subject that comes to the fore. Homes with steel casement windows must be screened, but the application of screens to the outswinging casements is disconcerting to the average householder, due to his lack of familiarity with inside screening. Steel casement windows, it must be remembered, are screened on the inside so that the ventilator leaves of the window may swing outward without any hindrance.

Four methods of screening are possible when steel casement windows are used in a house. The screens may be sliding, side-hinged, rolling or fixed. Each of these methods has distinct advantages and it is for the home owner to discover which type is best suited to his windows. Conditions differ to a large degree. The following information will enable the owner to get a clear idea of the various types of screens and how they work.

The sliding screen, as its name implies, slides to and fro on the sill. Two screens cover each opening, one sliding parallel to and beside the other. A grooved metal track, placed on the sill, supports the screens and directs their course. At the head of the opening a channel holds each screen in place. At the jambs are fastened light line guides, which are continuous fins screwed or fastened to the walls to prevent apertures at these points. Besides this arrangement a felt section may be used at the jamb of the screen to contact against a rough plaster wall.

SLIDING SCREENS

Care should be taken to see that the screen is located a sufficient distance inside the casement windows in order to clear the handles of the casements. Usually about 3 inches is necessary for clearance. Sliding screens are often used in windows where the width of the opening is sufficient to allow the screens to slide conveniently. When openings are small, sliding screens are not usually found to be so satisfactory.

The side-hinged screen is another well-known type. Here the hinges are pivots, located near the outside edge or jamb of the screen, the pivot point slipping into holes drilled into the inside sill of the opening and into the head of the opening. When side-hinged screens are used, the window curtains are arranged so that they can be moved entirely to one side when the screen is opened, as the screen swings into the room. The low pivot is usually equipped with a trig ger by which it can be instant slipped out of its keeper at a slig touch. The upper pivot is fixed.

Roller screens work up and dow in the manner of window shades. I the head of the opening above th casement window is the screen bo into which the screen slides when it raised. Once installed the box is neve removed. At the jambs are locate guides that hold the edges of th screen in position. In winter this scree is rolled up into the box out of sigh where it remains until placed int service again. This feature is worth of note as it entirely does away wit the labor of taking screens down an storing them.

Fixed screens may be used in win dows where under-sill operators hav been installed for the opening an closing of the casements. Rabbets ar usually located at head, jambs and sil against which the screen rests.

FOR CASEMENTS

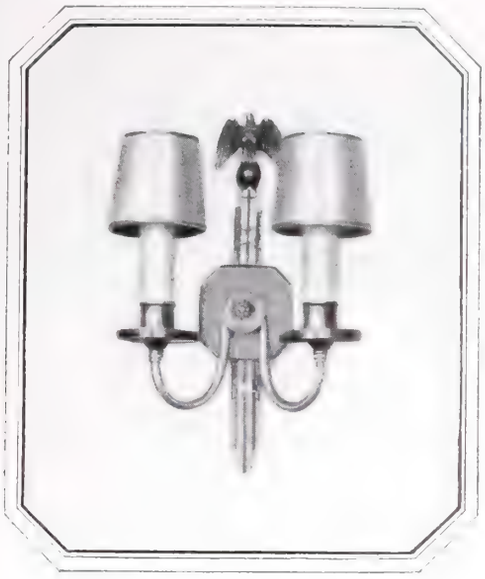
The standard stay-bar or sliding adjuster is used on casement window when either of the first three type of screens are installed, as the screen can be quickly opened for the case ment to be adjusted. A special type of adjuster or operator must be used when fixed screens are employed, a otherwise it is impossible to open o close the casement unless the screen is removed. There are three well-known types of these adjusters—the gear box type by which the end of a crank is inserted through a small hol in the sill frame when the window i to be opened or shut; the pivoted type, set in the frame of the screen and operated by a side-swinging lever; and the under-screen flush type where the operator mechanism is set flush in the window sill itself and when necessary is operated by a lever.

Sixteen mesh copper-bronze screens are usually found best. Fabric of this nature does not rust and lasts indefinitely while the mesh is close enough to prevent the entrance of insects, yet not so fine as to collect dust particles. Frames may be either of wood or steel as the owner desires, but metal is recommended due to its long life and indestructible nature.

The screening of steel casement windows should not be an afterthought. Specify and purchase the screens when the residence is being planned and built. By so doing you are assured screens that will be properly installed and in keeping with the rest of the dwelling.



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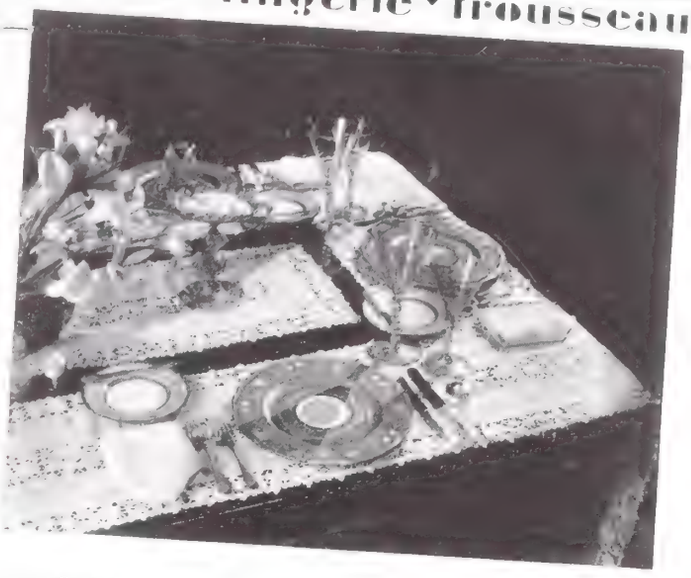
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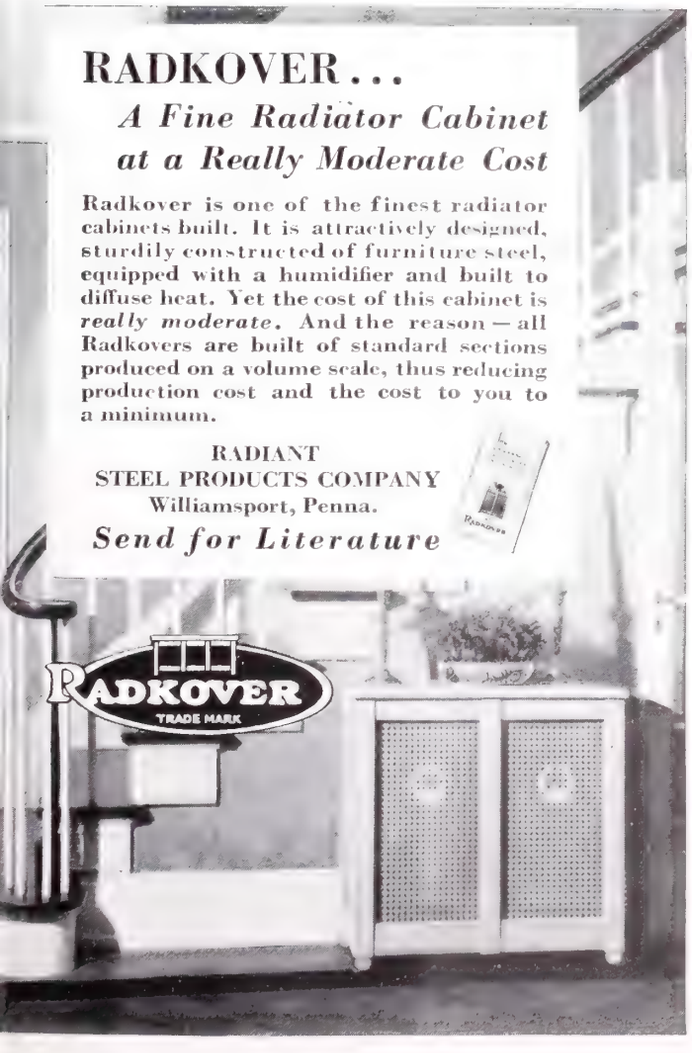
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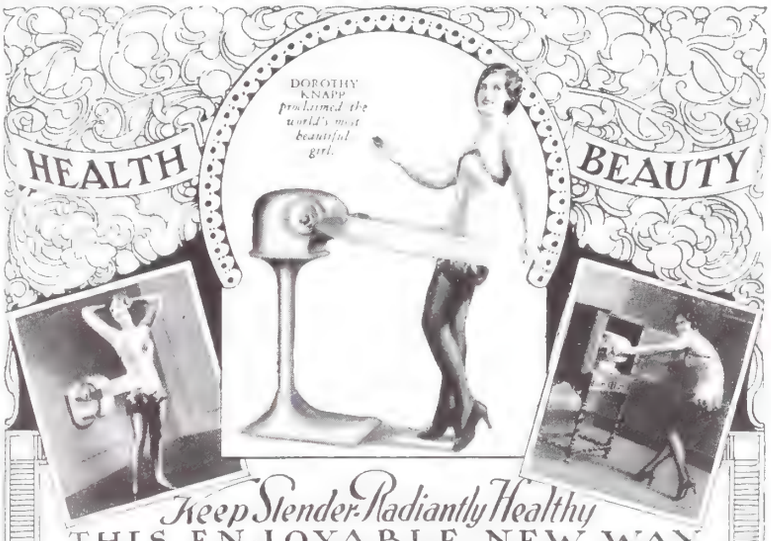
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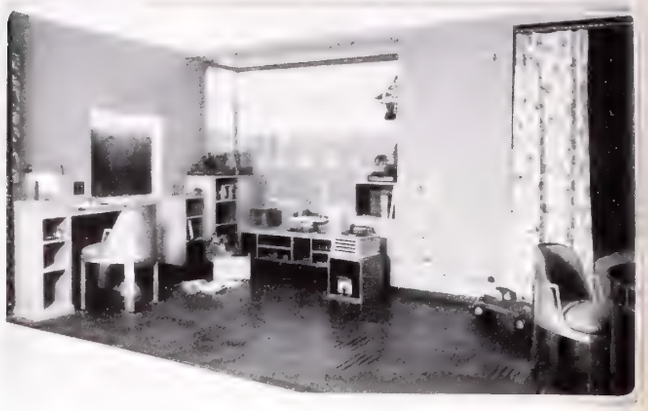
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The Metropolitan Museum of Art recently illustrated the trend of contemporary American design in a series of completely furnished rooms. This nursery and bedroom was designed by Eugene Schoen

ART COMES TO INDUSTRY





(Above) Especially interesting to the business executive is this office designed by Raymond M. Hood which features metal furniture and built in wall shades

(Left) Com... able and int... as well as s... is this n... study decorat... tains and bro... which was ... signed by R... T. Walker ... a country h...

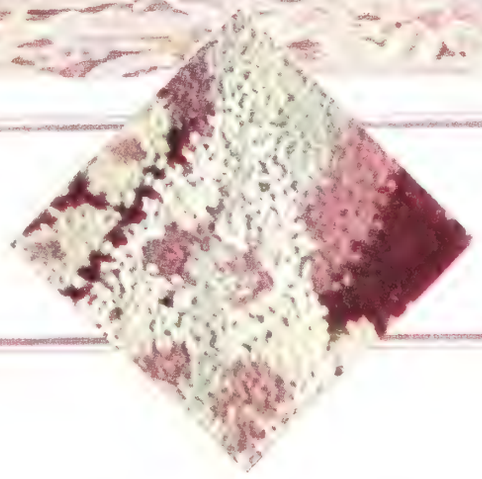


A bath dressing room designed by Ely Jacques Kahn is luxurious from its smart fixtures, built-in lingerie closets and patterned linoleum floor to the concealed lights in the architecturally treated ceiling

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New designs, developed by Bigelow-Hartford the modern manner, are conservative...liveable .refreshing. They fit in charmingly with con-entional furniture and draperies. And the qual-y is of the highest...materials of the finest... orkmanship of the best...as you would expect om an institution with more than a century of xperience in artistic designing and weaving.

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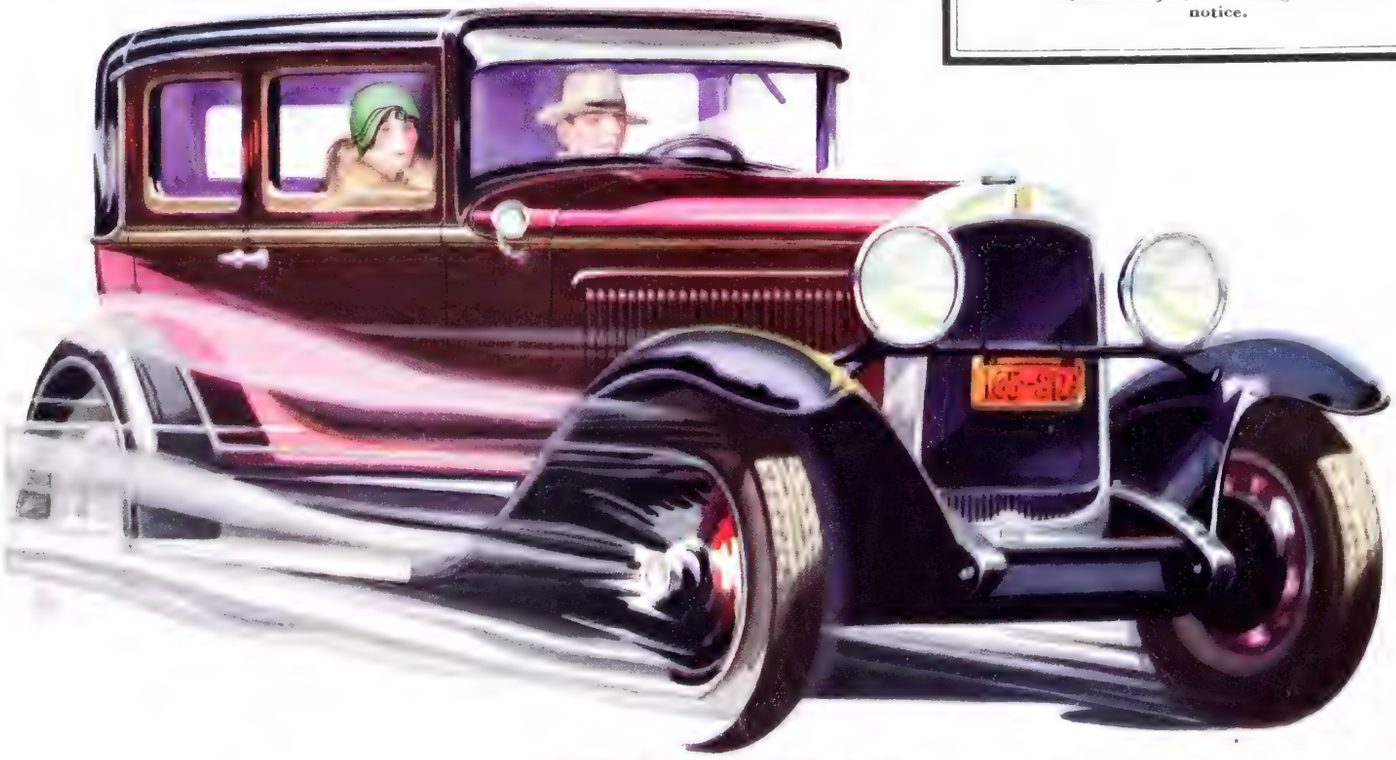
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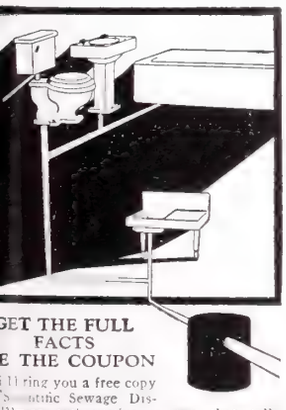


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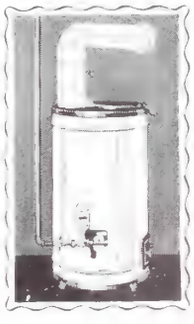
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ARBOR DAY FACTS AND FANCI

(*Continued from page* 133)

winds it starts to die. Scots Pine and English Oak as a rule grow freely for the first ten or twenty years, then stop suddenly and either die or linger. In this same part of America the European Beech, the Horsechestnut, the English Elm, the Norway Maple, the Sycamore Maple, the two European Lindens, the Austrian Pine and the European Larch do well. On the other hand, the American Beech, the Sugar Maple, the American Elm, the American Lindens, the Red Pine and the White, Red, and Black Spruces either refuse to grow or are worthless in the British Isles. The Hemlock flourishes there. The Red and Scarlet Oaks do splendidly; the White Oak refuses to grow. In Great Britain, Black Locust and White Pine, two eastern American trees, have in times past been planted by the million to the great loss and discomfiture of those who planted them.

If the very natural question of "why" be asked, no answer is forthcoming. Trees have idiosyncrasies of their own. They are living things and have their likes and dislikes which are none the less strong for being inarticulate. I cannot tell, no one can tell, why the trees behave in the manner stated. That it is fact, you have but to travel and look around. But the why is something that man has not yet wrung from his friend, the tree. For more than fifty years the Arnold Arboretum has been raising and planting trees. It is almost the only place in this country where records regarding tree growth for more than fifty years can be found or where trees of this age can be seen and studied. Much disappointment has been met with, but the experience of the Arboretum can help Arbor Day enthusiasts in this part of America.

SENTIMENT AND REASON

Sentiment has quite a strong hold on the human race. It is, indeed, a very laudable attribute if kept in proper bounds. We all have a certain sentimental regard—love or affection, call it what you will—for the lands from which our ancestors came. Some memento, especially some living reminder of that land, gives pleasure and this sentimental interest has had much to do with the introducing and planting in this country of European trees, shrubs and herbs. Certainly nothing at all can be said against such work unless it be carried beyond the bounds of reason and at the expense of the native flora.

At the conclusion of the World War the planting of memorial trees, either as individuals, as groves or as avenues, was largely entered upon. I was many times called upon to give advice as to the best sort of tree to be planted, but it was on very rare occasions that my advice was acted upon. Not because the inquirers took exception to it, but because they could not obtain the trees suggested and, since the urge to plant was strong, willingly took substitutes.

As showing how far in the wrong direction sentiment can drive man's effort, what I saw at Perth in Western Australia will illustrate. In memory of the men sacrificed in the W[orld] War it was decided to plant an av[enue] of trees and the tree decided [upon] was the English Oak. No greater [dif]ference in climate and rainfall c[ould] be found than in that of the di[s]trict of Perth and the parts of Eu[rope] where this particular Oak flouri[shes]. Western Australia has many mag[nif]icent native trees, including [the] wonderful red-flowered Eucalyp[tus], which is the glory of many a c[em]etery, park and garden in Califor[nia], but at Perth as elsewhere the na[tive] tree was despised. Sentiment lav[ished] the exotic. Of course, nothing [but] utter failure can overtake the sch[eme] and Perth will not have a memo[rial] avenue until it decides to plant so[me]thing other than English Oak. [I] have seen memorial trees planted [in] many lands, but only here and th[ere] have I seen this most worthy c[ase] regulated by common sense.

Very few American trees, and [not] that matter very few trees of [any] country, flourish under city conditi[ons]. In the eastern part of America two [of] the finest trees in all the world, t[wo] of the commonest and two of the m[ost] planted, are the American Elm a[nd] the Sugar Maple. For the highw[ay] and for setting out in non-manuf[ac]turing towns of this region they [are] unsurpassable, but for growing [in] cities with their underdrainage a[nd] impure atmosphere these trees [are] worthless.

FUTILE EFFORT

Not long ago a great tree lov[er] died, a man who did much honor [to] this country and one profoundly [re]spected in this community. To [the] memory the Governor of the St[ate] dedicated and planted a memorial tr[ee]. The site chosen was in the heart of [the] city and the tree was a native Wh[ite] Spruce, lover of pure air and [a] cool forest soils. I was invited to t[he] ceremony but was tongue-tied. It w[as] a beautiful tree and the Governo[r] did his part well, but wasted effo[rt] will be the sole result. This Whi[te] Spruce from the moment it w[as] placed in the earth was doomed to [a] lingering death by suffocation an[d] slow poison. In this case, if an evel[-]green was desired, a Japanese Yew should have been planted, since th[is] best withstands city conditions in th[is] climate where the tree planting cere[-]mony took place. Did they want a deciduous tree, an English Elm, [a] European Beech or an Orienta[l] Maidenhair-tree should have bee[n] planted, since one and all of thes[e] are well suited to city conditions an[d] could be looked upon as promising t[o] thrive for a hundred years or more.

It is a simple matter to urge th[e] planting of the right kind of tree. I[t] is by no means so easy to say jus[t] what that tree is since soil and climat[e] vary so enormously in different parts of the country. What is good fo[r] New England is not suitable for th[e] Middle West, or the Southwest, o[r] California, and vice versa. For tree[-]less regions experiment only can demonstrate what trees can be grown but in regions where native trees are met with in meadows, woods o[r]

(*Continued on page* 226)



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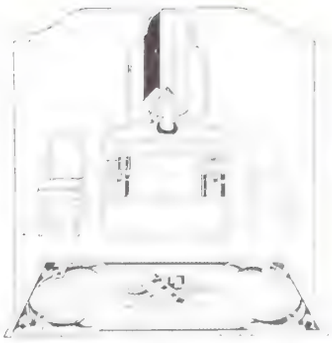
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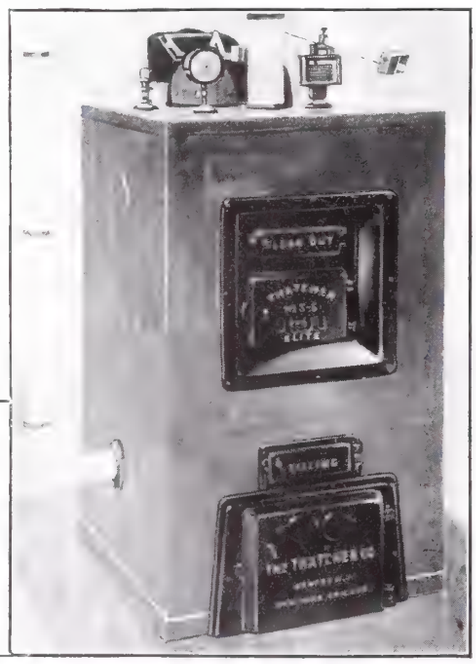
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DEVELOPING WEED PROOF LAWNS

ALBERT A. HANSEN

THOSE who have ever tried to destroy dandelions and other lawn weeds by hand with a knife or weed cutter well remember how in spite of the most back-breaking work the pests invaded the lawn again.

Hand methods against lawn weeds are useless and some time ago I discovered the reason. For four years I had carefully decapitated all the dandelions in a well-marked square of lawn and at the end of that period, by actual count, there were more dandelions than when the job was started. The roots of the yellow-flowered nuisance offered a key to the mystery. The root system of a dandelion plant is large and fleshy and in a number of instances cutting below the crowns merely resulted in causing divided growth that made two rosettes of leaves develop where but one had grown before! This explained why the pests increased under cutting since I was certain I had kept out all the young ones that started from seed.

DEVELOPMENT METHODS

In addition to hand weeding I have tried spraying with iron sulphate and other chemicals but to no avail. Chemicals were temporarily successful in holding the weeds at bay and even in destroying them, but the hardy intruders always returned to disfigure my greensward and rob the grass of badly needed food, sunlight and space. Evidently the only successful solution to the vexing problem is to develop a turf in which weeds cannot grow and fortunately the means for doing this are now available in the form of a fertilizer that discourages weeds.

This almost magic fertilizer is sulphate of ammonia but it must be properly used otherwise the sulphate will burn the sod. In the first place, it should never be applied alone. Sulphate of ammonia may be mixed with an equal quantity of any good complete fertilizer and the mixture distributed evenly at a rate not exceeding six pounds per thousand square feet, during the spring and again in the fall. By a complete fertilizer is meant one containing nitrogen, phosphorus and potash, which are kept in stock, ready mixed, by all dealers in fertilizers. The mixture may be broadcasted by hand in two directions. Care should be taken to secure even distribution to avoid streaks and burning in spots, and to thoroughly water in with a sprinkler.

The value of sulphate of ammonia lies not only in the high nitrogen content, which greatly stimulates leaf growth, but also in the acid reaction in the soil which discourages most of the common lawn weeds without injuring the grass so long as the blue-grass is strengthened by the plant food added in the complete fertilizer. The value of the acid reaction, however, is lost by liming, so never lime lawns on which this system of creating a weed-proof turf is being used.

Continued use of nothing but mineral fertilizers over a period of years may eventually have a bad effect on a blue-grass turf and for this reason it is well to include some organic fertilizer in a program. For this purpose cottonseed meal, soybean me[al] the new clean grade of chicken ma[nure] that is now being marketed, ma[y be] used at the rate of ten to fi[fteen] pounds per thousand square feet, [ap]plied during April and in Augu[st].

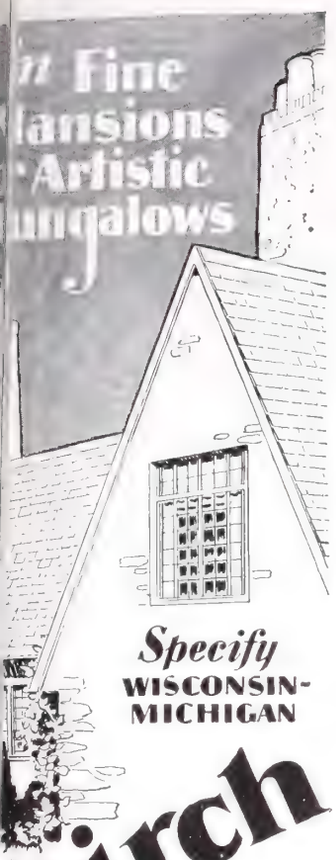
There is the program for deve[lop]ing so heavy a turf as to compl[etely] exclude the weeds—the use of a [sul]phate of ammonia and complete [fer]tilizer mixture twice during the se[ason] combined with two annual appl[ica]tions of any good organic fertil[izer]. This program will gradually—in[the] course of two or three years—d[rive] out the weeds and maintain turf [in] a nearly weedless condition inc[on]itely without the backaches [and] wasted labor of hand weeding.

That so simple a program of la[wn] fertilization should produce such [re]markable results sounds almost [too] good to be true and one cannot [be] blamed for being a bit dubious. [But] of this is not mere theory, howev[er] since it has been demonstrated [ex]perimentally and in actual practi[ce]. The United States Department [of] Agriculture has thoroughly tested [out] the value of sulphate of ammonia [as] a discourager of lawn weeds on th[e] experimental turf garden located [at] Arlington, Virginia. Similar wo[rk] with like results has been done at [a] number of experimental stations bo[th] in the United States and Europe. O[ne] of the finest demonstrations of t[he] weed discouraging effect of sulpha[te] of ammonia that I have ever seen [is] still in progress at the famous Rot[h]amsted Experimental Station locat[ed] at Harpenden, England. Striking, i[n] deed, is the sharp line betwe[en] a practically weedless plot of gra[ss] maintained with sulphate of ammon[ia] and its neighbor on which no aci[d] reacting fertilizers have been used.

PERSONAL TRIAL

The method was given a trial o[n] a large scale on several acres of law[n] surrounding the Purdue Universit[y] Agricultural Experiment Station, th[e] largest experiment station buildin[g] in the United States, located [at] West Lafayette, Indiana. Within thre[e] years a golden sea of dandelions wa[s] transformed into a green carpet o[f] grass.

Under the most severe condition[s] imaginable I am trying this metho[d] on my own lawn. A year ago I in[-] herited one of those miserable, almos[t] hopeless, messes of weeds that re[-] sulted from attempting to build a[] lawn on a mass of clay sub-soil and[] building debris that accumulated while the house was in the process of build-ing. A good lawn is impossible under such conditions but, nevertheless, I have already succeeded, within a year, in driving out the majority of the weeds and greatly improving the turf, crab grass alone seeming to resist all efforts to bring it under subjection. My plan is to continue the fertilizing schedule until the blue-grass becomes sufficiently heavy to obscure its hardy adversary. Although I can never hope for complete success, results to date are so promising that even my neighbors have commented on the improved appearance of the grass.



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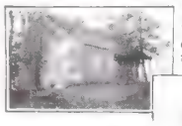
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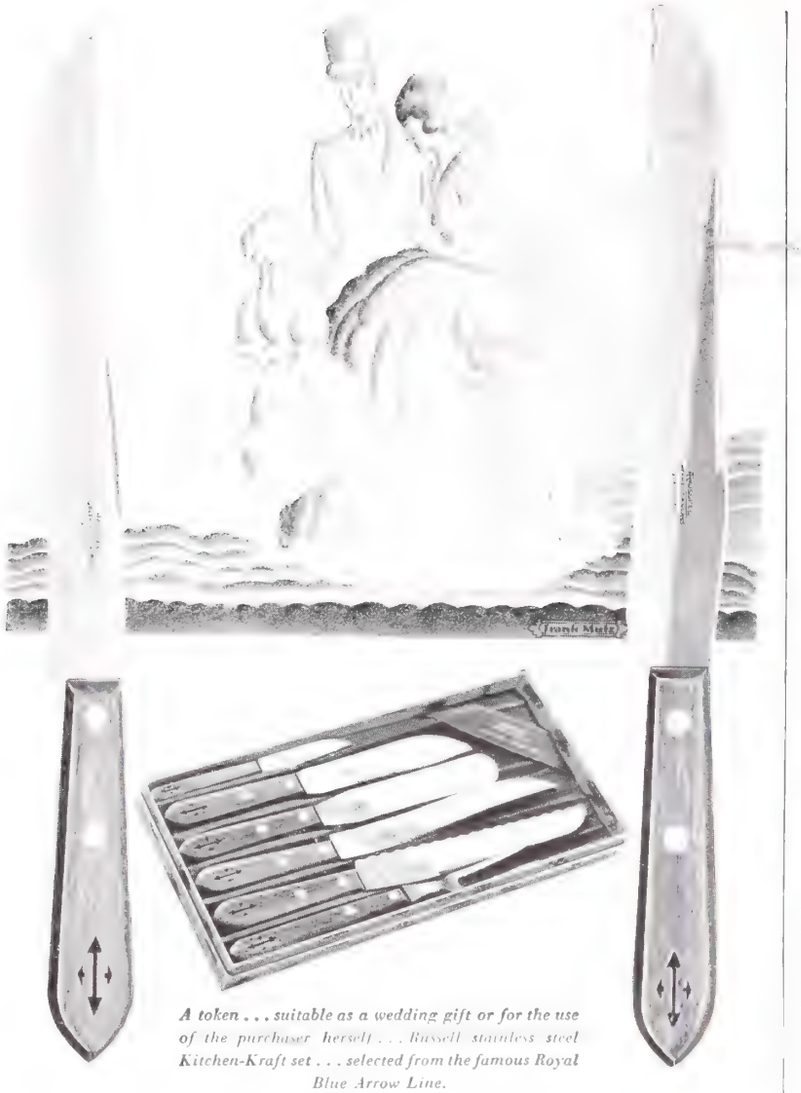
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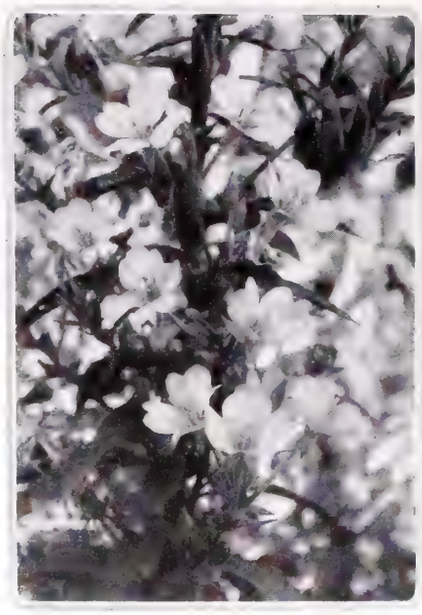
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L. W. Brownell

Oenothera sinensis is undoubtedly a weed, but its lemon-colored blossoms are delightfully sweet-scented in the evening garden

NIGHT-SCENTED FLOWER

(Continued from page 135)

evening, for with the coming of dusk this little Stock, once called the Melancholy Gillyflower from its sad daytime demeanor, expands its petals and looses upon the evening air such a sweetness as causes you literally to take root beside it.

Delicious also in the evening garden is the sweet white Tobacco. It, too, presents a poor figure by day and we sometimes feel that it takes up a good deal of room. But when in the gathering shadows the long creamy tubes freshen and expand, giving forth their fine perfume, we are glad we have so much of it. Once in the garden the sweet Tobacco will always be there, as it is a hardy and persistent seeder and the self-sown plants are always more sturdy (and they flower earlier) than those sown by hand. It is perhaps not generally known that the Tobaccos thrive and bloom well in partial shade. The pink and rose flowered hybrids are less sweet than common white kind widely know *Nicotiana officinalis.*

I spoke earlier of the white Petu Two other annuals that should here considered are the old Fo o'clock or Marvel of Peru, the Be de-Nuit of the French, which op its tubular flowers, white, crimson yellow, in the late afternoon, giv forth a fine smell of oranges, remains open all during the nig and the Daturas. There are several these that may be grown in the ou garden if given a start in frame greenhouse. Their scent is exotic some do not like it. I like it mys only at a distance.

Zaluzianskya selaginoides, from Cape of Good Hope, and *Schizop talon walkeri,* from Chile, are sm annuals that should be sown abo wherever there is room for them. T

(Continued on page 210)



Sweet Rocket often escapes from the garden and wanders along the roadside, sending out its waves of fragrance to surprise the passerby



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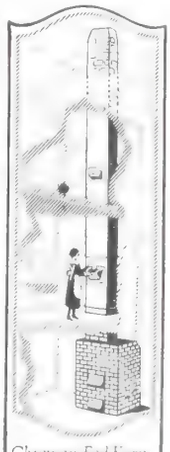
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Just drop all garbage and waste into the handy hopper door — it falls to the basement incineration chamber where an occasional burning destroys the cindered accumulation without odor. A match does it — no fuel required — the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.

The *Basement-Fed* Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.



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5 or 6 Room Residence Model $90. Masonry about $50 additional. Write for booklet.

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135

THE NEW UPSON RELIEF

All the beauty of hand modeled plaster at a fraction the cost



In the ... old-fashioned ... may be easily restored and beautified. No longer need any room ... the home be a source of constant embarrassment and a thing

YOUR HOME reflects your pride—your personality—your prosperity.

Your friends judge you by its appearance. Walls and ceilings are the character keynote of your home.

Even the finest interior may be hopelessly marred by cracked plaster or an ugly, dingy back-ground. That is why thousands of home owners are "doing over" old rooms in different styles of the new Upson Relief Ceilings.

This newest Upson achievement brings within the reach of everyone all the expensive beauty of modeled plaster—at only a fraction the cost.

Ceilings are decorative opportunities

With these new Upson designs, every cracked and ugly ceiling becomes a decorative opportunity. The Upson Studio of Decoration and Color will gladly furnish detailed suggestions, which any good carpenter can follow.

And these Upson Relief Ceilings are available in a variety of interesting designs—for every room in the house—from living room to attic.

Simply apply the big panels of Upson Board right over the old cracked plaster, apply strips and decorate, following the simple directions of the Upson Studios, and you have a permanent interior of dignity and distinction.

Nothing better for ceilings anywhere

Upsonized ceilings are permanent as well as characterful! Certified tests prove that Upson Board and Upson Fibre-Tile excel in resistance to jars, blows, heat, cold, moisture—even ordinary leaks—as compared with heavy and brittle boards.

You'll like Upson Board! You will want to know more of the beauty of these new Upson Relief Ceilings. Let us tell you more about them—also about Upson Fibre-Tile for washable tile-like walls at about 1/10 the cost of ceramic tile.

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I am interested in
☐ New Ceilings ☐ Office Interiors ☐ Tiling

Name .....
Address .....
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HOUSE & GARDEN'S BOOKSHELF

EARLY AMERICAN WROUGHT IRON. By Albert H. Sonn. New York: Charles Scribner's Sons.

TO most of us iron is merely iron. Consequently to the same "most" it offers little attraction. Now come these three volumes by Mr. Sonn which will convince the greatest skeptic that as much art is displayed in the objects wrought by the wayside blacksmith as that found with work of other craftsmen.

The book relies, and relies successfully, upon the three hundred and twenty excellent plates reproduced from drawings made by the author. To turn the pages of the three volumes, slowly, is to realize a quickly increasing interest toward wrought iron.

One pleasing feature is the elimination of unnecessary prolixity. Such text as there is, is restricted to a short but concise history of old ironwork, after which we are carried on by the pictures. With each of the latter a short description appears on the opposite page. This supplies the origin of the example illustrated, and often, historical data connected with it.

The author tells us that "little, if anything, in the field of early American wrought iron" is distinctly American, but that the settlers from various parts of Europe impressed their own native traditions on the ironwork of the different colonies. These European influences may be followed in the examples illustrated. For instance, the knockers. There is the applied heart ornament, of the Pennsylvania Germans; the circular shape with moulded decoration found in New Orleans, but derived from the Italian styles; the applied scrolls of French origin, also found in New Orleans; and the numerous shapes that came from England and which are now to be found in different parts of America.

To further illustrate these resemblances, sketches of European examples are included for the purpose of comparison and this adds much to the value of the work as a reference.

There is one point which many readers of this book may notice. The author frequently omits to supply the earlier name for some particular object illustrated. This is especially obvious in his description of the plates illustrating lock escutcheons. The interest in the many attractive styles of these would have been added to if more of them had been designated by their original names. This same remark applies to the sketches of the large hinges.

Not only will collectors of wrought iron be numbered among the readers of these three volumes, but it is fairly safe to say that present-day architects will also find them a source of inspiration. With the revival of interest in earlier styles it is not always easy to obtain a good prototype. But whether it be the design for a shutter catch, a thumb-latch, weather-vane, or a pair of elaborate entrance gates, an original design in the "handwriting" of a clever artist is to be found among the plates that represent the indefatigable labor of Mr. Sonn.—E. W.

FORGOTTEN LADIES. By Richa... Wright. Philadelphia: J. B. Li... cott Company.

THE thing in *Forgotten L...* that will tug at your thin... and often at your heart-strings, i... background of stirring incident... the currents and cross-currents of... tional and local events, and of p... cal and economic trends in the... making of America.

Against a striking backgroun... Indians and French mission... steps lithely "The Savage Maid... a full-blooded American Indian, ... as by the wand of a fairy godmot... she is suddenly robed in "a dan... gown of flame colour," squeezed... laced stays, and wafted into the Re... Presence of Louis XV of France... the year 1725, when he had reac... the "impressionable age of twe... two." We refuse to tell the story... is in the book. But the stays pinch... that is the point; and you scarc... start the story when in the th... paragraph you turn up Cindere... We hate to contemplate human suff... ing and have always worried, ... intervals, about Cinderella's t... tender feet encased in the unyieldi... hardness of those famous gl... slippers, so it was with an und... standing soul that we read: "But ... have often wondered how she ev... managed to dance in those gl... slippers."

There is the story of the thr... "Storer Sisters and Their Amoro... Affairs with John Henry," in whi... "We manage to take a glimpse at t... theatre in Early America." What ... magnificent cure for *ennui!* Sevent... three plays in fifty-nine nights, pr... duced by one company in Charlesto... South Carolina, in the season of 177... 74, "of which twenty were opera... eleven Shakespeare, among the... 'Julius Cæsar' for the first time i... America, and eight comedies of Ga... rick's. An astounding record, that, ... veritable cataract of industry!"

The "Daughters of Zion," the thre... scheming ladies who "set their cap... and traps for the Wesley brothers,... will be new stuff to most of us, an... many besides the adherents of Meth... odism will be vastly entertained a... the picture of John Wesley and th... throes of his heart—a splendid word-... picture from start to finish; virile... work, for the people live before you... and you are as aggravated and amused... by turns as if the thing were happening before your eyes.

Of the nine chapters, you can do no... picking. The particular lady enters... at some point in the story, but the... words often swing wide and far afield... into forgotten by-ways as they do into... splendid affairs. The writer never disappoints you, however; he always returns to his muttons, and ends his... chapter with a flourish.

Turning the chapters, there is "The... Chaste Amazon," the story of Deborah Sampson as a Revolutionary... soldier, and the conditions that faced... the returned veteran of our Revolution. And "The Damosel of the Slate... Pencil," or how Maria Monk's lie... became the start of "Know-Nothingism." In its successor, "The Widow...

(Continued on page 216)

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oblem . . *Solved!*

TIME, labor, and mussiness are saved and more Orange or emon Juice is secured when the uzzing cone of the Electric Sunst Junior Extractor snaps into tion. Here is a *perfect*, sightly ece of mechanism built to do a eat job—day *and night!*

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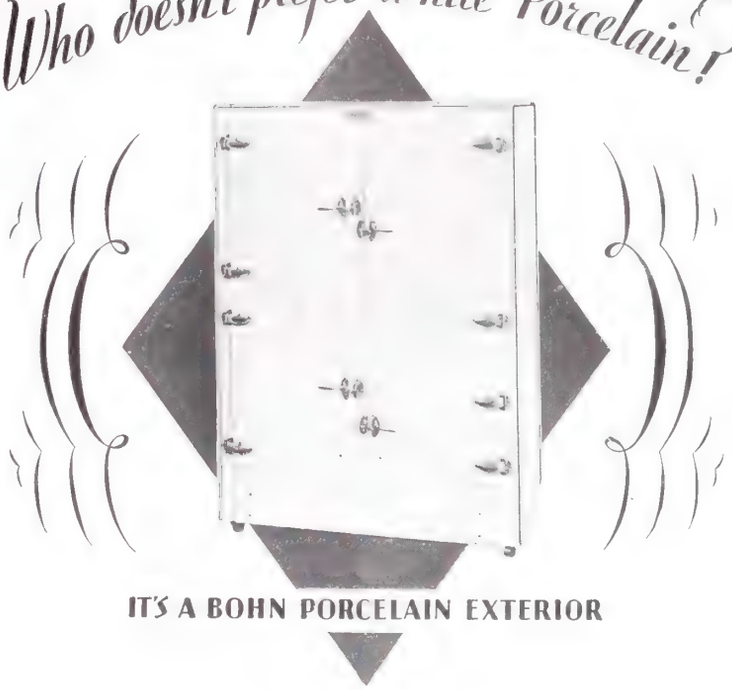
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Who doesn't prefer White Porcelain?



IT'S A BOHN PORCELAIN EXTERIOR

Use a BOHN *refrigerator with the electric unit of your choice.*

THE modern refrigerator, in any size and for any use, is mentally envisioned in all its sheer white porcelain loveliness, a piece of furniture in which the pride and reliance of the owner is definite and unvarying.

The housewife's sigh of relief was heard all over the land when the designers of refrigerators *made the inside of refrigerators white.* At last food was to be in surroundings absolutely sweet and pure. Then came the thought that the purity which porcelain lining assured within, might just as easily be adapted to the *outside,* and so the last word in refrigerator appearance was added to the last word in food preservation and care.

Wise was the one who protested against gilding the lily. And so perhaps the day is still distant when refrigerators, especially of the BOHN standard, will be greatly changed from their present beauty, utility and purity.

BOHN *is the world's largest manufacturer of quality refrigerators.*

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You can have this SUPERCEDAR STORAGE CLOSET *in your attic*



***Plans and specifications sent* FREE**

Protect your family's clothing, woolens, silks and furs against the devouring moth. We will send complete plans and specifications of this convenient closet. Your lumber dealer can furnish the Supercedar closet lining and other materials; a carpenter can build it quickly. Then, at minimum cost you will have maximum protection against moth damage.

***The* MOTH'S *natural* ENEMY**

The aroma of Supercedar, made from the heartwood of "Tennessee" aromatic red cedar, is suffocating to the moth worm. That is why closets lined with Supercedar are now found in so many homes. You can have the same protection and satisfaction.

Send for "The* ROMANCE *of Tennessee Red Cedar"

A colorful history of this wonderful wood with the famous aroma. Free. Write, Geo. C. Brown & Co., world's largest manufacturer of Tennessee aromatic red cedar lumber, Memphis, Tenn.



In sealed* BOXES *like this

Guarantee: Brown's Supercedar Closet Lining is guaranteed 90 per cent or more red heartwood. Scientifically cured to retain 100 per cent natural oil of cedar that gives off aroma.

Brown's SUPERCEDAR CLOSET - LINING



DELPHINIUMS

And . . . . . .

all the fine perennials which a good garden requires! In Totty's 1929 catalog you'll find descriptions of plants which are not obtainable elsewhere, together with standard varieties remarkable for their vigor and size.

Here are Delphiniums of the Wrexham type, Blackmore & Langdon's varieties, Hewitt's and other fine sorts. Selected clumps of the finest named varieties are $3 each; $30 per dozen. Other clumps, selected according to color, $1 per clump; dozen $10. See our catalog for color illustrations of the named varieties.

Among other specialties illustrated in color are Columbines, Foxgloves, Carnations, Phlox, Roses, Gladioli, Violas, and Chrysanthemums. They are shown as you can grow them.

You will find Totty's 1929 catalog the best garden aide you've ever known. If you are not upon our mailing list, please send your name and address for a copy.

Totty's

Allison Road

Madison, New Jersey

NIGHT-SCENTED FLOWER

(*Continued from page* 206)

scent of the first is thought to be reminiscent of Jasmine and vanilla; the second has curious little white blossoms, like squares of white lace, perfumed with almond. It must be sown where it is to grow and thinned out, but not disturbed.

My favorite among night-scented plants, I think, is Sweet Rocket, *Hesperis matronalis*, named for the evening star. Once it was a most popular garden plant, the favorite of Queens, but nowadays it must look after itself in holes and corners on the edge of respectability and has in many localities even taken to the fields and open roadsides. But it is worthy of attention in the garden for other reasons than its night sweetness. Few flowers so well offset the stodginess of Peonies, and it creates a grateful lightness in the June borders of Irises, Oriental Poppies and Daylilies. Of course it is a biennial and must be raised from seed annually, unless you will let it take care of its own posterity by self-sowing, which it is quite prepared to do.

THE ROCKETS

The Sweet Rocket has a great advantage over many of the night-scented flowers in that it does not lose its looks by day; the simple four-petalled blossoms, white mauve or purple, keep their fresh appearance all through the sunny hours. Double Rockets used to be the pride of Scotch gardeners, who grew these rather chancy plants with consummate skill, but they are seldom seen nowadays. I once saw Double Rockets in a Scotch cottage garden and they were exactly as Mr. Bowles described them, "whiter than the grey of an oyster, and greyer than the greenish-white of Lowesdorf China"; and there were lavender ones as well. The scent is faintly lemony by day but has the warmth of Violets by night.

Not infrequently when flowers disappear from garden books and catalogs they reappear in botanies or wildflower books. This means that the fickle tide of fashion has turned from them and that they have taken up a gypsy life in self defense, haunting roadside and meadow and friendly copse. They are then said to have "escaped" from gardens. This is the story of many night-scented flowers which had no gaudy petals to keep them in the eye of popular fancy. I have been looking through such catalogs, domestic and foreign, as I have at hand, for seeds or plants of the night-scented Catchflies *(Silene)* and Vesper Campions *(Lychnis)* but I do not find them. In Gray's Botany, however, they all appear, *Silene nutans*, *Silene noctiflora*, *Silene vespertina*, *Lychnis vespertina* (my book on farm weeds cruelly speaks of this last, the Vesper Campion, a one-time garden favorite prized for cutting, as a "common impurity of clover seed") noted as escaped from gardens or adventive from Europe. Only by the wayside will you meet them. It is probable that the delicious cloud of perfume that we sometimes catch when speeding on flying wheels through the night comes from a dusty patch of Campion or Catchfly along the roadside or in some nearby field.

The Evening Primroses, ha quite showy flowers, have fared b and are still to be secured with l trouble. Their proper name is *Oen era*, and there are among them medium-sized and quite dwarf ki annuals, biennials and perennials, t blossoms being for the most part w or yellow but occasionally rose purple. Not all the Oenotheras night-flowering or night-scented, the daytime kinds are more prop known as Sundrops. Some of the grant night-flowering kinds are following:

Oe. caespitosa, dwarf, white-fl ered, fragrance like that of *Magn grandiflora*. Requires a warm, w drained soil.

Oe. teraxacifolia, white-flowe dwarf, from Chile.

Oe. speciosa, eighteen inches t white, a spreader.

Oe. beinnis, weedy, tall, yell flowered, but good at night.

Oe. odorata, the same to a less tent. Annual.

Oe. missouriensis (syn. *macrocarp* dwarf, yellow-flowered.

Oe. tribola, yellow flowers, dwa biennial.

All the Evening Primroses easily raised from seed. An Engl seedhouse offers sixteen species and number are to be had from Calif nia growers. The night garden may infinitely enriched by them for a sm sum and a little trouble.

And there are still other flow that, in a manner of speaking, t night into day. The little brown-flo ered vine, *Akebia quinata*, gives out night an agreeable, spicy fragrance t it withholds from the day; the t Woolly Mullein, *Verbascum phlo oides*, has a faint but pervading od on cloudy days as well as in the ev ning; Yuccas are quite startling sweet at night, and the small flowe of the Sweet Woodruffs exhale a de cate sweetness in the evening. Nume ous Lilies are far more fragrant aft sunset than before. Names of oth plants and shrubs will be found in t lists at the end of the article.

A NIGHT BLOOMER

There is here no space to consid the many tender or greenhouse plan that are fragrant at night, and y some mention should be made of t greatest of them all, the amazin night-blooming Cactus, known as t Night-blooming Cereus, a native c the West Indies whose bristling, to tured stems give birth in the darkne to the most spectacular of blossom I remember, when a little girl, bein allowed to "sit up" to witness t flowering of this plant in a neighbor greenhouse, and well do I rememb with what awe I watched it unfol The show began at about eig o'clock; at eleven the flower was full blown and its perfume seemed to fi the world; before the cock crowed was, of course, not allowed to stay the drama was played out and t beautiful flower fallen into deca The calyx of the flower is nearly

(*Continued on page* 212)

Dr. Deuber in Laboratory



The Bartlett Way

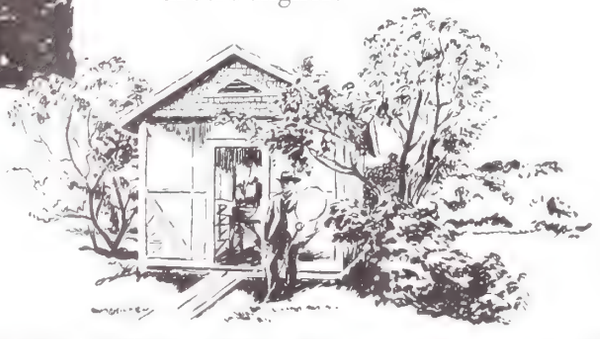
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Not content with accepting existing knowledge of tree and plant life, diseases and insect enemies, the F. A. Bartlett Tree Expert Company maintains its own tree research laboratories in its experimental woods at Stamford, Conn.

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Above: *Dr. Rankin and some of his specially developed equipment for studying sap flow and similar phenomena of trees.*

Right: *Dr. Ephraim P. Felt in front of the Insectary of the Bartlett Tree Research Laboratories. Write for free copies of "Tree Talk Junior," edited by Dr. Felt. It will help you to identify many tree parasites for yourself.*

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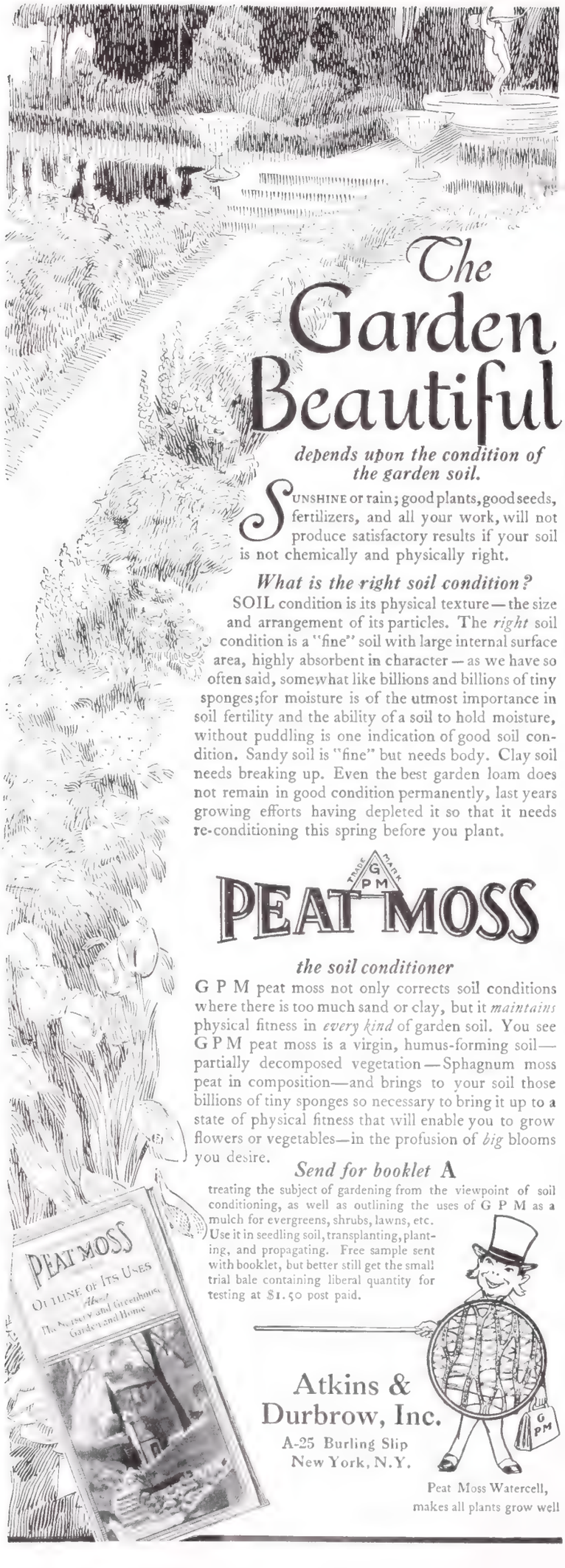
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BARTLETT Heal Collar



The Garden Beautiful

depends upon the condition of the garden soil.

SUNSHINE or rain; good plants, good seeds, fertilizers, and all your work, will not produce satisfactory results if your soil is not chemically and physically right.

What is the right soil condition?

SOIL condition is its physical texture—the size and arrangement of its particles. The *right* soil condition is a "fine" soil with large internal surface area, highly absorbent in character—as we have so often said, somewhat like billions and billions of tiny sponges; for moisture is of the utmost importance in soil fertility and the ability of a soil to hold moisture, without puddling is one indication of good soil condition. Sandy soil is "fine" but needs body. Clay soil needs breaking up. Even the best garden loam does not remain in good condition permanently, last years growing efforts having depleted it so that it needs re-conditioning this spring before you plant.

TRADE MARK G P M

PEAT MOSS

the soil conditioner

G P M peat moss not only corrects soil conditions where there is too much sand or clay, but it *maintains* physical fitness in *every kind* of garden soil. You see G P M peat moss is a virgin, humus-forming soil—partially decomposed vegetation—Sphagnum moss peat in composition—and brings to your soil those billions of tiny sponges so necessary to bring it up to a state of physical fitness that will enable you to grow flowers or vegetables—in the profusion of *big* blooms you desire.

***Send for booklet* A**

treating the subject of gardening from the viewpoint of soil conditioning, as well as outlining the uses of G P M as a mulch for evergreens, shrubs, lawns, etc. Use it in seedling soil, transplanting, planting, and propagating. Free sample sent with booklet, but better still get the small trial bale containing liberal quantity for testing at $1.50 post paid.

Atkins & Durbrow, Inc.
A-25 Burling Slip
New York, N.Y.

Peat Moss Watercell, makes all plants grow well

NIGHT-SCENTED FLOWE

(*Continued from page* 210)

foot across when fully expanded, dark brown without and rusty gold within, having the appearance of a great golden star, against which the masses of creamy petals gleam finely, and in turn provide a setting for the great number of recurved stamens at the heart. Probably no flower equals it in sheer magnificence.

NIGHT-SCENTED FLOWERS

TO SOW

Abronia fragrans
" *umbellata*
Stocks, Ten-week *(Matthiola)*
" Night-scented "
Petunia, white especially
Sweet Tobacco *(Nicotiana)*
Four o'clock, *(Mirabilis)*
Asperula azurea setosa
Oenothera odorata
" *triloba*
" *biennis*
" *selaginoides*
Schizopetalon walkeri
Silene noctiflora
" *vespertina*
" *mutans*
Datura ceratocaula
" *cornucopiae*
" *meteloides*
Ipomoea Bona-Nox

TO SET

Tuberose
Honeysuckle
Akebia quinata
Hesperis matronalis
Saponaria officinalis fl. pl.
Yuccas
Verbascum phlomoides
Asperula odorata
Oenothera teraxacifolia
" *speciosa*
" *caespitosa*
Lychnis vespertina
Lilium auratum
" *speciosum*
" *candidum*
Dianthus plumarius
Hesperis tristis
Lonicera heckrotti
Genista cineria
Daphne lauriola (tender)
" *pontica* (tender)
Gladiolus tristis
Tabernaemontana coronaria fl. pl. (tender)

FOR GREENHOUSE OR WINDO

Pelargonium triste
Cereus grandiflorus
Cestrum nocturnum
Nyctanthes arbor-tristis
Datura arborea (Angel's Trumpet

THE GRAPE SITUATIO

WHEN the Eighteenth Amendment was passed, it was felt that Grape growing would decline. Instead it has been the one fruit which has been planted relatively more heavily than perhaps any other.

Throughout the eastern and central States, American varieties such as Concord have been planted to supply local demand. In the southern States and into Texas other varieties have also been planted. European Grapes cannot be grown in the East unless they are grafted on American roots, due to the fact that the roots of European kinds are affected by the Phyloxera, a native root-louse. European Grapes may need some winter protection in places, but there is no reason why they should not be grown out-of-doors almost anywhere in the eastern States if these items are attended to.

In California, Grape planting went wild, and nearly 90% of the production now centers there. Some eight to ten years ago, grapes reached $190 a ton or 9½¢ a pound in California and planting did not stop until an excessive supply had been assured.

California Grapes were grown for three purposes: to eat fresh, for raisins and for wine, the bulk being of the latter type. These Grapes are shipped East in trays carried by refrigerator cars. The following figures show conditions in California:

In 1925, 1,912,000 tons of Grapes were produced, from which 200,000 tons of raisins were made (about 4 tons of fresh Grapes are used to make one ton of raisins), 76,066 cars of Grapes were shipped and 138,000 tons were left on the vines unharvested. The year 1926 saw 2,040,000 tons produced, from which 285,000 tons of raisins were made, 64,325 cars Grapes shipped and about 150,0 left on the vines unharvested. 2,264,000 tons produced in 19 290,000 tons of raisins were ma 74,511 cars of Grapes were shipp and about 142,000 tons were left the vines. In 1928, 2,538,400 tons Grapes were produced, 300,000 tc of raisins were made, 70,587 cars w shipped and about 153,000 tons w left unharvested on the vines.

Now in California there are abo 675,000 acres of Grapes in bearin From 5 to 7% of the crop has be left unharvested and much of th shipped has been sold for freig charges or less and at times the raisi have been fed to cattle. Now t shipper must prepay or guarantee t freight on Grapes. In 1928 there w a carry-over of 150,000 tons of raisi and now a crop of 300,000 tons h been thrown on top of it. There little hope in making more raisins.

The number of California vin yards in the hands of the bank vineyards already foreclosed upon o subject to foreclosure, is appallin and there seems little hope that th coming season will be better than th last. Many vineyards should be pulle up but in this there is a general degre of courtesy being shown which is no remarkable considering the circum stances. Each one—those free fro debt, those involved and the bank with the foreclosed properties—i waiting for the next man to begin All agree that something must b done. Meanwhile unless we get pesti lence, bugs, blights or something o the sort we may expect another over whelming crop in 1929.

Samuel Frase

If You Love Growing Things

Ask for-Write for-this Wonder Book of Year 'Round Gardens



YOU have wanted a greenhouse. . . . Flowers, plants, fruit and vegetables all through the winter. What deep satisfaction! . . . You may have wondered about the cost, and just how to go about getting your own glass covered garden. Here is the answer: Write for "American Greenhouses", the colorful 192 page book, and the price leaflet, which are yours on request.

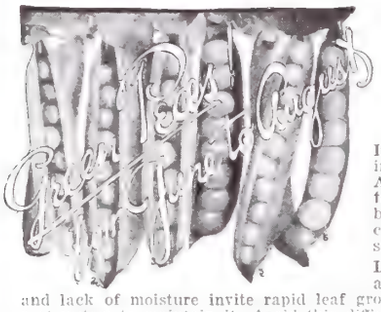
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ityville, L. I., N. Y. 124 Ketcham Ave. | Pana, Ill. Drawer 335. | Cleveland, Ohio Cuyahoga Bldg. | Linden New Jersey | Kansas City, Mo. 1014 Oak St. | Philadelphia, Pa. Room 45, 26 S. 15th St. | St. Louis, Mo. 1261 Syndicate Trust Bldg. | Denver, Colo. 138 S. Logan St.

AMERICAN GREENHOUSES

Do *You* know this Secret?



Green Peas from June to August!

Instead of planting at 2 or 3 weeks' intervals—plant these six varieties **ALL AT ONCE just as soon as the frost is out of the ground** and get big, mouth-watering crops of luscious, juicy peas in a steady succession from **June to late August.**

Late planted peas are almost always a failure because midsummer heat and lack of moisture invite rapid leaf growth without providing an adequate root-system to maintain it. Avoid this difficulty by planting **ALL YOUR PEAS EARLY.**

Schling's "Long Season" Pea Collection

Sure To Give You Peas All Season If Planted Early

Schling's Pedigree Extra-Early—Height, 2½ feet. The earliest Pea known.

Gradus, or Prosperity—Height, 3 feet. Pods as large as Telephone. Peas of delicious flavor.

Sutton's Excelsior—Height, 1½ feet. Pods fully as large as Giradeau. Very sweet.

Dwarf Champion—Height, 2½ feet. An enormous cropper.

Improved Telephone—Height, 5 feet. Enormous pod, well filled with Peas of the finest quality.

Heroine—Height 4 feet. Follows Telephone and is the latest to mature of the sweet Peas.

½ lb. each of all 6 varieties, 3 lbs. in all $1.75
1 lb. each of all 6 varieties, 6 lbs. in all 2.75
2 lbs. each of all 6 varieties, 12 lbs. in all 5.00

(Free delivery within 300 miles of New York; beyond, add 5 cents per lb. per package.)

Remarkable Collections for Your Flower Garden

Schling's "*Exclusive*" Collection

10 Exquisite Rarities that will delight the Connoisseur!

A $6.00 Value for $5.00

New Sunshine Asters—Striking in effective mixture of pink, white, lilac and lavender, with a cushion center of tiny quills in a contrasting color. The collection of 5 for $1.25

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Schling's New Orange Glory Calendula—Golden orange perfect form. Very double. ..... Pkt. 25c

Schling's New Annual Double Fringed Hybrid Chrysanthemum—In a variety of rich colors. Very attractive in both garden and vase. ..... Pkt. 15c

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Schling's New Hybrid California Poppies—Lovely new hybrids of pink, rose, salmon, copper red, claret, purple, etc. ..... Pkt. 25c

Schling's New Giant Hyacinth Flowered Larkspur—Excels all other in length of spike, size of flower pure white and general vigor. ..... Pkt. 35c

Schling's New French Marigolds—Giant Rich velvety Crown selected on brilliant velvety scarlet. A gem. ..... Pkt. 75c

Schling's New Erysimum, Orange Beauty—Pale orange-yellow, wallflower-like spikes. Delightfully fragrant. ..... Pkt. 25c

Schling's New Giant Early Flowering Pansy, World Record—Flowers of immense size on long stems. In bloom from March to December. ..... Pkt. 25c

Schling's New Marvelous Dahlia-flowered Zinnia—Huge Aster-like Flowers on 2 inches, like large dahlias. ..... Pkt. 40c



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In normal seasons the Cherry buds begin to swell during April. The single buds will give leaves, and the clustered ones become flower buds

AS SPRING APPROACHE

ERNEST BADE

WITH the approach of spring the roots of trees again become active, moisture is absorbed in large quantities and is rushed to the resting buds, which swell and increase in size with incredible rapidity until they burst and cast off the protective winter scales, as is the case with the Willows, or retain them for a short time as do the Ash and Hickory.

All of these spring buds had already been developed in the fall. Wrapped in the protective scales, the immature leaves and flowers slept throughout the cold season. Then, when the warm spring sun bathes the buds, it has a comparatively easy time of it to awaken the sleeper and finish the work begun in the fall and paint it with new and bright colors.

The flower is nothing more than a modified leaf shoot used to propagate the species, that is, the flower was originally part of the foliage which, through the ages, has been slowly changed to its present characteristics.

The catkins of the Hazel are one of the first spring flowers to appear. They come as early as March and hang fully open from the bare, leafless twigs, giving up their pollen to be carried by vagrant breezes and ultimately either destroyed or brought to the pistil of a female flower wh it fertilizes. The short and thick male flowers resemble buds and fr them protrude purple, filiform pist

Later, the crowns of the Maple come tinged with red; like lit points of flame the thick clusters flowers shine in the tree-tops, seemi to cover the crown with a gentle v of fire. Twigs of Dogwood appear if covered with snow as their wh sepals, immense in size and surrou ing the tiny yellow clusters of flow shine in the sunlight. Still m charming are the flowers of Weigelia, gleaming as if they h imprisoned the red of the suns glow. The large tulip-like buds Magnolia appear still earlier. No l is as yet upon the tree and still it covered with flowers.

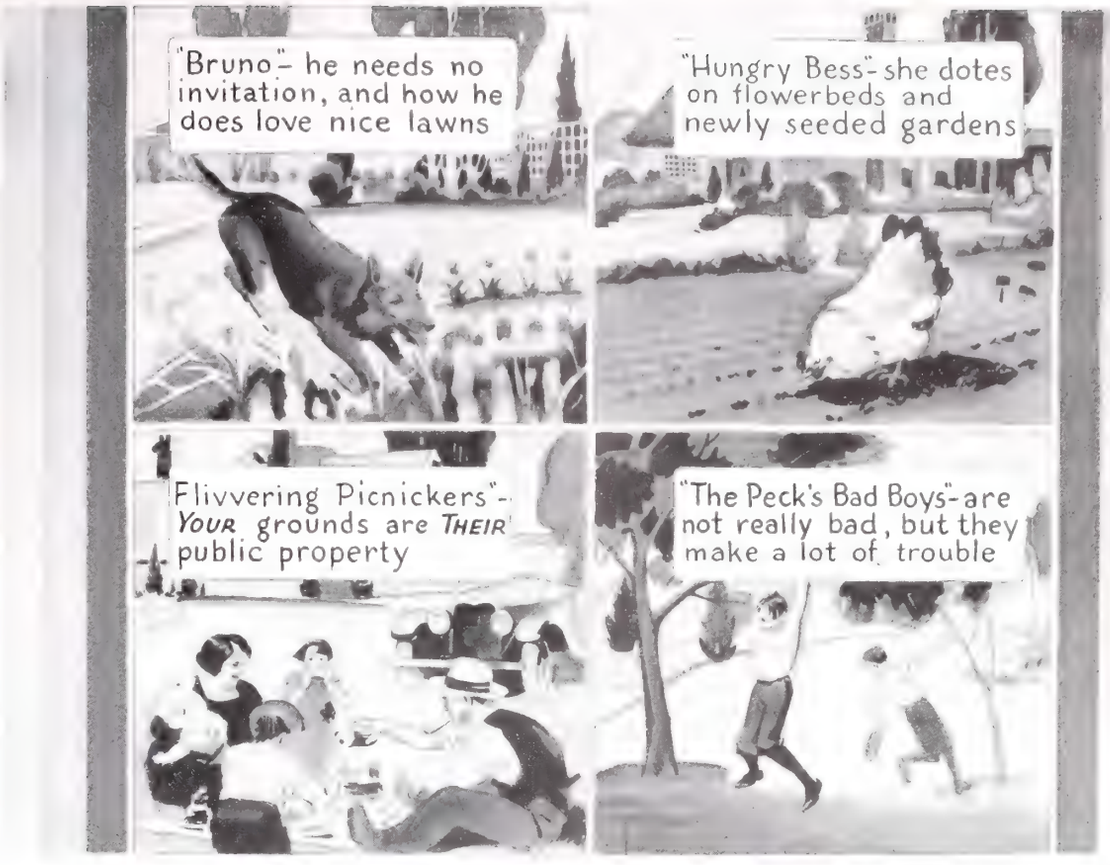
Simple, green, scale-like flowers formed on many of the earliest flowering trees, far too early to sh all of their amazing charm in fo and color to a reawakening wor They cannot, as yet, depend up insect visits to pollenate their flowe Spring winds accomplish this proce

After the period of flowering the earliest of plants is over, li quickens in the leafy buds. Their wi

(*Continued on page* 218)



On the Red Maple (Acer rubrum) spring flowers are followed by winged seeds in thick clusters. In blossom this is the showiest of the Maples



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VISITORS like these have never read "Emily Post." They would not know R.S.V.P. if they chanced to meet it. To them, unenclosed property is an engraved invitation.

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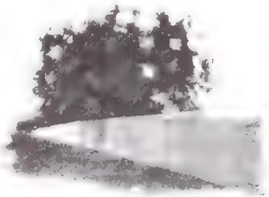
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WELLER POTTERY

HOUSE & GARDEN'S BOOKSHE

(*Continued from page* 208)

with the Serpent's Tongue," we read of Anne Royall, anti-Masonic agitation, and journalism in the 40's. We must quote from it a striking specimen of repertorial initiative:

"There is, for example, the famous instance of her interviewing John Quincy Adams when that President was as Nature made him. One early morning he left the White House and slipped into the Potomac for a nice, quiet, little swim. In the manner of small boys he left his clothes on the bank. Stroking around, he chanced to look up, and there comfortably seated on his clothes was Mrs. Royall. Several times, she shouted, she had been at the White House to get his opinion of the United States Bank and had been refused an audience. Pencil in hand, she was now ready for the interview. When he gave it to her he could have his clothes, not before. Keeping his head above water as best he could, the President of the United States capitulated to the exigencies of the occasion."

The chapter called "The Madonna in Bustles" tells of Mrs. Hale's forty-seven years of editorial work on *Godey's Lady's Book* and her great influence on the morals and styles of America. Think of the diligence in searching more than 600 old magazines for data for this single chapter! You get this sense of thoroughness throughout the entire work, but the delightful humor and whimsicality carry you along as blithely as if the writer were making it all up out of his head. Notes there are, and useful ones at that; an astounding Bibliography of seven full pages; but while you read about the "Two Sweet Little Demons" you forget such fundamental essentials, for "Margaret and Katherine Fox, on Investigating Mysterious Noises in their Bedroom, Happen on the Beginnings of Spiritualism in America;" and in the last chapter—we wish there were more—"La Belle Rebelle—the Virgin Spy, Belle Boyd, Confounds Her Enemies in War and Love and Becomes the Jeanne d'Arc of Confederate Maidens, Whilst Still Remaining a Pretty Little Exaggerator." G. G. G.

DRAWING WITH PEN AND INK. By Arthur L. Guptill. New York: Pencil Points Press Inc.

THIS book will form a valuable addition to the libraries of all who use the medium of pen and ink, whether they be students of architecture, illustration, landscape architecture; or those who practise these arts and wish to have a reference book on pen and ink to which to turn. It is an admirable book, beautifully illustrated by a host of present-day masters of this craft. All types of work are shown. There are the comic drawings of John Held Jr. and Charles Dana Gibson, those apparently so simple things that no one save a genius can produce. There are architectural renderings by Bertram C. Goodhue, Jonathan Ring, Verna Cook Salomonsky and others, and there are reproductions of magazine and book illustrations by such widely differing masters as Willy Pogany and Thomas Fogarty.

The text, which has been am... from a series of lectures by t... thor, deals with the subject co... hensively from the most elem... to its most complicated phases... value of the text is further enh... by incidental marginal sketches ... author illustrating the various n... discussed and making an already ... style particularly clear and read...

The aim of the book, says th... thor in his preface, is "to offer ... tical instruction in the art o... drawing rather than a stateme... facts concerning its history or ... cussion of the relative merits o... work of its followers." This has ... accomplished. The various ch... beginning with one on drawing ... terials lead logically, step by ... through tone building, value ... outline, light and shade, to life ... ing, principles of composition ... representation of trees, building ... teriors, and finally to the combin... of pen and ink with such other ... diums as crayon and wash. Fu... than this there is a discussion of ... ods of reproduction and three ... chapters dealing with meeting ... advertiser's needs, book and ... zine illustration and other illustr... problems. H. B.

THE PERIOD FURNITURE HANDI... By Mr. and Mrs. G. Glen Gould. ... York: Dodd, Mead & Company.

"WHAT is a *bonheur du jo*... says the student of the s... of interior decoration.

"Let me see, did they use *en*... *nures* in Louis XVI's time as we ... in Louis XV's?" hesitates the ex... enced decorator.

"Who was Marot, and what di... know about furniture anyway?" ... tions the uninitiated.

"What on earth is the style C... rigueresco?" the housewife ... herself.

The Period Furniture Handl... answers clearly all questions for ... beginner and immediately conf... the recollection of the experien... Indeed, to the trade, the informa... as to names of pieces and their pr... spelling alone is invaluable.

There are 23 chapters in the b... beginning with the Gothic and com... down through the Italian Renaissa... Spanish, French—even French l... vincial, through the English ... American periods to the Victor... which is included at some length... very complete glossary of the pi... of each period is followed by a sta... ardized list of the characteristics ... each style, so that any one can ea... tell the sort of pieces which should ... appropriately used in any period ro... This is very valuable to those ... are interested in doing their ... furnishing and re-furnishing, as ... as essential to the interior decora... whether a beginner or not, for ... its remarkable index of 22 pages i... a ready book of reference.

Any one will welcome this ha... book who wants a really *pract*... book on period furniture. We rec... mend it for their salesmen to all ... "efficiency" heads of furniture and ... partment stores. Salesmen must be

(*Continued on page* 228)



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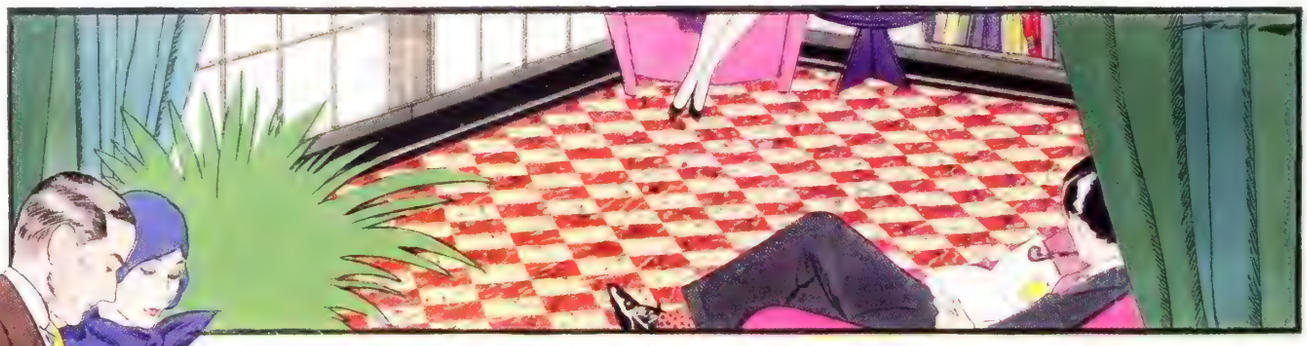
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Above is shown "HARLEQUIN," Sealex Linoleum No. 5122—set off by one of the new distinctive Sealex Linoleum Borders.



FLOORS of such rich coloring and smart design that they "make" the entire room! Floors so impervious to dirt and liquids that it is easy to keep them free from all spots and stains *for years!*

So resilient that they absorb the clatter of hurrying feet. Noise is conspicuous by its absence!

So moderate in cost that even a very modest budget is not embarrassed!

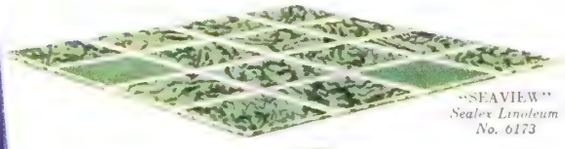
So quickly laid, that their installation causes no inconvenience at all—a matter of but a day at most! *Sealex Linoleums!*

A few of the many smart Karnean Marbled designs in *Sealex Linoleum* are reproduced here. To describe them is almost impossible. Only by seeing the actual material (you will find it on display at your local dealer's) can you realize how natural and graceful are the veinings, how rich and mellow the colorings. At last, real marble has more than met its match!

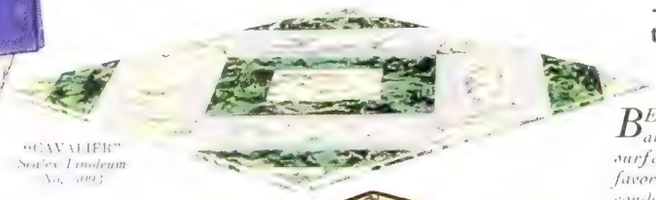
There's a wealth of other patterns, too, in *Sealex Linoleums*—endless ideas for lovely decorative effects. Motifs strikingly modern or distinctly conservative!

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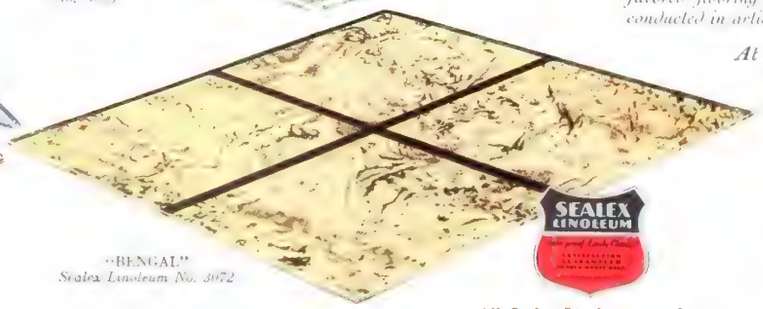
In home, shop or office, there is a *Sealex Linoleum* for every flooring requirement—richly patterned Inlaids, Embossed, two-tone Jaspé, Plain and Battleship.



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At right is "ROMAN," No. 6162, shown with one of the ready-cut Sealex Linoleum Border Assemblies.



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FOR PARK PLANTINGS

MANY well-to-do public-spirited citizens have provided funds, in their several cities, for plantings of flowering trees, notably—Mr. Robert Oakman, who is planting a nine-mile boulevard of flowering trees, in Detroit, and Mr. Samuel Moffitt, of New York, who made a very generous donation to the City of St. Louis, both realizing that plantings of this kind will bring fame to their home cities and thousands of visitors from the surrounding territory.

It is a well-known fact, that many thousands of excursionists visit Washington during the Cherry Blossom Season, and that the railroads entering that City advertise the "Cherry Blossom Time" for several weeks in the daily papers of the surrounding country, Philadelphia included. So great is the profusion of bloom, that from a distance, the trees resemble drifts of pink snow. In years to come, Fairmount Park, Philadelphia, and Druid Hill Park, at Baltimore, will attract their share of admiration, because of plantings more recently made.

Flowering Trees lend themselves particularly well to plantings in Parks, Public Grounds, and large Estates, since nothing in the field of Horticulture offers such spectacular effects, and few trees require less care. Mass Plantings are always effective, whether the grove includes a half dozen trees or covers several acres. Chinese Flowering Crabs are even hardier and more colorful than the Japanese Cherries; either of them may be successfully grown without special preparation, almost anywhere in the United States.

Our book "Flowering Trees of the Orient" supplies valuable information about Flowering Trees, and contains a list of Public Grounds which have secured these Trees from this Nursery. Flowering Cherries, Crabs, Peaches, Plums, and other specialties are described and illustrated. A copy, free upon request.



921 MONTGOMERY AVENUE, NARBERTH, PENNA.



Among the showiest of the flowering fruits is the Plum tree. Its flowers are pure white and abundantly borne. This picture shows well the pollen heads on the stamens

AS SPRING APPROACHE

(Continued from page 214)

tery brown slowly changes to a green; suddenly they burst open and the imprisoned leaf masses emerge, swelling and elongating as they reach out towards the sun. Of the berries the first to develop their leaves are the Gooseberries, these are followed by Currants and Raspberries.

The spindle-like buds of the Horsechestnut are thick and gleam in their varnish of resin. At last the scales open, fall back and break off. One after the other, the leaves, bedded in wool, emerge. They are still folded together and hang limply. Soon the woolly fur is cast off and the leaves stretch out proudly and joyously. The leaves are on short shoots opposite each other and only a few pairs are present; in the upper crown, at least, they are plentifully provided with large showy, panicled flowers.

The terminal buds of the Hickory are thick and swollen. The winter scales have increased in size and now a light yellowish brown. Two hold them upright as candles in holder, so that the warming sun bathe them on all sides and pro even developments.

Oak, Basswood and Sycamore not, as yet, affected by the breath spring. Bare and naked they their branches high among the gr ing shoots of other trees. Even conifers are laggards and still ca the bronze colored needles of win But soon they too will be awake to a new life as their buds begin vibrate with vigor.

When the trees begin to flow spring is in its glory. The fruit t are covered with a veil of white, l the snow of mid-winter for th profusion of flowers is enormous. S country charm can hardly be reali by the city dweller. The Apple tr

(Continued on page 226)



With spring the catkins of the Hazel open up to allow myriads of small flowers to bloom. All winter they have remained dormant



Talisman

The New Gold Medal Rose

Growing Plants for Outdoor Culture in 4½ inch pots

This is the most outstanding Rose of recent introduction. The plant is extremely vigorous and is highly resistant to fungous troubles. All the summer, through to frost, it produces an abundance of blooms that are sweetly fragrant and truly double; and the color is marvelous indeed. Imagine the beautiful blending of vivid pink, orange and glistening gold all in one flower!—this is Talisman, and these wonderful colors are retained under all conditions without fading.

The plants we offer were *grafted* on Multiflora Japonica stock, in the spring of 1928, which is considered by Rose authorities to be the best method of propagating pot-grown Roses for outdoor planting.

These plants have been growing for a full year in pots and in consequence their roots are well balled and shapely. They should not be confused with ordinary, open-ground, *budded* plants, lifted from the field and potted just prior to shipment.

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$2.50 each, $25.00 per dozen

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President Coolidge Horticultural Gold Medal, New York, 1928.
Gold Medal, Philadelphia Flower Festival, 1928.
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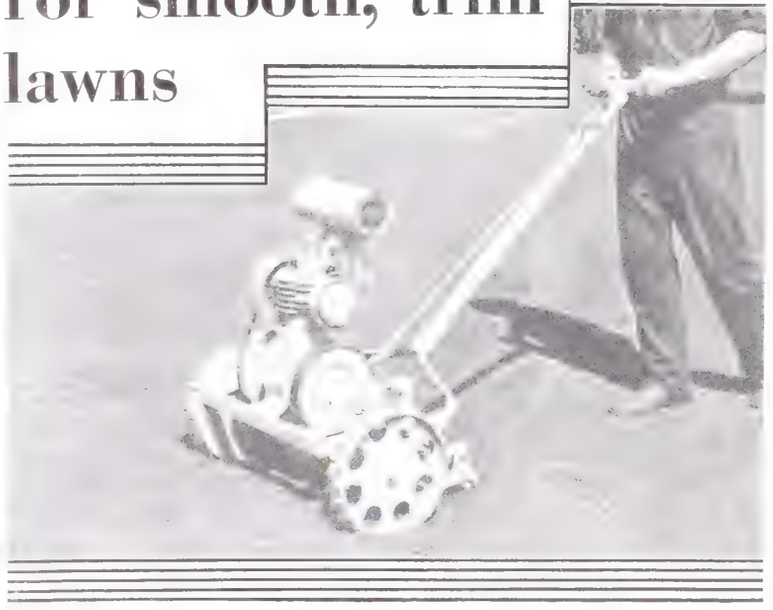
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Ideal Power Lawn Mowers have been in use for more than ten years. Their economy and ability to do a good cutting job have been *proved.*

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Make child's play of hedge trimming—

WISS HEDGE SHEARS



cut easily...

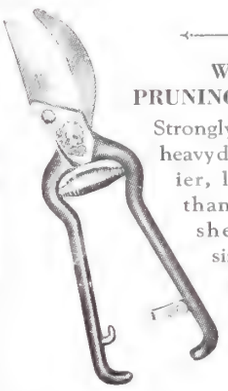
OPERATING on a new principle, Wiss hedge shears cut faster, easier and with greater comfort...

The lower blade has a serrated, saw-tooth edge that grips twigs and branches, and holds them fast, while the knife-edged upper blade cuts them off clean. There is no tendency to push branches forward in bunches, and no jerking "chop" "chop." The action is smooth and even—the blades cut clean—and that means you can do more work, in less time, and with less fatigue.

When you take these shears in your hands you'll notice their perfect balance. They don't feel heavy. Most of the weight lies close to your body, not out in the blades.

Other features are unbreakable forged steel handles, comfortable wood grips, a sturdy over-size bolt, and perfect smooth-running adjustment. They are made by WISS of Newark, N. J.—*the world's largest manufacturers of fine scissors and shears.*

On sale wherever garden cutlery is sold, $2.75 to $4.00.

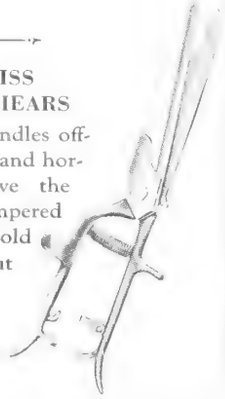


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Improved handles offset vertically and horizontally, save the knuckles. Tempered steel blades hold their edge—cut like fine scissors. $1.50.



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THE REAL STORY OF CLEMAT

P. M. KOSTER

THERE are very few climbing plants more beautiful and more useful than Clematis—and to add in the same breath, how little they are used in this country! There is not a garden where there is no place for them; they should be planted near every trellis, every porch, every garage; every old tree stump should be covered with them; they should droop down over rockwork, climb up all kinds of supports. In many gardens many pergolas would be greatly improved if Clematis were planted instead of Climbing Roses which only flower a relatively short time in the spring. Intelligent planting of Clematis will secure flowers from early spring until frost puts a stop to all outside flowers, reminding all plants that it is time to rest, to accumulate strength for a gorgeous performance in three acts: Spring, Summer and Autumn.

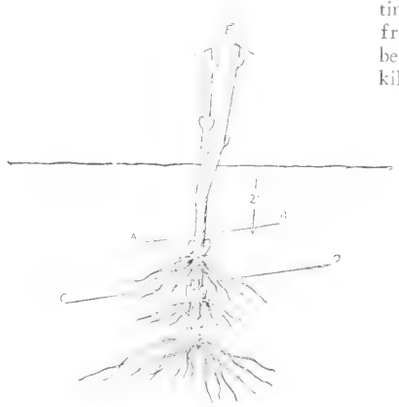
Clematis have been introduced from all parts of the globe: from Southern Europe and California, Northern Africa, Mexico and China. The climate in these countries indicates that Clematis are thankful for a warm, protected location. Von Siebold, Thunberg and Fortune brought them from Japan; Jackman, Cripps, Noble, Lemoine and many others obtained splendid new varieties through hybridization.

It is especially important that C atis should be planted right. are thankful for a rich, loos easily prepared anywhere by a to the natural soil decayed m and, if the soil is stiff, a good of peat moss or humus. It is ess to make the planting hole very larger and deeper than needed fo size of the roots.

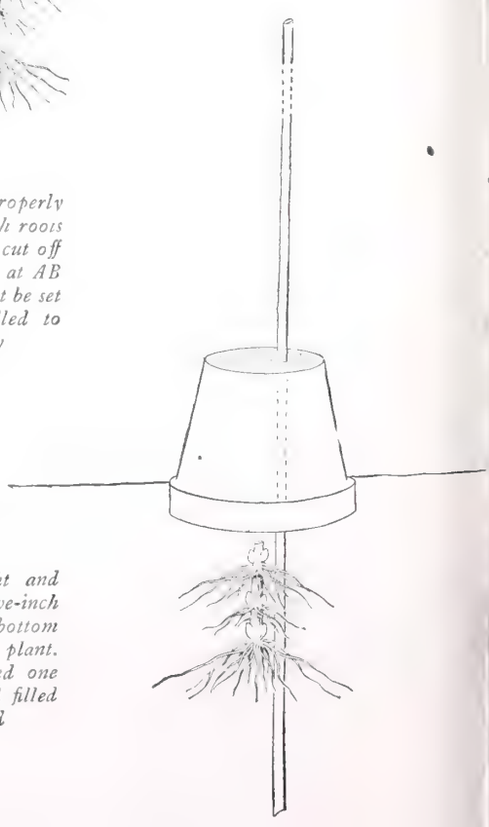
Loose soil around a plant en the rain to penetrate the soil reach the roots instead of run away from the roots. The deep filled up to the right height good soil before putting in the p provides the drainage without w no plant will live. Besides, a hole makes possible capillary acti the law of Nature which brings w from the bottom to the surface.

Simple? Yes, but doubtless readers have tried again and agai plant Clematis and met with success. They did prepare the right, they did make large holes, bought the plants of reliable nurs men and paid a good price for t And what was the result? They fo that the plants started to grow f well, some of them even bega flower and then, two or three later, the plants died, withering f the top down. Later in the season, so times, a new shoot would come from the ground but it would c be a weak growth and the frost w kill it. Some would try again

(*Continued on page 222*)



A Clematis planted properly at the right depth with roots spread correctly. Vines cut off at E wrong; stem cut at AB or CD right. Stake must be set before the hole is filled to avoid root injury



Clematis planted right and stake properly set. A five-inch flower pot with the bottom knocked out covers the plant. The pot must be buried one inch in the ground and filled up with fine sand



Lutton Solar V-Bar Greenhouse built for Walter O. Briggs on his estate at Bloomfield Hills, near Detroit, Michigan. Pitkin & Mott, Landscape Architects.

How Can Sunlight Grow Flowers

If You Persist in Keeping It Out?

Sunlight is the fundamental need of flowers. Without it they cannot grow—the more sun, the better flowers. This simple statement of fact has guided us in our greenhouse construction for almost thirty years. Because we appreciate the need of sunlight we have perfected the Solar V-Bar which casts less shadow than any other type of construction. We have studied the placing of purlins and gutters, we have perfected a fine ventilating system—in other words, we have achieved a greenhouse which *actually grows more and finer flowers.*

Our illustrated catalogue proves these statements in detail. Ask for it.



Notice the difference in the amount of shadow cast by the steel Lutton Solar V-Bar (above) and the ordinary wooden bar (below). We are the sole builders of this patented bar, which actually adds growing hours to every year.





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PROTECT the delicate and colorful subjects of your garden kingdom this year with a Double Rotary Sprinkler. Prolong the life and preserve the beauty of your flowers, lawns and shrubs. Sprinkles nature's way—like a gentle shower. It sprinkles in a circle, covering 5,000 square feet at maximum water pressure. Easy to adjust hose nozzle so it will sprinkle down to 15-foot circle. It is easily moved on its skid base. No attention is required because it is self-operating. Sturdily built of standardized parts. Bronze and steel gears run in bath of oil.

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The Double Rotary Sprinkler is sold strictly on a money-back guarantee. Your purchase price will be refunded if you are not satisfied after 10 days trial. Price $12.50, anywhere in United States. Order from this ad or write for descriptive literature.

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A Garden Full of Gladioli



The Most Popular of All Summer-Flowering Bulbous Plants

For a number of years we have been offering a collection of 50 Gladioli Bulbs and have sold millions of them, receiving numerous testimonials as to their merits. This year we are also offering a choice collection of named varieties for those who wish to plan their garden according to a color scheme. All bulbs produced under expert supervision on our own Farms.

Special Collection No. 1

For **Two Dollars** we will send **50 Bulbs** of our **Grand Prize Mixture**, which covers every conceivable shade in the Gladiolus kingdom.

Special Collection No. 2

For **Five Dollars** we will send **10 Bulbs each of 10 choice named varieties**, separately labeled, (100 Bulbs in all) of the following:

America, *Lavender-pink;* **Crimson Glow**, *Deep brilliant crimson;* **E. J. Shaylor**, *Rose-pink;* **Halley**, *Salmon-pink;* **Herada**, *Pure mauve;* **Mrs. Francis King**, *Vermilion;* **Mrs. Frank Pendleton**, *Deep salmon;* **Mrs. Dr. Norton**, *Cream and pink;* **Peace**, *Splendid white,* **Schwaben**, *Canary-yellow*

Simple cultural directions in each package.

Order Your Bulbs Now, so as to have them to plant when you begin your garden. **Mail** your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, and Bulbs will be sent prepaid to your home anywhere in the United States.

Write for our 1929 Spring Seed Annual

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Solvay Calcium Chloride prevents formation of dust and keeps surfaces in excellent condition. It is clean, white and odorless. Will not harm clothing, tires, car finishes, or horses' hoofs. Does not track or stain.

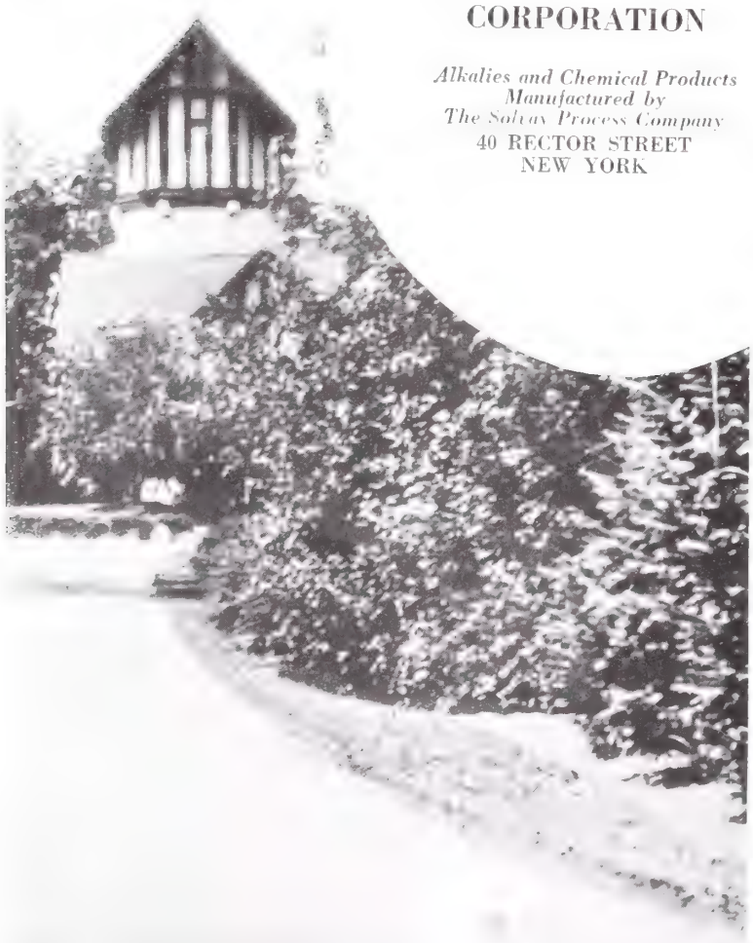
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NEW YORK



THE REAL STORY OF CLEMATIS

(*Continued from page 220*)

next spring with the same results and, however they would love to have large flowering Clematis in their garden, they gave it up.

In my nursery in Holland I used to grow large-flowering Clematis by the tens of thousands. As one Englishman, visiting the nursery, once said, "Miles of Clematis". Large blocks of the purple Jackmani, the white Henryi, the red Ville de Lyon, the light blue Ramona, practically flowering from early summer till frost. The plants were all tied up to neat looking stakes about six feet high and many a time I cut off a plant five feet above the ground and brought home the top, loaded with flowers, for hall or dining room. The flowers made an unusual decoration and would keep very well in water.

Two or three times a week we went through the blocks of Clematis, cutting off the dying plants and pulling up the stakes to which they were tied. Where in the blocks did most of the plants die? And when? I found that most Clematis died at the edges of the blocks where the soil was just a little lower and that they died mostly after heavy rain showers.

Why did they die? No trace could be found of insects hurting the plants and they seemed perfectly healthy a day or two before the plants started to die. But suddenly they would perish —sturdy plants, five, six feet high with two or three vines. Sometimes one vine of a plant would die, the other remaining in perfect condition. As already said the plants died from the top, drying up entirely in the course of two or three days.

In cutting off the vines, I found that just below the ground they were alive. Furthermore, in the early stage of dying, two or three inches above ground the vine was not dead.

Looking one day through my microscope at the cross cut of a vine which was half dead, I found an eelworm, a nematode, very much alive and working hard to destroy the separation between two cells, evidently trying to work itself up in the stem. Since then, knowing when and where to look, I had no difficulty in finding eelworms in other vines.

A SERIOUS THREAT

Studying nematodes, I found that they live at the surfaces of moist soils, feeding on humus, but that they attack plants if they can enter into the tissues, which they can enter only if such tissues are not protected. Once into the tissues they feed on the sap of the plant and lay their eggs in the plant tissue. After a week the larvae appear and try to reach the soil again in order to attack other plants. There are five to six generations in one year.

I found in my literature that nematodes are moved from one plant to another by rain. This explained why so many Clematis were dying a couple of days after heavy showers at the edges of the blocks which were just a little lower than other places.

With this knowledge it was easy to understand why the Clematis died after growing well, even after they started to flower; they would grow until the crucial point was re- where the eelworms got the best c plant—at the point where they destroyed so many cells that the could not sustain itself any lo Knowing the cause of the "dis prevention was not difficult; it s down to growing a Clematis wit hard, outside bark of the vine tact, a bark not split up length as Clematis are always received the nurseries. The nurserymen ar to blame for this splitting of the It is impossible to dig and hanc Clematis without the bark splittin

If we look at a Clematis whe ceived from a nursery, we find tha plant has several layers of r above every layer we find gro eyes. The plant has a top of on two feet. This top always remain the Clematis when planted and w the plant starts growing, it s from the eyes *above the ground* a base all split as far down as Al the drawing on page 220.

PRACTICAL PREVENTION

To come back to my nurseries the spring after I had discovered nematodes I did not cut off the v above the ground on the then year-old plants. Instead, I caref scratched away the soil around stem and cut off the vines just at the dormant eyes *in* the ground; sequently, entirely new shoots c out of the ground and were caref tied to stakes as soon as a tie c be made. The laborers were tol keep their hoes away from the bas the plants so neither wind nor could hurt the bark. As a result, in our blocks, during the summer fall, we did not have any dise Clematis. It was a marvelous suc and dozens of fellow nurseryr came to the nurseries to admire fields. I was told by a scientist t the nematodes might not be the ca of the "disease", that they might a "secondary". I could not contra him but did grow healthy Clemati

One of the sketches shows pla how Clematis should be planted. the plants received from the nurse men are pot grown, carefully loo up the ball, rather break some ro than leave them intertwined. It necessary to put a small stake near plants, even if they are set near t lises or pillars of porches, to tie th to until they are long enough to rea the permanent support. If you w to protect the young shoots from be hurt by lawnmowers or scratchi chickens or dogs, protect them w an inverted, bottomless pot filled w sand, as shown in the other sketch.

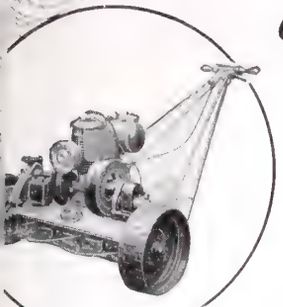
If for any reason the plant does n make strong shoots the first year, them off the next spring below t ground. If you have used the p remove it, cut the vines back and place the pot. The second year t plants, having made roots the pr ceding year, will grow vigorously a can be pruned later.

When the pots have been remov or the soil scratched away fro around the plant you will find th one or two new layers of roots ha

(*Continued on page 224*)

Now, Keep Your Lawn Free

of Weeds and Dandelions!



Features of the Jacobsen 4-Acre Power Lawn Mower

This sturdy mower cuts a 24-h swath at the rate of four es a day. An automobile-type ferential makes steering easy out flower beds, shrubs and other tructions. The knives are sharp-ed by the mower's own power hout removing the reel. In-pendent clutches control the trac-n and cutting units. A depend-e, specially-built Jacobsen Motor nishes ample power.

For moderately large lawns or ns with numerous obstructions, Jacobsen "Junior" 19-inch ver mower is a favorite. It is own as "The quality small ver mower."

6-29

Is the beauty of your lawn destroyed by dandelions, plantain, buckhorn, and common weeds? They are beyond the scope of your reel type mower, and digging and other tedious methods have little effect. Prominent gardeners and park superintendents everywhere have worried with the problem and at their suggestion, Jacobsen Manufacturing Company designed

The New Sickle-Bar Clipping Attachment

This new exclusive Jacobsen feature solves the weed problem as nothing else ever did. Most lawn pests are annuals. Keeping them clipped prevents their seeding. The Sickle-Bar Clipping attachment noses its way under the weeds and nips them off and the cutting reel finishes the job lawn height. There is nothing else like it. It is just the tool that gardeners have long waited for and attaches to their favorite power mower —the Jacobsen.

The Clipper operates independently of the regular cutting reel or at the same time. It is made of highest grade material—a typical Jacobsen product.

Jacobsen Manufacturing Company

Dept. A Racine, Wisconsin

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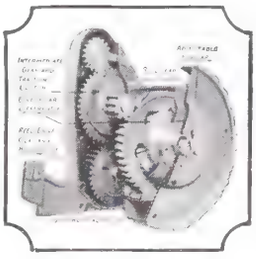
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Enclosed Gear Drive

The picture at the right shows the double housing cut away from the gears. The gears run in a bath of oil. Compare this construction with other mowers.



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USED SINCE 1880
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The Aristocrat of all Fencing



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MADE of whole round Michigan White Cedar posts, rails and pickets left in the Natural Bark. No other fence offers just that same blending effect with Nature's background, and the curved top of this Fence which is brought into relief by the soft silver grey tone of the sharp edged (not pointed) tops of the pickets presents a graceful appearance obtainable by no other means.

Produced in three designs, Under-curve, Over-curve and Alternate Over-curve and Under-curve sections, with several different type gates from which to choose. Height Under-curve sections, maximum 48 inches; minimum 39 inches. Height Over-curve sections, maximum 57 inches; minimum 49 inches.

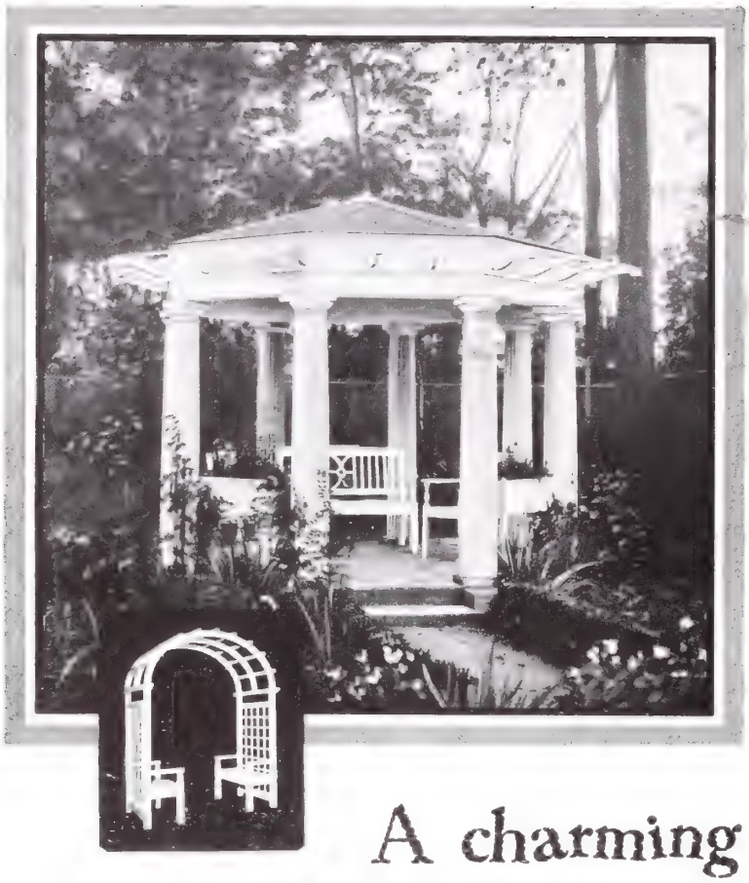
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Hartmann-Sanders has published a large, profusely illustrated booklet which offers countless suggestions to those who seek distinction in their home surroundings. It shows page after page of beautiful pergolas, garden houses, ornamental fences, garden entrances, seats, rose arbors, trellises, columns and garden accessories of all kinds. For the booklet, send 30 cents to Hartmann-Sanders Co., Factory and Showroom, 2165 Elston Ave., Chicago. Eastern Office and Showroom, Dept. P, 6 East 39th Street New York City.

HARTMANN-SANDERS

PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT

THE REAL STORY OF CLEMA

(*Continued from page 222*)

been made with eyes waiting to develop if they get a chance. Such opportunity comes when the top of the plant is entirely cut off or when the frost has killed the vines back to the ground. These are spare eyes like a spare tire on your automobile. They should be protected by giving a mulch at least four inches high of well rotted manure. Do not forget that the plants will show you their good will by producing hundreds of flowers all during the summer, but they expect a little attention which can be given with very little expense or trouble.

In a wet season, about midsummer, powdery mildew will sometimes appear, disfiguring the foliage with a grayish or whitish covering. It will not hurt the plant but it is unsightly. This mildew can be prevented by spraying with potassium sulphide. Start spraying before the mildew appears, before the foliage is ripe. Use one ounce of potassium sulphide in a small amount of water to form a paste; then mix the paste with two or three gallons of water and use immediately.

The list of good Clematis varieties which follows has been made up from half a dozen American nursery catalogs; all the sorts listed can be obtained in this country. There are other fine new varieties being grown in Europe that American nurserymen have not yet brought over.

In the beginning of this article I said that most varieties grown today are the result of cross-hybridization; in several instances it is hard to recognize the characteristics of the group from which they originate.

In several catalogs, however, particularly those issued by firms which grow large collections of Clematis, the different varieties are divided in groups: Jackmani, Lanuginosa, Florida, Viticella Group, etc. This seems to me impracticable; in order to enable readers to make an intelligent choice, I divide Clematis in two groups:

(a) Varieties with large flowers.

(b) Varieties with small flowers.

As the time for flowering and the way of pruning are different for different varieties, the names in the tabulation are given numbers referring to the following key:

1. Varieties marked 1 flower continuously from young, growing summer wood. In the spring the vines must be cut back as far as they have died; the thinnest vines must be cut out at the bottom.

2. The varieties marked 2 flower early in spring from the last year's wood and later in summer from the young growing summer wood. In the spring the vines must be cut halfway back or lower if the frost has killed them farther down.

3. The varieties marked 3 flower profusely in the summer with small blossoms; some die back en[tirely] They are practically perennial [but] back to the ground.

LARGE FLOWERING VARIETI

Key Number

2—Duchess of Edinburgh, [a] large double flower, whit

2—Fairy Queen, very large fl[ower] pale flesh with a red bar [in] center of each petal.

2—*Henryi* (Madame le Cou[lter] very large flower, cr[eam] white; flowers very freely

1—*Jackmani*, large flowers, violet purple, very free.

1—*Jackmani alba*, large [white] flowers, flowering mostly [on] the top of the vines. Very [free] grower.

1—*Jackmani superba*, like [Jack]mani but a somewhat [lighter] color.

2—John Gould Veitch, well [formed] large flower, light blue.

2—La France, deep, rich, vel[vety] blue, not a tall grower.

1—Madame Baron Veillard, [medium] dium large flower, reddish-

1—Madame Edouard André, [bright] flower, approaching red.

2—Mrs. James Bateman, med[ium] size flowers, pure white, b[rown] anthers.

2—Ramona (*Sieboldia*) la[vender] bright satiny blue flowers, [fine] foliage.

2—*Standishi*, large, well fo[rmed] single flowers, bright s[atiny] blue.

1—Ville de Lyon, large flower[s] of the best reds, not a [strong] grower.

SMALL FLOWERING VARIETIES

3—*Coccinea*, thick, bell sh[aped] flowers, the outside vermi[lion] the inside yellow; grows a[bout] 6′ high.

3—*Davidiana*, deep lavender b[lue] grows about 2′ high.

3—*Erecta*, pure white flowers, [very] fragrant, grows 2′-3′ high.

3—*Integrifolia durandi*, porce[lain] blue, grows 2′ high.

3—M. Koster, light rosy lilac, [very] free, grows 6′-8′ high.

3—*Montana*, white flowers, sha[ped] like an Anemone, very free.

3—*Montana rubens*, same as *M[on]tana* but flowers are light p[ink] Both grow 10′-15′ high.

3—*Paniculata*, the well kno[wn] sweet-scented Clematis, p[ro]duces a profusion of sm[all] white flowers late in sumn[er] Grows very high.

3—*Viticella crispa*, small b[ell] shaped flowers, white, sha[ded] lilac; very fragrant.

3—*Viticella kermesina*, velvety c[rim]mine red, brown anthers.

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SMARTLY modern in its decorative design, combining beauty with utility severely expressed and holding no brief for the merely bizarre or garish, Russwin ardware assures the same years of unfailing service made mous in its previous designs for the classic school. To those visioned architects who have given to America and the world e newer style of monolith structure, the modernistic sky-raper, Russwin presents its latest creations expressly designed be in full accord and to lend the final authentic note of today.

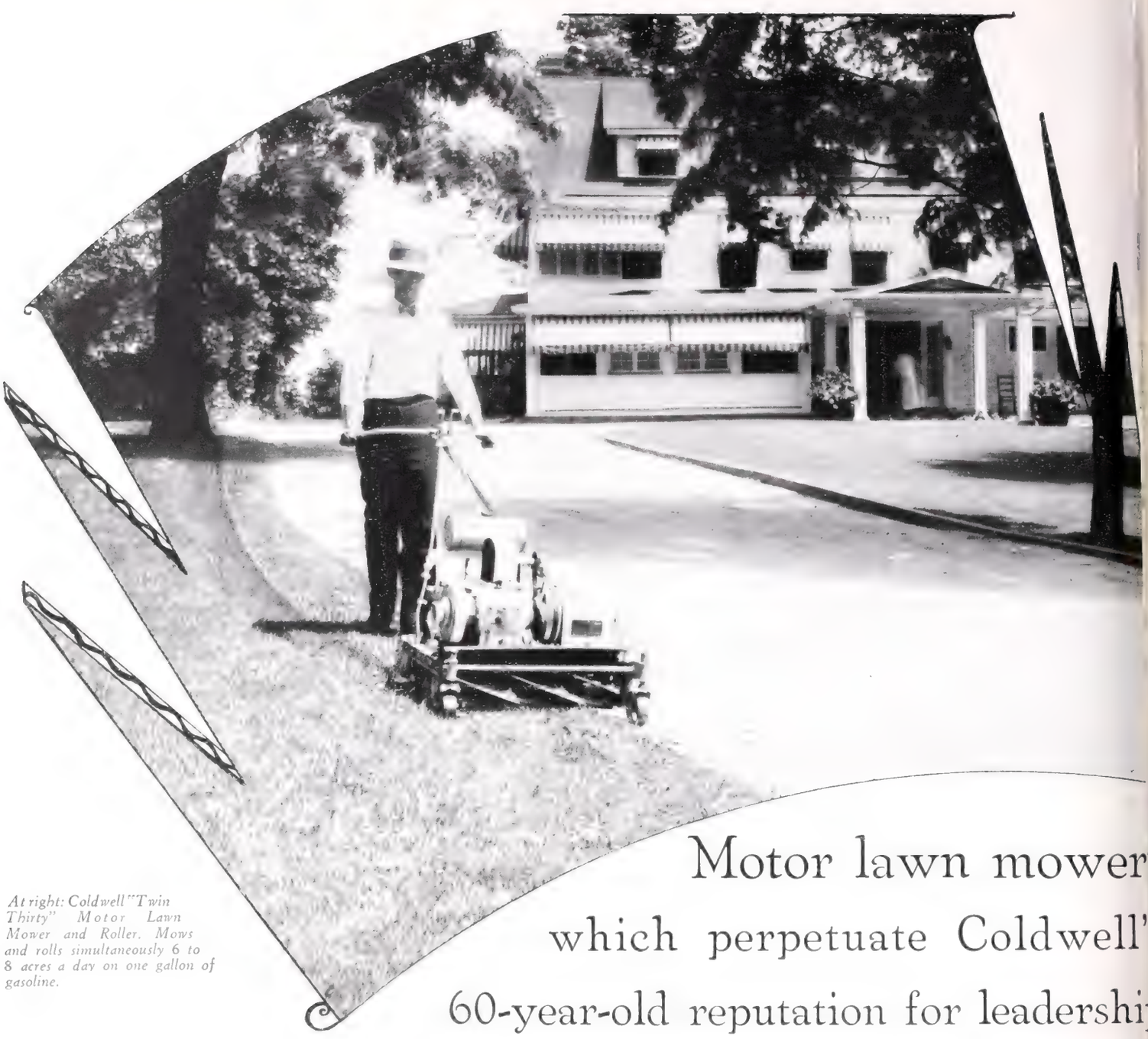
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See pages 2519-2598 for a catalogue of Russwin Hardware

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Hardware that lasts ~ Base Metals of Bronze or Brass



At right: Coldwell "Twin Thirty" Motor Lawn Mower and Roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline.

Motor lawn mower
which perpetuate Coldwell'
60-year-old reputation for leadershi

The obligation of leadership is to lead. And the new Coldwell Motor Lawn Mowers and Rollers are the outstanding triumph of Coldwell's long sustained leadership. Built to meet the present day demand for economical operation, repair-free service, and superlative mechanical performance. So ruggedly constructed that their stamina and long life are assured. Advanced engineering features establish new and higher standards of work and service. And absolutely dependable!

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HAND
HORSE

SINCE 1867
COLDWELL
DEPENDABLE LAWN MOWERS

GASOLINE
ELECTRIC

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protect the things you love
—*the things that make up home*

Enclose your home with Cyclone Fence. Appropriate styles for city and suburban residences and estates. *Write for free booklet.*

C. F. Co., 1929

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Perhaps *Your* Home has an *Undiscovered* Room

THERE is unsuspected joy and rest and healthful outdoor living, waiting right at your threshold.

All that you need to transform an open lawn or yard into a sheltered "outdoor room" is a rustic enclosure of Dubois Woven Wood Fence.

Its gracious protection is an indispensable part of Continental life in town or country, and it has now brought its gift of seclusion to America.

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And what peace of mind to read, sew or cultivate your garden, knowing that the children are safely shielded from motor cars and questionable passers-by!

There is only one Dubois fence; you are cautioned against imitations. It is made in France, of live, split chestnut saplings, woven closely together with *rust-proof* Copperweld wire. It comes in five foot sections, ready to erect, and in three heights: 6′ 6″; 4′ 11″ and 3′ 10″.

Dubois is effective and economical for a multitude of uses; on estates, in suburban communities and for city yards and roof gardens—wherever an artistic barrier or screen is needed.

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See the Dubois Exhibit at National Flower Show, BUFFALO, April 6th to 14th, and at the Architectural and Allied Arts Exposition, NEW YORK CITY, April 15th to 27



Plant beautiful Pachysandra where grass won't grow

THE sylvan charm of many Philadelphia Main Line estates . . . the beauty of spacious Brookline grounds is enhanced by Pachysandra. A mantle of luxuriant green covers spots once bare . . spots in deepest shade where no other plant will thrive.

From Japan came Pachysandra (pronounced Pakasandra) to beautify vast estates, cozy suburban bungalows. Under drooping evergreens, on rain-washed terraces, by driveways it will spread abundant, evergreen foliage 6 to 8 inches high.

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Specialist in Pachysandra and other ground cover plants



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WILSON'S O. K. PLANT SPRAY

WHEN your plants, flowers or shrubs become troubled by bugs . . . spray them frequently with Wilson's O. K. Plant Spray, the recognized standard insecticide that kills all the common flower and garden insects. Wilson's O. K. Plant Spray is highly effective yet clean, non-poisonous and easy to apply. Order a supply to-day!

Recommended by the Officers of The Garden Club of America.

1 quart $1.00 *1 gallon $3.00* *5 gallons $12.00* *10 gallons $20.00*

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price $2.50 postpaid.

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"Most Mowing Miles per Dollar"



th lawn mowers", says the Old Gardener, "it's ly the same as with auto tires. You never know much they cost until they're worn out, because 's no prediction on the price tag about the ge you'll get."

, if you buy your lawn mower as most people tires, you'll let the famous "Old Gardener" sign e window of a hardware or seed store guide you he nationally known value represented by any NSYLVANIA Quality brand mower. They are asy-pushing, long-lasting and *actually* self-sharpg, and they can always be identified by the easying STAYTITE Handle.

NNSYLVANIA LAWN MOWER WORKS

North 23rd Street Philadelphia, Pa.

The SUPER Great American Ball Bearing (Roller Bearing Wheels)

for free booklet, ert Instructions on are of the Lawn"



The famous PENNSYLVANIA Junior Ball-Bearing

New Wm. Ball Bear- One size 16-inch — $16.50 at ladelphia

PENNSYLVANIA *Quality* LAWN MOWERS

Dreer's Timely Garden Topics

EST. 1838

Greater Rose Joys

The Dreer "Gold Medal Dozen" *of Newer Hardy Everblooming Hybrid Tea Roses*

With this "Gold Medal Dozen" Dreer's inaugurates a new service to give Rose connoisseurs the choicest novelties *at once*—not later! Here they are, every one tested and proved worthy.

12 Outstanding Novelties For **$15**

Dame Edith Helen. Brilliant soft pink.

Frank Reader. Lemon yellow with golden-apricot heart.

Lady Florence Stronge. Violet old rose, yellow at base and pink at edge.

Rev. F. Page Roberts. Coppery red stained salmon-red on the outside, opening golden yellow.

Sir David Davis. Glowing crimson.

Mrs. Henry Bowles. Brilliant pink shaded light salmon.

Wilhelm Kordes. Rich capucine red shaded with copper on golden-salmon.



John Russell. Rich, deep velvety crimson.

Lady Margaret Stewart. Deep sunflower yellow, splashed with orange-scarlet, reverse suffused carmine. $2.00 each.

Margaret McGredy. Rich oriental red, shading to carmine rose. $2.00 each.

Mrs. A. R. Barraclough. Soft carmine-pink; base of petals yellow. $2.00 each.

Vilie de Paris (City of Paris.) Rich buttercup yellow. Double.

Prices, any of above, Strong, Two-Year-Old Plants, $1.50 each, unless quoted otherwise.

Special Offer We will supply one each of above "Gold Medal Dozen" (a $19.50 value), for *$15.00.* Most of the Roses offered above are illustrated in full color in the Dreer Garden Book. This also offers, on page 143, the famous "Dreer Dozen" collection at the popular price of $11.00. The Dreer Garden Book remains a dependable counsellor on all phases of gardening. Free, and please mention.

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The end crowns the work! When a Thompson Concealed Lawn Sprinkling System has been specified you know that your architect has planned for your convenience.

You are guaranteed a greener lawn in shorter time—a perpetual saving of gardener hire and water bills—an elimination of further sprinkling expenditures.

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Please send me a copy of your booklet, *"The Lawn Beautiful"*.

*Name*_____

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INSURANCE *for the* HOME OWN

(*Continued from page* 196)

or fire extinguishing fluid. It is therefore desirable that a small hand extinguisher be placed in each clothes-closet and other accessible places where the equipment be not unsightly. In cellars where rubbish is stored it is always advisable that fire pails be hung on hooks in close proximity to the storage bin as well as close to the place where the ashes are removed from the furnace.

On large estates it is ofttimes advisable to install a water tank, fire hydrants and labeled Underwriters' hose and couplings. Work of this sort can best be planned by competent insurance brokers who employ engineers qualified to install such systems as well as to train men into a fire brigade.

Having treated with the causes and safeguards which can be installed to reduce and eliminate fires, there is one other matter that the home-owner should give consideration in order that he be properly insured. Acquaint his insurance representative with full information concerning the title which the deed is held, the nat the occupancy of the building a outbuildings (i.e., if the dwellir be used by more than one fam it is to be used as a boarding if it is to be used as a doctor's tist's office); where the garage cated, if a part of the dwellin separate outbuilding, the ma number of cars that can be acc dated; whether animals or va trees and shrubs are described insured. A competent insurance will discuss these matters with ents, but the purchaser's atten directed to the need of giving matters consideration if he ha discussed them.

NOTE—This is the second of a of articles by Mr. Tierney d with insurance for the home o Inquiries on insurance matters s be directed to House & Garden Lexington Ave., New York Cit

ARBOR DAY FACTS AND FANCI

(*Continued from page* 202)

forests and where gardens and parks flourish a stroll of an hour or two will quickly tell the tree lover just what thrives and what does not. One's eyes and common sense must in this case be the guide.

Do not plant trees simply because they are cheap and easily obtainable. Inquire first by looking around whether the type of tree will grow or flourish in the district. If it will not, such a tree is dear at any price, but the pity of it is that often as not twenty years must elapse before a verdict can be had. Twenty years of wasted effort is a heavy price to pay for ignorance even if begotten of enthusiasm. So far as New England is concerned Norway Spruce, English Oak and Scots Pine should not be planted, unless the passing moment suffices to please the f

Plant native trees in preferen exotics wherever possible. In sel and buying trees use the ord judgment that you would put any everyday business transa Buying a pig in a bag is out of ion today, except when buying Barnum had some wise sayings of which is familiar to all and not be repeated. Gold-bricks ar less numerous now than form The superlative of liar is said to something to do with one who holes in the ground. The very of foolishness is to plant trees bli Plant trees, but plant the right kin trees. Plant the tree that will b thing of beauty year in and year for a century and more. Plant posterity.

AS SPRING APPROACH

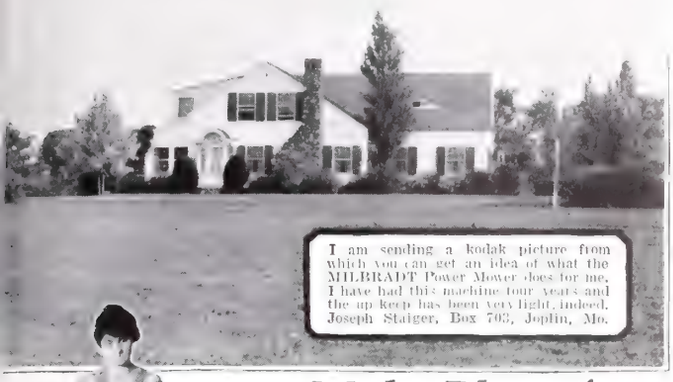
(*Continued from page* 218)

broad crown is literally filled with blossoms. The Cherry trees are thickly clustered with white flowers; a reddish veil covers the Peach tree; white also are the flowers of Pear and Plum. Among all this profusion of flowers the bees work diligently, buzzing from flower to flower and filling their pockets with pollen. Such a fruit garden is a flowering paradise and he who has seen this magic of sp is properly amazed at the p and majesty of Nature when covered in one of its more gra moods.

At dusk when the sun is abou set and the clouds are fringed a with a purple haze, the thrush lift his head and liquid, golden note joyous melody fill the air.



ILBRADT POWER LAWN MOWERS



I am sending a kodak picture from which you can get an idea of what the MILBRADT Power Mower does for me. I have had this machine four years and the up keep has been very light, indeed. Joseph Staiger, Box 703, Joplin, Mo.



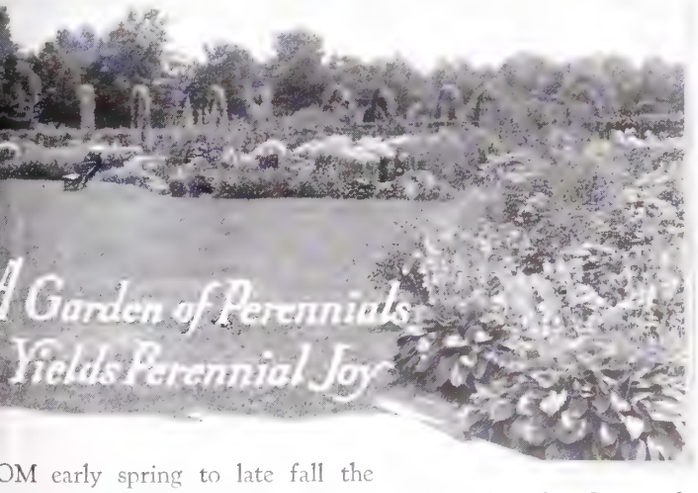
Make Play of Grass Cutting

They are so easy to operate, any one can run them. Trim closer around trees, shrubbery or flower beds than any other power mowers made. Cutting reel is engine driven and will cut through heaviest grass. Plenty of power to climb steepest hills. Engine very quiet in operation and easy to start. Two sizes—20 inches and 27 inches.

Illustrated catalog gives interesting details.

MILBRADT MANUFACTURING CO.

9 N. Tenth St. *Established 1895* St. Louis, Mo.



OM early spring to late fall the
arden of perennials is gay with color; day after day flowers for
ng are at hand; year by year the plants should increase and grow
valuable.

A Hardy Perennial Border

ned to give harmony of color and a succession of bloom. Tall varieties
the back, with lower plants in front, the collections become doubly useful
acing along a fence, against the garage, or in a garden corner.

Border No. 1, 20 x 6 ft., 144 plants, 24 varieties **$20.00**
Border No. 2, 30 x 6 ft., 216 plants, 30 varieties **$30.00**
Border No. 3, 100 x 3 ft., 319 plants, 30 varieties **$50.00**

A BLUE-PRINT WITH EACH COLLECTION

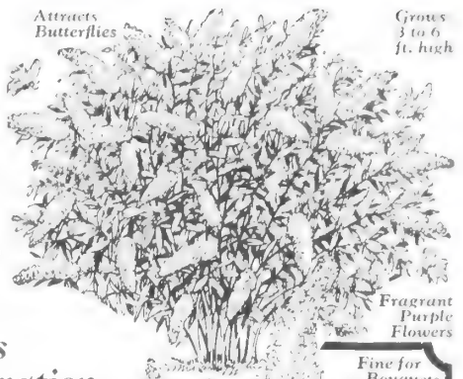
to show exact planting of plants. We send the print at once, so you may study it before the plants arrive.

ord's Garden Annual lists plants according to wet, moist or dry soils;
blooms month by month, and gives helpful advice to gardeners. We shall
ased to send you a copy on request.

H. HORSFORD, CHARLOTTE, VERMONT

OXEYE BUDDLEIA MAGNIFICA

The Winter Hardy Variety



Every Lawn Should Have This Permanent Decoration

This is one of the most satisfactory and most admired shrubs wherever seen. Unlike so many Buddleias, it blooms profusely the Summer the early long till frost. Mrs. Ed. Hensel, Bloomington, Ill., says: "I received 24th, "I reckon plenty of his Butterfly Bush. It's a beauty, as you can see from the picture. I got it at your store." Mrs. Wm. Spencer, Benton Harbor, Mich., "Very pretty and certainly proved to be all you recommended it to be." Mrs. McCallon, Wenona, Ill., "Growing very lovely and I have everything from Spring to Fall." W. D. Watson, Jasper, Ala., "Prettiest flower now in flower. I would not take anything for mine." And hundreds of others.

FLOWERS 5 to 10 INCHES LONG

Try to imagine one of these bushes on your lawn, or a row of them, 4 to 6 feet high and nearly as wide, bearing dozens of beautiful violet rose flower spikes, 5 to 10 inches long and 2 inches diameter at base; each floret with an orange centre and with the most delightful lilac fragrance. The easiest way to supply the home with lovely bouquets every day from June to frost.

BEAUTIFUL BUTTERFLIES

All day long the big and little Butterflies with their bright colors and fast flight hover around the flower. No need to hunt in the meadows to find butterflies. Plant this bush and they'll come to it. Succeeds everywhere.

EVERY FLOWER LOVER

is under obligation to plant one or more of these bushes, because that will do more to beautify America than any other one thing. And from such a small investment dividends of pleasure can be gathered for years.

NOTICE

with each shipment we will send instructions for planting and care to insure them permanency for years.

PRICE: Strong plants . . . 30c; 4 for $1.00; doz. $2.50.
Field grown bushes . . . 50c; 4 for $1.50; doz. $3.50.

SEND NO MONEY: If you prefer just tell us how many you want and when to send. On arrival pay for plants at the prices above, plus postage. No order sent this way for less than $1.00. If payment accompanies order, we will pay all charges. THE BEST SEED AND PLANT CATALOG FREE.

Everitt's Seed Store, Desk 134 Indianapolis, Ind.

WESTOVER LEAFMOLD-HUMUS

is 89 per cent organic matter

Fully, finally and completely rotted and disintegrated leaves, twigs, branches, bark, wood and roots—containing 11 per cent ash, which provides the food value.



Fibrous root growth of an Evergreen

EVERY experienced gardener and every trained horticulturist knows that the root-feeding areas of trees, plants and shrubs must be properly conditioned with abundant organic matter to enable the roots to begin and carry on their food-collecting work without interruption during the active periods. Organic matter must be present or they cannot thrive.

To enable the fine, hairy, fibrous root tips to bore through the soil and search out the food the soil must be friable and porous. The 89 per cent organic WESTOVER LEAFMOLD-HUMUS abundantly supplies this essential.

To enable the boring tips or thimbles to work on the ash solvents, *constant and sufficient moisture must be held in the soil* to provide the solvency. WESTOVER LEAFMOLD-HUMUS *holds the moisture* and releases it on the demands of the root-ends intake valves. The leaching and drying out of moisture is prevented by the presence of WESTOVER LEAFMOLD-HUMUS in the root-feeding areas.

The friability and porous nature of WESTOVER LEAFMOLD-HUMUS incorporated in your soil also enables the air and gas to pass into the soil freely as demanded by the roots. The gardeners provide this feature in the soil by what they call "mulching"—which is the digging in and occasional stirring of organic matter. Use WESTOVER LEAFMOLD-HUMUS for mulching to keep it "open."

Sold by the cubic yard with just enough moisture to readily incorporate with your soil. Averages two yards to the ton

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YOURS—protect them—Children, Pets, Gardens and Property

53 Service Plants erect fence everywhere—Chain Link and Wrought Iron fence, gates and arches—write today for name and address. Page Fence Association, Dept. 34, 215 N. Michigan Ave., Chicago, Ill.

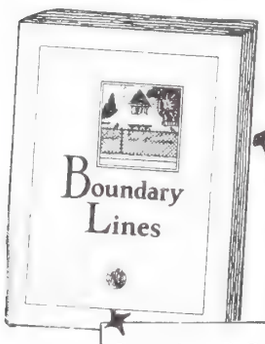


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PAGE CHAIN LINK, GALVANIZED OR COPPERWELD —ORNAMENTAL WROUGHT IRON FENCE



Investigate! Page Fabric available in Copperweld non-rusting wire—no painting—reduced upkeep—lifetime service.

HOUSE & GARDEN'S BOOKSHE

(Continued from page 216)

formed about their merchandise today, and not answer a customer's inquiry as one did in a New York department store:

"Is that a Duncan Phyfe?" a woman inquired. With a superior smile, came the too ready answer:

"No, Madam, that is a sewing-table."

The book is illustrated with 23 half-tones, and 69 marginal drawings: details of feet, legs, arms, ornament, etc., found on pieces of the respective periods. Many a reader will be glad to see just what a bandy leg and a metal shoe look like, as illustrated in the margin of this book.

R. L. M.

THE COLLECTOR'S GUIDE TO FURNITURE DESIGNS (*English and American*). By Edward Wenham. New York: Collector's Press, Inc.

AS IN Macquoid's monumental dictionary of English furnishings, Mr. Wenham treats his subject under the headings of Chairs, Chests, etc., and notes very briefly the development of each article through the different period styles. This short introduction, in each case, is followed by a wealth of illustrative material most welcome even when definite attribution has been impossible, as is often the case, especially with the American pieces. It is important, first of all, that a collection of as many types as are available should be accumulated, and in so doing Mr. Wenham has rendered a distinct service to the subject of furniture design. It remains for more profound research to give us that definite apportioning of decades and even years, in the development of American design, which students of English furniture have already accomplished.

There are the astonishing number of 798 excellent illustrations in this work, 658 of which are confined to single pieces of furniture. Of the remaining 140, 92 are devoted to interiors, 12 to room paneling, 16 to doorways and overmantels, 13 to metal fittings, and 7 to decorative woods.

Mr. Wenham says, in his Introduction: "In preparing this book, I have had in view the efforts of my old friend." And he tells of this "collector-friend" who "added much to his store of knowledge of, as well as to his interest in, old furniture by tracing the development to the various articles used in our present-day homes. He explained that he had accomplished this by making sketches or obtaining photographs of examples of the different periods. Some of the pieces he had found in shops, when he would make a sketch; others he had seen in museums and of these he procured photographs."

Further to illustrate the "persistent relationship between the objects, that afford us comfort, and the architectural designs of our rooms, . . . it has been thought the pictures were a preferable medium, for which reason they have been used to the exclusion of text, such descriptive matter as has been deemed necessary accompanying the illustration to which it refers." These ample captions ar[e] acceptable and informative, an[d] we hope Mr. Wenham will colle[ct] examples of English Provincial [fur]niture of which he has been re[-] writing, and give us equally long [de]tions with each piece.

G.

THE STUDY OF INTERIOR DE[CO]TION. By Alice and Bettina Ja[mes] Garden City, New York: Doub[le]Doran & Co.

EVERY book on Interior D[eco]tion is welcome to-day, t[o] from whatever angle, whether f[rom] single viewpoint—as of Furn[iture] Lighting Fixtures, Rugs, etc., a[s] study of some one period style, [or] comprehensive digest of the entire [field] as in this Study of Interior Decor[ation] —which is as practical as it is [com]plete. The practical value of the [book] is foremost, for it is avowedly a [text]book; but it is also offered as an [aid] to those "who seek a helpful, prac[tical] guide to decorating and furnis[hing] their homes."

The work is not impartial or [im]personal, for the French Direc[toire] style is all but omitted and t[he] Victorian, but for a single excep[tion] sweepingly condemned. The stude[nt] led to believe that Portuguese f[ur]ture takes precedence over Spani[sh] a position difficult to maintain in [the] light of our present knowledge [of] purely Portuguese work. The [work] of the Orient are set aside with [the] dictum that "they are not easily ac[ces]able to interior decoration." We a[re] that their adaptation is not easy, [but] the beginner doubtless needs a wor[d] warning in their use, but Oriental [dec]orative objects are too supre[mely] decorative to be ignored, and are [so] readily obtainable to be impractica[ble]

But aside from these occasional [per]sonal preferences and interests, [the] book contains a mass of well ass[or]ilated material and, what is mor[e] the purpose, shows a sane and sens[ible] application of such data as are n[ot] needed in the work of decorat[ion]

The index is excellent—a feat [not] of great moment in such a work. [The] glossary is succinct; the list of bo[oks] adequate; and very pertinent is [the] mention of Museums containing [in]dustrial art exhibitions as helpful [to] the student both for photograp[hic] source material and as the Mecca [of] possible travel.

Following "Suggestions to [the] Teacher" are chapters on Design [in] Interior Decoration; Historic Des[igns] in Interior Decoration; Color in [In]terior Decoration; Color Harmo[ny] in Interior Decoration; Main Ba[ck]grounds; Decorative Textiles; W[in]dow Draperies; Furniture in Anci[ent] and Early Medieval Times; Furnitu[re] in Renaissance Italy; Furniture [in] France and other Continental Cou[n]tries; Furniture in England; Fur[ni]ture in America; Renovating [Old] Furniture; Accessories; Selecting D[ec]orative Furnishings; Furnishing [the] Home; Continental Period Room[s]; English and American Period Room[s]; The Training of a Professional [In]terior Decorator.

G. G. G.

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World's Choicest Nursery & Greenhouse Products Grown in America

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ROSES

Spring Planting

by Bobbink & Atkins, our book of Roses, is replete with varieties late. In addition to nearly a thousand accepted varieties, we have novelties of distinct merit, described and in color. Correct descriptions en with comments on their merits and demerits. We feature the new Tea Rose, Henry Ford, the popular Wilhelm Kordes, and other es of value. A large collection of Standard or Tree Roses is also listed. y will be mailed on request to those who *intend to plant Roses.*

Hardy Herbaceous Plants

lete Catalog of New and Old-Fashioned Flowers. Hardy Chrysanthemums iums, Marshmallows, Peonies and Iris, Phlox, Poppies, Rock Garden n large variety. Beautifully illustrated. A table indicating Flowering Period and Color is a feature.

Evergreens

n illustrated Catalog of our Nurs- y Products, Coniferous Evergreens, vergreen Shrubs, Deciduous Trees, lowering Shrubs, Hedge Plants, ardy Vines.

Our Specialties

Azalea Mollis and Pontica, Hardy Lacecaps, Azaleas, Chinese Magnolias, Cotoneasters, Japanese Maples, Rhododendrons, and Blue Spruce, grafted, Koster and Moerheimi varieties.

In your request for Catalog it is important to state definitely what you intend to plant, as

BOBBINK & ATKINS, RUTHERFORD, N. J.

Please mention House & Garden



A Group of New Perennials

Season after season Bristol Nurseries test the new plants, and know that the novelties offered are *good*. More words would not be stronger.

Gypsophila, Bristol Fairy. This double Baby's-breath (1928 introduction) is a gem for cutting. Great sprays of white in June; will bloom until frost if flowers are cut as they mature.

1-year field-plants, 50 cts. each, $5 per doz.
2-year field-plants, 75 cts. each, $7.50 per doz.
Extra large plants $1 each, $10 per doz.

Four Hardy 'Mums

Early Harvest. Ivory white. Full bloom about October 10.

Bellona Compacta. Clear yellow, changing to orange-bronze. Biggest blooms in August.

October Rose. Semi-double. Rose pink,

Golden Gate Single. Canary yellow, tone; best cut-flowers. Late October.

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Dependable and Delightful-Odd-New FLOWERS



lyhock-Del- ium is illus- ted above

DELPHINIUM: "Blackmore and Langdon's Giants." One of the finest Delphiniums in cultivation. A giant English prize-winning strain. Spikes six to seven feet tall. Packet 50c.

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NIA GIANT: "Miss Wilmott." At last giant Zinnias soft salmon pink. When in full bloom they become show rs of an enormous size. Packet 25c.

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9 Packets of Seeds here described	3.75
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Montbretias
SPECIAL MIXED
Beautiful, Gladiolus-like flowers on long, slender stems, blooming from July to frost. A very satisfactory cut flower.
25 for $1.25
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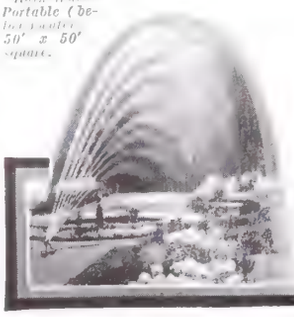
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That the garden may develop

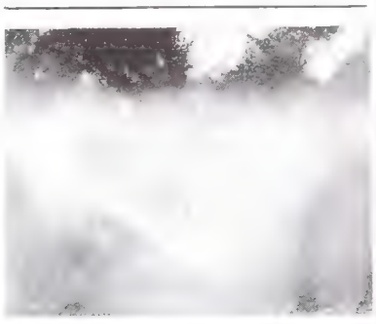
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THE GARDENER'S SCRAP BOOK

OFF WITH THE MULCHES

EARLY this month, even if the season is late, it is safe to begin removal of the winter mulches from the hardy border and other outdoor plantings. The best plan is to take off a little once a week—perhaps a third or a half each time. This will prevent sudden temperature shocks to any new growth which may be starting up under the protecting covering and permit the last of the frost to work out of the ground without too much disturbance.

In all mulch removal work, proceed carefully so as not to break the tender growing tips of the plants. These are easily bruised or snapped off by a careless rake and more or less disfiguration will naturally follow.

A PROFUSION OF RHODODENDRON

UNLESS one has seen the luxurious growth of Rhododendron in the mountains of North Carolina and Virginia one cannot realize into what magnificent trees these plants can develop. In some public parks and private estates, where the soil is right and suitable varieties have been planted and properly cared for, there are large specimens, but can you imagine *Rhododendron arboreum* with trunks ten to fifteen feet in circumference, growing in the Himalayan Mountains where it is covered in the spring with a sheet of uncountable scarlet-red flowers?

E. André in his delightful book, *Plantes de Terre de Bruyères*, tells of such trees. He describes the wood as being very fine and dense; it is resisting, very seldom splits and takes a fine polish. The natives use it to make fancy boxes, furniture, household utensils, bowls and even saddles for their yaks. The leaves, large and glistening, are used as plates for the small pieces of butter



BLUE GLADIOLUS

New—Rare—the Finest Varieties in this Color

VEILCHENBLAU is the finest DARK BLUE gladiolus ever produced; large flowers, nice cream color; tall plant, nothing better in this color.....each $1

ANNIE LAURIE is a new ruffled Light Pink, one of the most exquisite varieties in existence—"the darling of the gladiolus world".....each 35c

Both for $1.00

A Whole "Glad" Garden $3.00

SPECIAL "GET-ACQUAINTED" OFFER

100 LARGE BULBS in various shades of Red, Yellow, Pink, Salmon, Blue, Orange, Smoke, White, Cream; at least 30 varieties, all good ones, but not labeled as to name. POSTPAID, $3.00 (50 for $1.75).

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NATORP SPECIAL, $5.00 consists of 3 Japanese flowering crabapples in different varieties and colors. Early spring blossoms. Unusual and very beautiful. NATORP $10 special includes 3 Japanese flowering crabapples, one Weeping and one Upright Japanese Cherry.

A few types of early spring blossoms



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We still have on hand a few plant that gorgeous rose: Mme. Greg Staechelin—a magnificent, ha climber of a new type—deep carm outside and pearl pink inside. other rose like it. Price $5, delivere U. S. A.—but you must order n



When you send your order, tell us to send you *free*, the "Star Guide to Good Roses", —200 varieties described and pictured, many in color. Full descriptions and suggestions for the right roses to suit y climate. Gives a complete descript of the "Star Dozen"—our fam twelve sturdy, sure-to-grow roses, wh sell for $10.50—or $12.50 if purcha individually.

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THE GARDENER'S SCRAP BOOK

which the natives offer each other at the beginning of each month.

André speaks thus of another Rhododendron paradise near Bordeaux, France:

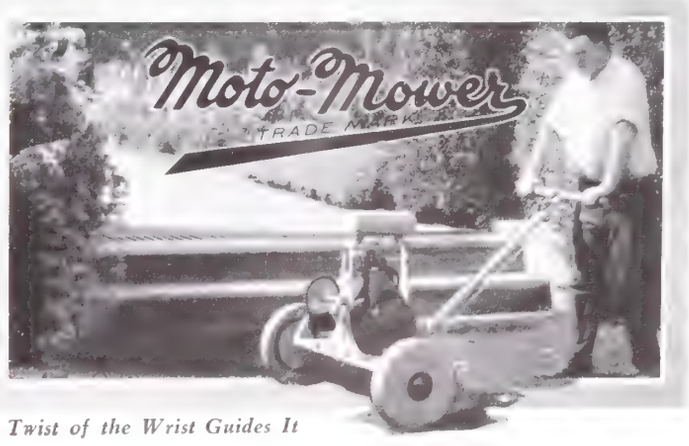
"In a beautiful park is a large group of Magnolia, almost a forest of Magnolia, which shelter in their 'odorous shade' (*ombre odorante*) a large and vigorous family of Rhododendron. Every year they shed their seeds and seed themselves over long distances. They grow and flower and propagate without any care."

A marvelous family, the Rhododendron. The different species grow from the Pyrenees as far as Lapland, in Siberia and Labrador, all over the North American continent, in the mountains of Tibet and the Himalayan Mountains, in Japan, Java, Sumatra and Borneo. But they are not found south of the Equator; they do not grow in Australia, South America or Africa.

SAVING THE LITTLE FELLOWS

SPRING work in the herbaceous border and among the shrub plantings is more than likely to disclose chance plants of various sorts that are well worth saving. Most of them will be self-sown seedlings, of course, which escaped notice last season because of their smallness. Others, though, may be off-shoots from established clumps or, in the case of shrubs, perhaps natural layers which have rooted where low drooping branches have happened to lie on the ground.

In many cases these little plants will be crowded if not actually killed off by their much larger parents unless rescued by transplanting them to open ground where they will have a chance to develop normally and unhampered. The time to do such moving is early in the spring so that the youngsters will have a long growing season ahead of them and be able to take their rightful permanent places in the fall.



A Twist of the Wrist Guides It

Landscape Beauty

A beautiful lawn completes the setting of home, clubhouse or factory building. To make the lawn more beautiful as time goes on, frequent and regular cutting are called for. With the Moto-Mower, this is easy—in fact a pleasure. Ease and simplicity of operation, economy and dependability encourage frequent cutting. The Moto-Mower is made in three sizes, 27-inch, 21-inch and 18-inch cuts, the latter at a popular price.

Get further interesting facts and details in our new catalog. Just fill out the coupon below.

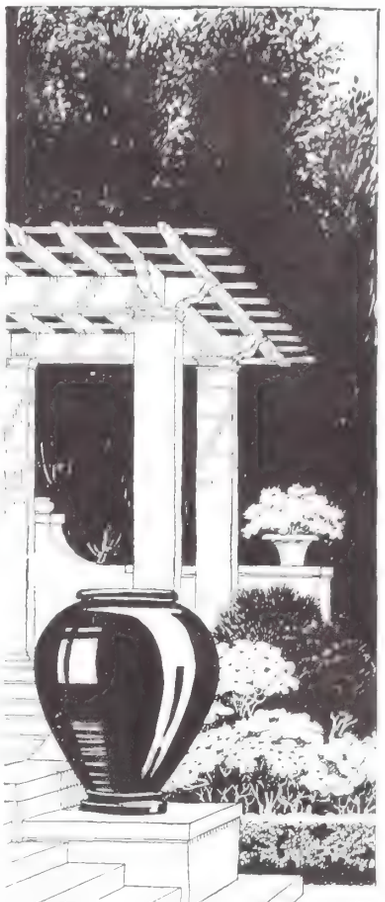
The Detroit Model Moto-Mower can now be equipped with a sickle bar for weed clipping at small extra cost. It can be attached by removing one nut from the tie rod.

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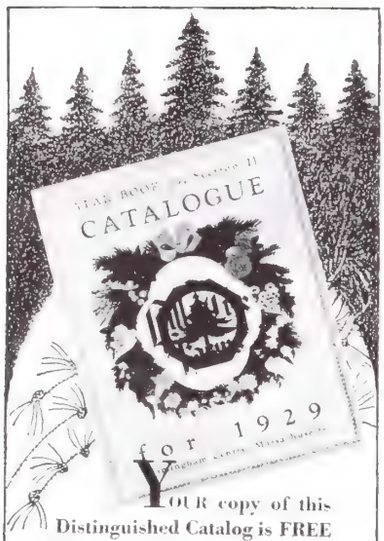
TO one who loves a garden Galloway Pottery appeals with its grace of line and pleasing color, giving striking contrasts midst flowers and sunshine and the shadows of the trees. Shapely jars, glazed or unglazed and other delightful pieces for the garden, sunroom and porch, including

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THE GARDENER'S SCRAP BOOK

In the case of seedlings, the transplanting follows familiar rules. Not everyone understands the moving of natural shrub layers, however, so it may not be amiss to say that these are detached from the parent branch just before the rooted portion is reached. A spade or large trowel is then used to lift roots and all as if the layer were a regular bush. After replanting, prune back to one or two main shoots and, for a couple of years, use the shears when necessary to direct the form taken by the new growth so as to produce an ultimate symmetrical shape. Unless this shaping is done the shrub which is finally produced frequently is lop-sided and anything but pleasing in appearance.

GLADS FOR SUCCESSION

OF all the summer-flowering bulbs none enjoys the widespread favor that is accorded to the Gladiolus. Prolific, subject to practically no serious disease, immensely varied in blossom, color and form, of distinctive merit in the garden as well as for cutting, it is universal in its appeal. With all this it is almost fool-proof.

Gladioli will grow anywhere provided they are given fairly good drainage and plenty of sun. They like best a warm, light soil of moderate richness, especially one that is of a somewhat sandy nature. In such a medium they not only produce their finest flower spikes but also ripen their fresh bulbs most thoroughly. If they are exposed to full sun from morning to night they will thoroughly enjoy the experience.

In the Middle Atlantic States it is perfectly feasible to have an unbroken succession of Gladiolus bloom from early August to the end of September or even later, merely by succession plantings. Most of the bulbs come into flowers about ninety days after the bulbs are planted, so for the maximum season put the first ones in the ground toward the end of April and make a fresh planting

For Finer Lawns —

Prince Edward Island

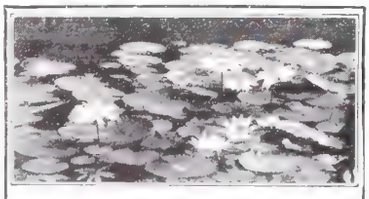
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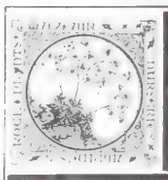
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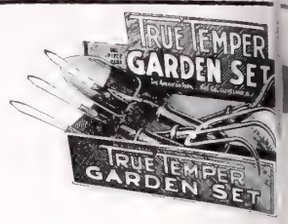
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Marvelous New Treatm
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SCIENTIFIC reseal has finally perfe a simple and easy-to treatment that kills delions without killing the g This treatment gives quick permanent results. It is poisonous. Just sprinkle yard with **DANDELEX**, and pr —Dandelions wither up and Rid your lawn once and for these obnoxious pests, and a dandelion-free homegro

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THE HAMILTON METAL PRODUCTS CO.
Dept. 16 Hamilton, Ohio

THE GARDENER'S SCRAP BOOK

every ten days until the first of July. In general, set the bulbs about four inches deep and the same distance apart. Deeper planting means slower development, of course, but on the other hand it insures greater support for the stalks once they are above ground. This is something to consider, especially when you realize that some of the large modern kinds bear stalks four or five feet in height and heavily burdened with blossom spikes.

These succession plantings are especially advisable where the flowers are wanted particularly for cutting. If the plantings are of fair size and each contains approximately the same number of bulbs the flowering periods will connect and there will be no break in the blossom supply for two months or so.

CONCERNING DRAINAGE

THERE is probably no regular garden plant, herbaceous or woody, which does not benefit by being supplied with a setting where the drainage is good. Outside of the aquatics they all, to a greater or less degree, dislike to have stagnant standing water around their roots, for air as well as moisture is necessary to the proper functioning of these underground parts.

It is always advisable, therefore—and often essential—to dig all beds and other planting sites sufficiently deeply to insure a fair chance for the water to pass through the lower soil strata and not be held by them as if they were the bottom of a bathtub. Hardpan or various clay formations frequently underlie the deposit of friable top soil at a depth of a few inches to two feet or so and form effective barriers to the escape of excess water. They make hard digging, with the result that many times they remain undisturbed by the spade; and then, in a wet season, the would-be gardener wonders why his plantings are only half-way successful.

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quickly destroyed

RID YOUR GARDEN of cutworms, snails, slugs, grasshoppers, sowbugs, earwigs, etc. These unsightly pests prevent early plant growth and ruin vegetation.

Get a package of Snarol from your nearest dealer and sprinkle it on the ground under the plants and shrubs. No fuss or bother—just follow simple directions. The pests eat the meal and are thus quickly destroyed—surely and *safely*.

Snarol is non-injurious to plants—watering does not lessen its strength and it is safest to use.

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Keeping Pace
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Our 1929 Catalogue

featuring Potash-Fed Dahlias is now ready and will be mailed Free upon request. Within its covers will be found many innovations which include a system of scoring every variety as grown at our nurseries; classification, whether garden, exhibition or commercial; the average height of plants of each variety and the size of bloom. You will also find cultural notes and a new guarantee that this year is given with all Dahliadel introductions. Write today.

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Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! With proper care no reseeding is ever necessary. You will have a deep, thick, uniform turf that's everlasting and makes your home a beauty spot. That's what you'll get if you plant Scott's Creeping Bent.

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Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super-Lawns. Instead of sowing seed, you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet.



This little book—"Best Lawns" is free to you. It's a complete treatise on how you can have beautiful lawns. Write today for your copy.

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THE GARDENER'S SCRAP BOOK

So, when the garden is first being made, make it deep enough to forestall these drainage troubles. If yours is a deep-soil, sandy region you will probably not need to worry, but anything approaching an impervious layer should be broken up thoroughly and, if extreme, discarded entirely in favor of fresh, good soil. On sloping sites, where the water would show a tendency to flow away, the soil should be prepared eighteen inches deep; in level places, somewhat deeper. These figures are for the majority of herbaceous perennials; for shrubs and trees they should be at least doubled if you want permanent and thoroughly satisfactory results.

FOR TREE TRANSPLANTERS

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This desirable condition in the underground parts of a tree is brought about in nurseries by one or more transplantings and root prunings before the stock is sold. Trees collected from the woods and fields, however, must be differently handled to bring about the required root development.

If you contemplate bringing in from the wild one of these difficult trees (the common Red Cedar is one of them and the Sour Gum or Tupelo is another), start work a year ahead. In early spring, as soon as the frost is out of the ground, or in the early

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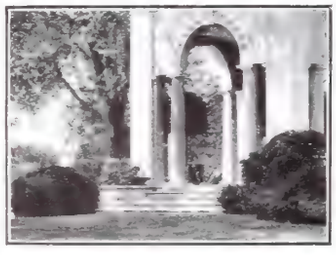
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Having completed this circle, the next step is to dig out the soil outside it enough to enable you to drop the spade to a horizontal position and slide it under the tree at the depth at which the tap-root is to be severed. Then make a series of horizontal cuts around the tree, converging under the trunk and completing the root pruning part of the work. If these under-cuts are made without moving the spade up and down they will leave the tree in its original position with undisturbed soil around its remaining roots.

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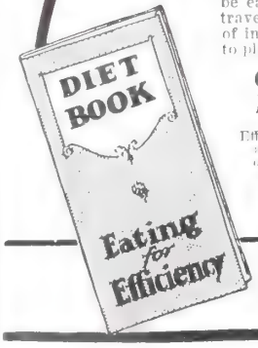
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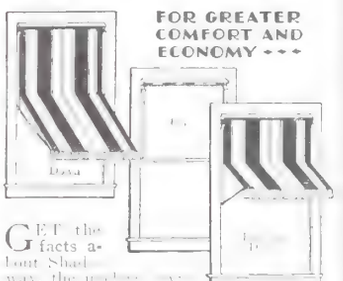
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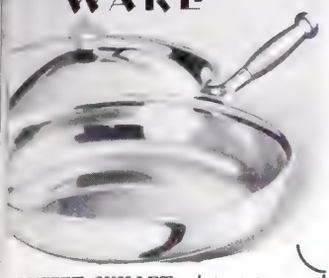
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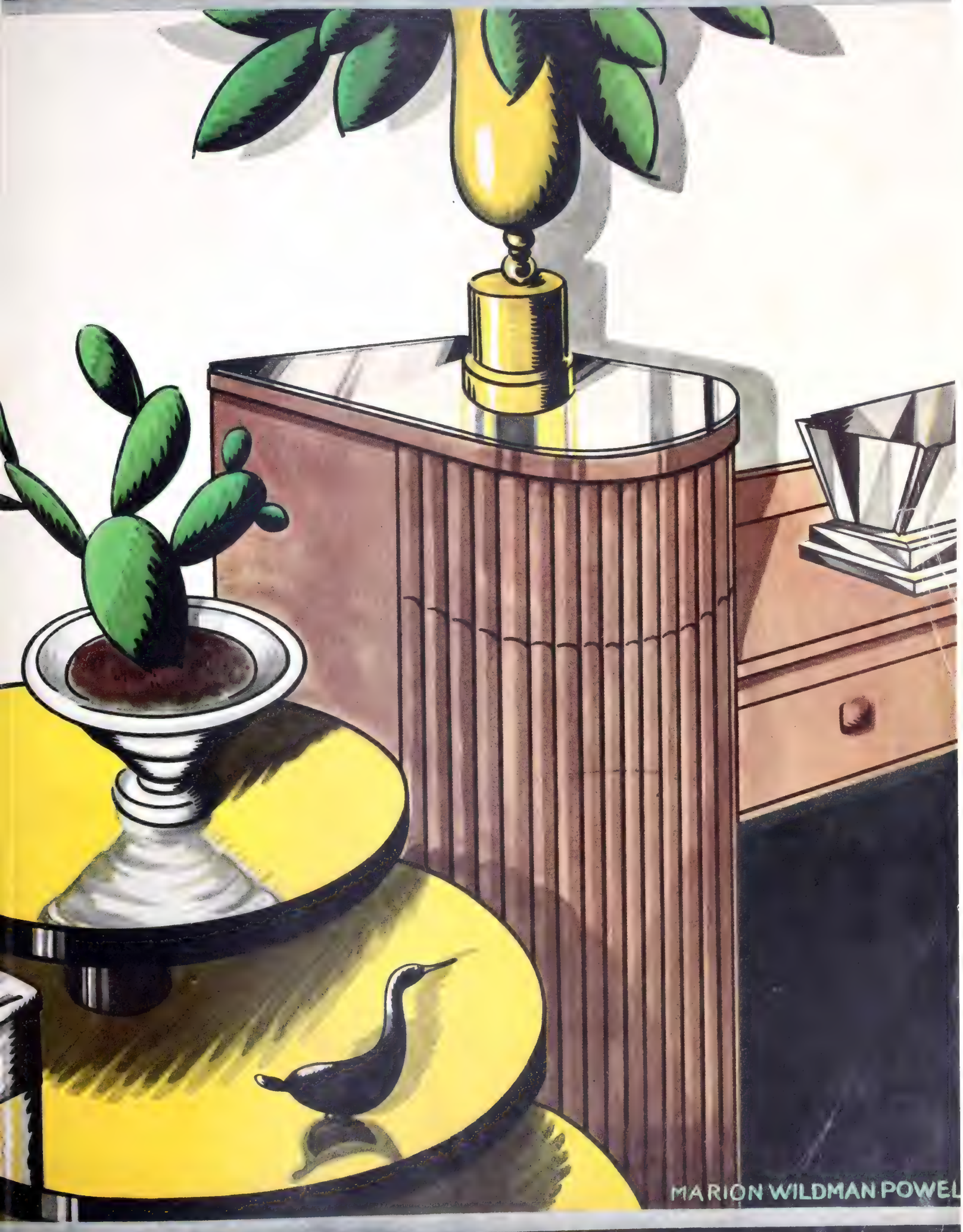
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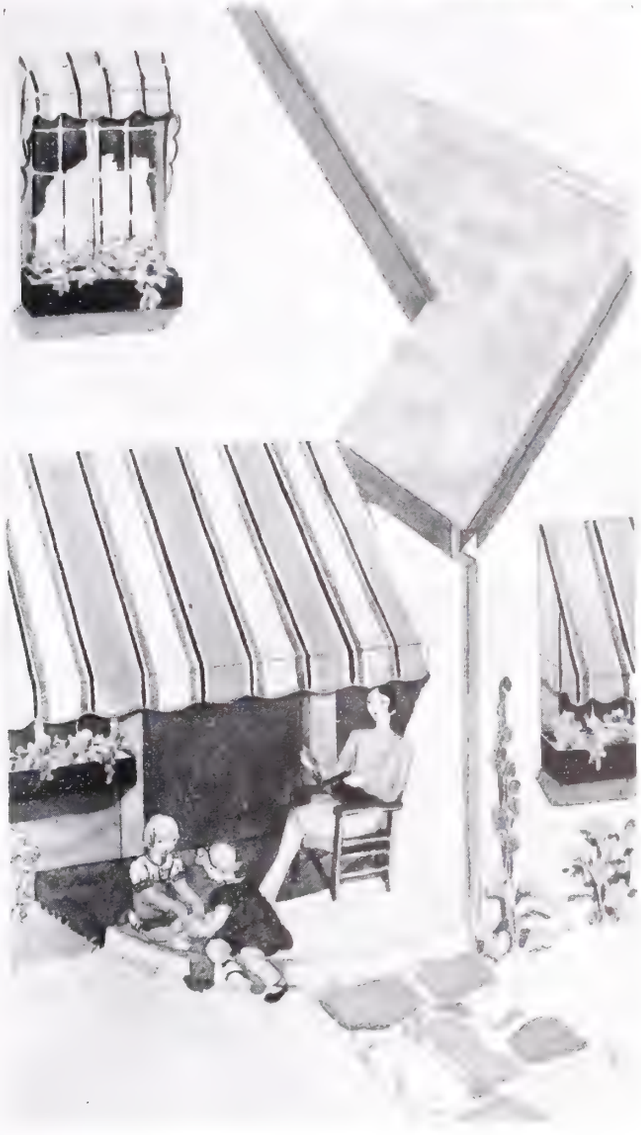
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NEW YORK



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: MODERN NOTE in EXTERIOR DECORATION



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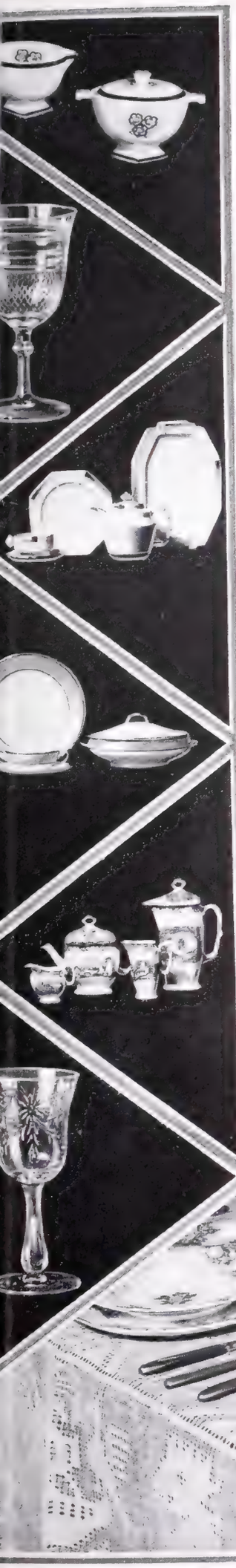
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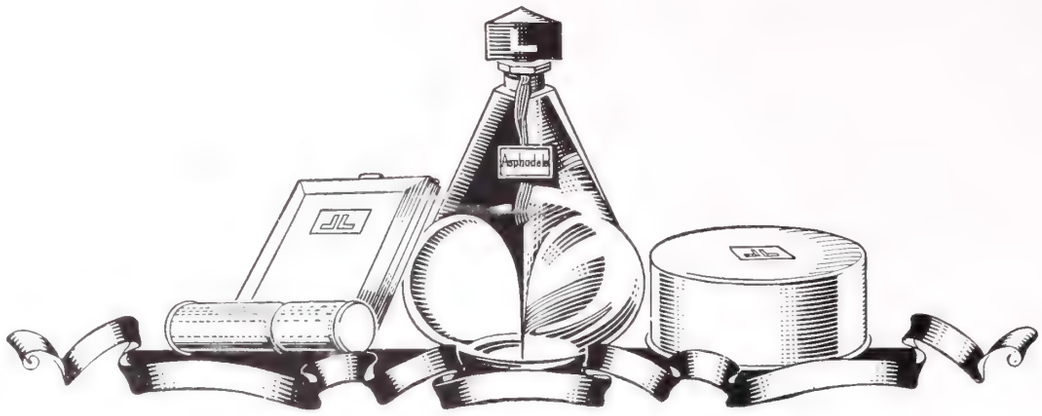
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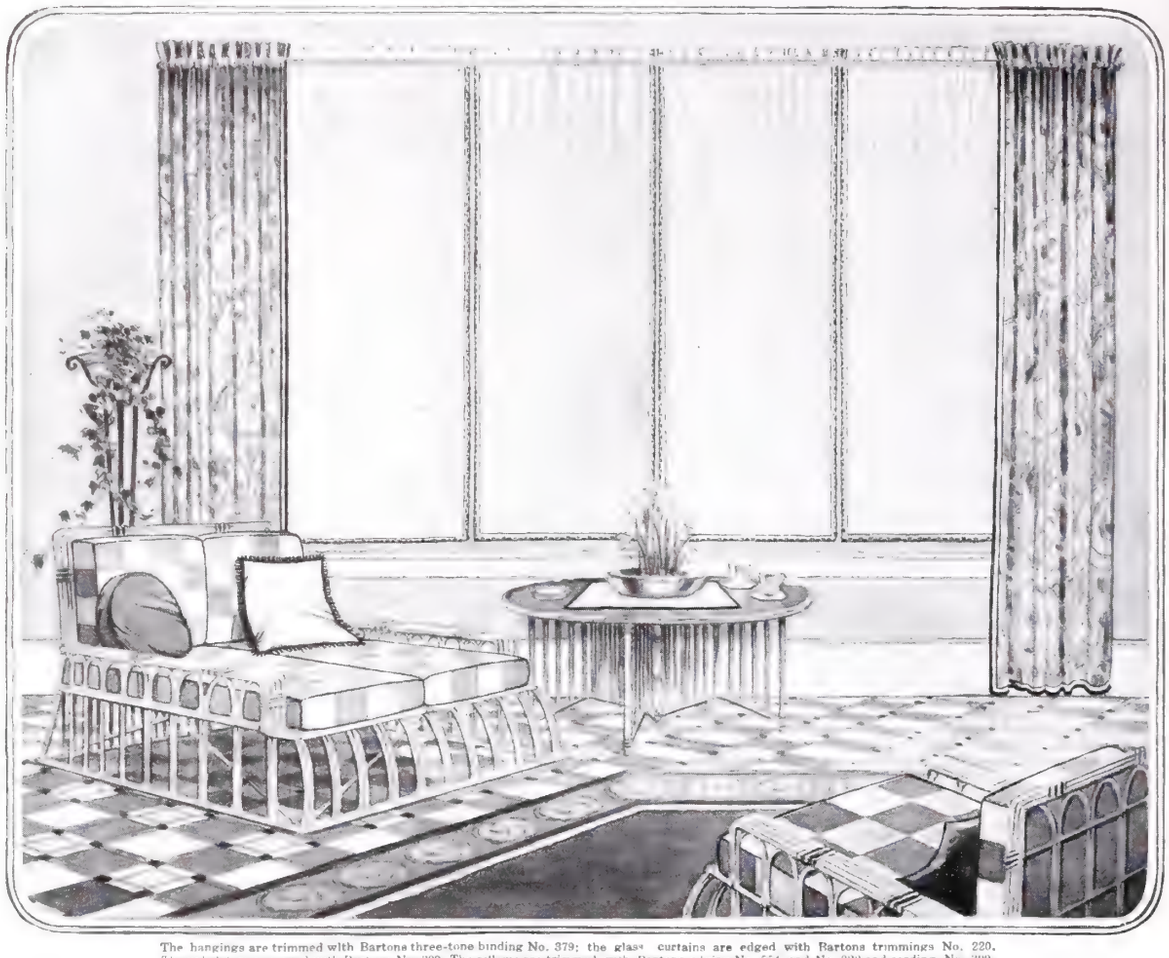
Furniture · Decoration · Antiques



THE paneled interior of a famous old manor house of one of the English shires provided the inspiration for this lovely room of pine at the Hampton Shops. Its exquisite details attest the artistry of the Hampton cabinetmakers in recapturing the Old World charm of the original. Against such a background important pieces in the Georgian or Queen Anne tradition find a place . . . lacquered desks, writing and lounging chairs, shaded lamps. And it is such interiors that the Hampton Decorators prepare with such facility in homes of dignity, in town or country. 18 EAST 50TH STREET NEW·YORK

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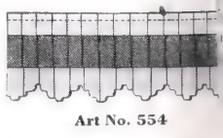


The hangings are trimmed with Bartons three-tone binding No. 379; the glass curtains are edged with Bartons trimmings No. 220. The upholstery is corded with Bartons No. 399. The pillows are trimmed with Bartons edging No. 554 and No. 322 and cording No. 399.

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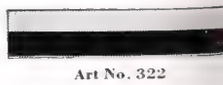
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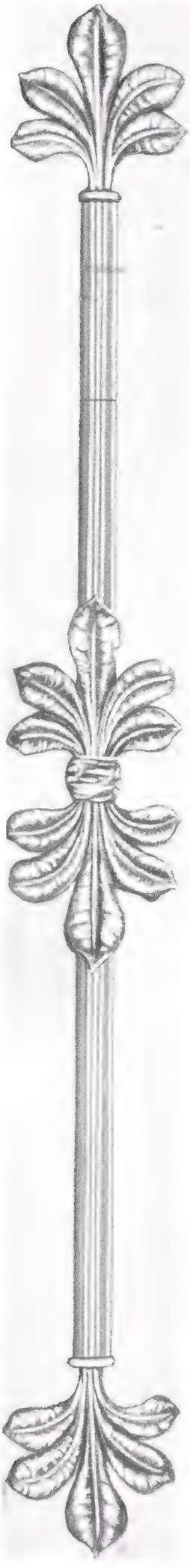
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In the window shown, where rayon taffeta is used over cream net, Judd Decorated Bluebird Rod No. 9H11 is the basis of the window's beauty. This window is an excellent example of the many lovely window treatments illustrated in our interesting booklet, "Suggestions for Beautiful Windows," which we will gladly send you free if you will fill out the coupon below and mail it to us promptly. Thousands of women have found this booklet most helpful in solving their problems of window draping. You will find it helpful too. Fill out the coupon now.

JUDD
Drapery Fixtures



Utter simplicity is lent distinction b this beautiful rod

THE simplest window treatments have a charm of their own; and, fortunately, this charm is easy to achieve since the advent of the Judd Decorated Rods.

In the window shown here, for instance, note how attractively the rods complete the effect—the conventionalized horse chestnut leaves are graceful in every outline. Yet this Judd Decorated Rod No. 9H11 is most reasonable in price. Decorated Bluebir Rods retail at $1.50 to $4, com plete with brackets, rings, etc Ask to see them at your loca furniture, department or hardwar store. You will be delighted a their beautiful finish.

If for any reason your deale hasn't Judd rods in stock, write us and we will see that you are promptly supplied. H. L. Judd Company, Inc., 24 West 40th Street, New York City.

H. L. Judd Company, Inc.
24 West 40th Street, New York City

GENTLEMEN: Please send me your free booklet, "Suggestions for Beautiful Windows."

Name_____

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© 1929, Kittinger Company

The Very Chair Every Modern Living Room Needs



This Early English desk and chair feature the Linenfold motif . . . in solid oak or solid walnut.

HERE is a fireside chair that seems to reach out to claim you for its own. Its comfortable depth with wing back and arms invite relaxation and leisurely enjoyment . . . the upholstery of new curled hair is resilient . . . the down-filled cushion never packs . . . its unusual beauty and the dignity of its solid walnut frame place it among your heirlooms.

Of a later English period, this Kittinger reproduction should not be confused with similar models of the earlier Queen Anne type. There should also be no confusion with commercial chairs of this appearance built for competition. Like the other pieces in this group, all Kittinger furniture is of authentic period design, constructed throughout in solid Cabinetwoods, principally American Walnut, Honduras Mahogany and Oak, with a few in Maple.

Such pieces of furniture may be acquired from time to time to bring new charm to any room. There is assurance of durable service at so reasonable a price that there need be no sacrifice of budget expenditures for present-day luxuries.

Let us send you an attractive booklet on Living Room Furniture . . . profusely illustrated . . . together with names of dealers in your vicinity through whom you may purchase. Kittinger Company, Dept. 36, Elmwood Avenue, Buffalo, N.Y.

SHOWROOMS

Buffalo	Grand Rapids	New York	Los Angeles
At Factory, Elmwood Ave.	Keeler Bldg.	205 East 42d Street	At Factory, Goodrich Blvd.

Kittinger Distinctive Furniture Buffalo 1866

KITTINGER

Distinctive Furniture



Charming Queensware

ONE of the most delightful—and interesting—of the new services in Queensware is *The Torbay* pattern on Patrician. The decoration, in a warm tone of green, depicts Old World scenes, and takes one back to foreign lands, recalling delightful holidays abroad. *The Torbay,* which may be had in the stores in open stock, offers an exquisite dinner service for the hostess of discriminating and cultured taste. * * * Queensware, although often imitated, is an exclusive product of the Wedgwood Potteries at Etruria. Before buying, one should always take the precaution to look for the trade mark on the bottom of each piece.

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Potteries: Etruria, Stoke-on-Trent, England

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WEDGWOOD

WEDGWOOD

EXOTIC WOODS FROM THE VALLEY OF THE AMAZON . .

Imaginative bits of craftsmanship . . . outlines of grace and precision that merge into the decor of our day . . . friendly furniture that fits into the apartment or the intimate corner with



equal grace. These are all points that make DYNAMIQUE outstanding in its charm.

But DYNAMIQUE has been endowed with more solid qualities than just mere charm. In designing these pieces, every thought has been given to the equally necessary qualities of easy comfort and livability.

YNAMIQUE
REATIONS

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JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN



"Name your own price"

THE KING WOULD HAVE SAID

OFTEN have you read how, in the Middle Ages, it wa the delight of Kings to entertain their banquet guests with the music of one of the great harpist who used to tour the land. Perhaps you recall a passage such as this from the old Chronicles:



"And when the news spread that great Raftery would be present, there came many noble folk who otherwise had remained at their own firesides. And without the castle walls there huddled many of the town gentry, hoping that they might hear a few strains of Raftery's music. And when great Raftery stepped into the banquet hall, a deep silence fell over all the gathering. And when he touched the strings of his harp, wondrous music came forth. And of those that heard him, they that were ill at heart, felt cheered; they that were troubled in mind, gained peace. And for many days thereafter, there remained with all the healing memory of Raftery's playing."

Today you can own a magic instrument for which any mediaeval King would gladly have given castles and lands and treasure from the Indies. The Ampico brings to your castle not one great soloist, but hundreds—music more inspiring than any described in legend.

Rachmaninoff's C Sharp Minor Prelude, for example, magnificently played by the composer himself; Strauss's Blue Danube Waltz, its melodies exquisitely moulded by the hands of Levitzki; Broadway fox-trots, sparkling duets in which Arden and Carroll make your feet restless with the urge to dance; two thousand other musical tidbits played by such famous pianists as Lhévinne, Orloff, Ornstein, Confrey, Youmans, Lopez, Brailowsky, Grieg, Samaroff, Victor Herbert. How wonderfully the music of the piano brings rest, inspiration, comfort!

In the Ampico, and only in the Ampico, the artist's playing is reproduced exactly upon the piano itself. By exclusive patented devices which no other instrument may employ, the Ampico preserves every bit of shading, every crescendo or diminuendo, every delicate subtlety of the artist's interpretation.

The Ampico is available in such distinguished makes as Mason & Hamlin, Knabe, Chickering, J. & C. Fischer, Marshall & Wendell. A furniture showpiece which holds its own with the finest, an Ampico will enrich your living-room, aid the children in their music studies, provide countless evenings of entertainment for you and your guests.

Write for catalogue to the Ampico Hall, 584 Fifth Avenue, New York, N.Y. or visit your local dealer today and enjoy a private recital by the great Ampico artists—artists so numerous and so costly that no man could ever hope to assemble them in a single concert hall.

THE AMPICO

$750 to $25,000. Convenient terms may be arranged



Group 6825

Design Patents Pending

THE SUN ROOM BEAUTIFUL

CHARMING effects may be created in one's solarium or living room by furnishing in the modern manner, with one of the newest creations in Rattan furniture.

The group illustrated presents one of our latest and smart- designs, developed on Art Moderne lines. In construction is all rattan—the strongest and lightest of woods—shaded lend variation in tone value, with natural varnish finish. e various pieces are ornamented with bands of French Enel Cane in contrasting colors, and are upholstered in a fine Hand Blocked English Cretonne. Truly a suite of exceptional attractiveness, and particularly appropriate for the living room in Southern climes.

Sons-Cunningham, during the forty-three years of their existence, have ever been originators—never imitators—in the designing of fine closely woven Reed, Stick Reed and Rattan furniture. You are cordially invited to visit their show room, where a most representative display in a wide range of designs and colors is available for your selection. Purchase may be made through your dealer or decorator.



Design Patents Pending

No. 6825

A portfolio of colored prints and other illustrations will be mailed upon receipt of 25¢.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE · *at 46th Street* · NEW YORK

WE'RE JUST A  YOUNG COUP

"What pieces in Sterling are the very least we can get along with, at the start?"

"Just what would they cost us?"

"If I give a little informal dinner, and have neither bouillon spoons nor soup spoons, how had I best serve soup?"

"Can my menu include a canape or other hors d'oeuvres or a salad before I've added salad forks to my set?"

"If Uncle Andrew should like the dinner I serve him, and say, 'Bless you, children, and what pieces in this lovely silver would you like next?' just what pieces ought I mention, to help me on my way to formal entertaining?"

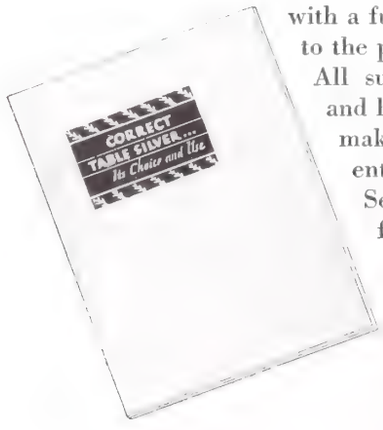
"As my silver set grows, how can I be sure to avoid a mistake so many women make – 'lazy' pieces, forever tucked away in their flannel wrappings, while some other pieces have to be rushed out and washed between courses?"

"And then, about table settings . . . is it the most approved thing nowadays to . . . . . ."

DON'T... DON'T DECIDE UNTIL YOU'VE READ...

"Correct Table Silver

ITS CHOICE AND USE"



THERE never was such a booklet for answering silver questions!

Page after page, to help you determine what sterling selections are best suited to your needs. In all, ten lists are discussed in terms of how many people they will serve, and what sort of menus each will permit. You'll find your own requirements among them—and so avoid the error of too many of this, and not enough of that.

Then there are beautiful and correct table settings—described and pictured so that having this booklet at your elbow is almost the same as having a social secretary to consult.

New silver usage is told about, too—and that's important in these days of changing modes...

And then there's a glorious array of patterns for your admiration, with a full list of pieces and prices on each, so that you can figure, to the penny, just what the silver of your choice will cost.

All supervised by Elsie de Wolfe, famous interior decorator and hostess. All fascinatingly told. All beautifully illustrated, to make this a gem among books for your permanent library on entertaining.

Send 25c, to cover mailing and wrapping costs. Write for this fascinating booklet today.

INTERNATIONAL SILVER CO., Meriden, Conn. H. G.

Enclosed is 25c. (coin or stamps), for which please send at once my copy of "Correct Table Silver."

Name_____ Street_____

City_____ State_____



INTERNATIONAL SILVER CO.
FINE ARTS DIVISION MERIDEN, CONN.

PINE TREE . . . *the much-discussed modern pattern with American background.*

MINUET . . . *as charming as the Colonial life that inspired it.*

TRIANON . . . *French . . . with classic ancestry . . . delightfully restrained in feeling.*

FONTAINE . . . *luxurious, in the manner of the French Renaissance.*

WEDGWOOD . . . *as delicately lovely as the famous pottery of that name.*

Prices are decidedly modest, six teaspoons costing from $11.00 to $12.50, according to pattern, while a twenty-six piece starting set varies from $73.35 to $90.00.



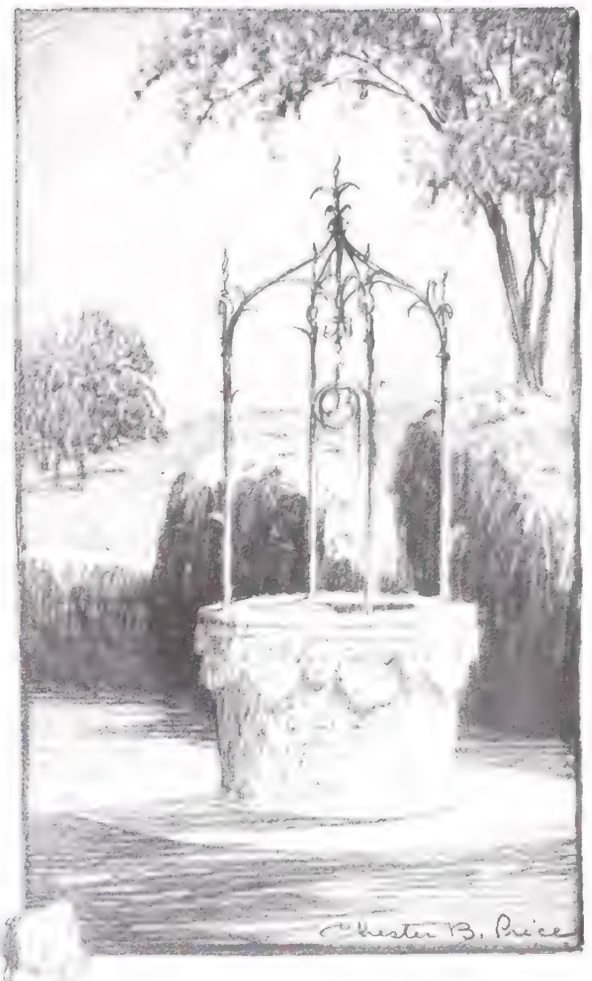


Furnitur

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

r the Garden Beautiful



THE Italian stone and marble Garden Furniture procured through this House has helped in making many of America's most distinguished gardens. Through our connections in Italy we are able to secure hand-carved pieces that are high achievements in design, often so extraordinary as to preclude all possibility of duplication. Many of them are genuine antiques, taken from old Italian estates where they had lain for centuries. In our showrooms you will find everything for garden enrichment. Past-recalling well heads . . . fountains . . . urns inviting seats and benches . . . everything to complement nature's own gifts for garden loveliness. You would greatly enjoy a visit to one of our showrooms, but if you cannot come, send for booklet and photographs. Address us at New York, Dept. HG.



ACKSON COMPANY

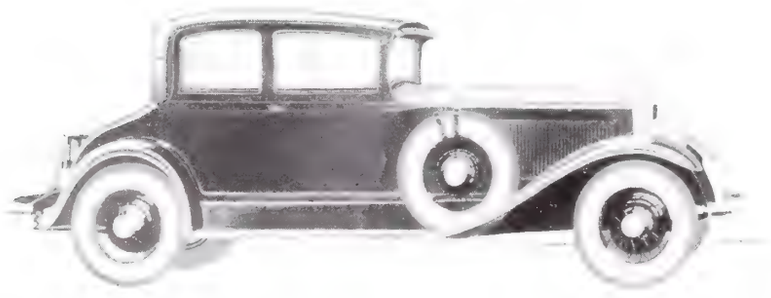
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EVER HIGHER IN KEY···SWIFTER IN TEMI

...mounts the style theme of today's motor cars, set afresh by the new Studebakers!



The new President Eight Convertible Cabriolet for Four beautifully combines on the 113-horsepower World-champion chassis the roadster's racy lines with the all-weather comfort of an enclosed car. Windows raise and lower with top either up or down. $1895. Commander Eight Cabriolet $1645; Commander Six Cabriolet $1495. Six wire wheels and luggage grid standard equipment.



The new President Eight State Victoria provides the utmost in companionable comfort. Wider windows provide greater vision than is usual in this body type, which has become so popular for owner-driven social and business use. Six wire wheels and trunk rack standard equipment. Priced $1895 at the factory. Commander Victoria, as an Eight, $1525; as a Six $1375. Prices at the factory. Bumpers and spare tires extra.

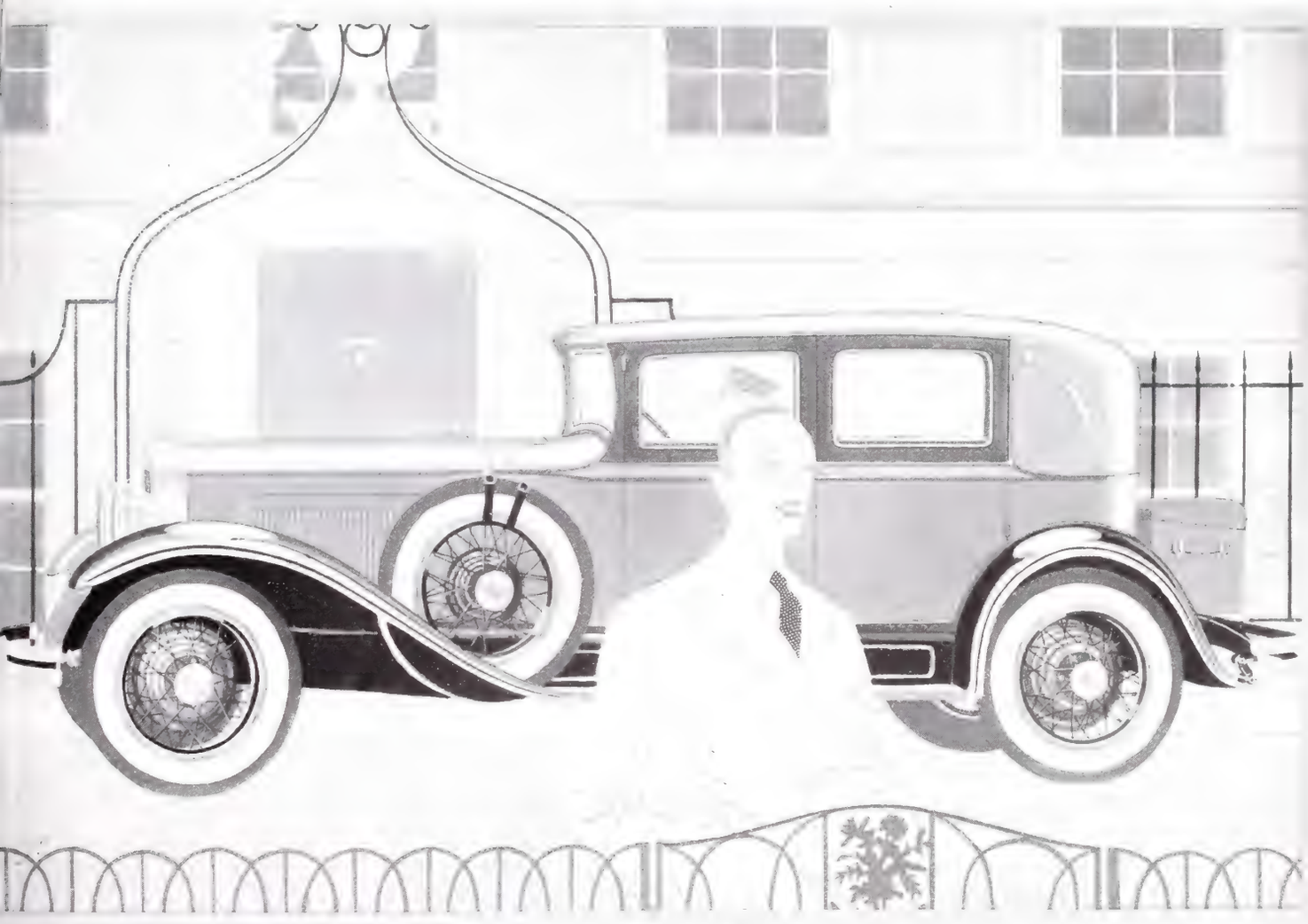
SWIFTER, keener, higher, rises the vibr theme of modern motor modes. And most tingly, Studebaker, holder of *every* official st car record for speed and endurance, strikes first fresh note of this new and finer motor car sty

Inspired by speed and stamina unmatched all motordom, Studebaker's craftsmen have mirably interpreted these championship qualit in coachcraft of real distinction. Even in repo these great new Studebaker eights and sixes prou express their flashing fleetness and tireless ener





The New Commander Eight Regal Roadster for Four abundantly fulfills the promise of thrilling speed and dauntless stamina. Hydraulic shock absorbers. Priced $1595. Commander Six Regal Roadster, $1450. Five wire wheels. Commander Six Business Roadster, $1375.



orthily matching this spirited performance
he quiet comfort which only Studebaker-built
s provide. Poised on ball bearings, friction-free
ow swung and steady, due to costlier double-
p frames—gentle and restful because of new
e hydraulic shock absorbers. Your Studebaker
tor car is a Champion—yet its cost is not exces-
, the result of Studebaker's One-Profit manufacture.

The New President Eight Brougham for Five, a magnificent interpretation of championship performance. Broadcloth upholstery in French pillow fashion. Folding center arm rest in rear. Upholstered hassocks replace conventional footrest. Priced $2350. Commander Eight Brougham, $1675; Commander Six Brougham, $1525. Six wire wheels and trunk standard all Broughams.

All prices at the factory, bumpers and spare tires extra

STUDEBAKER

Builder of Champions



This... New Chintz by Rockwell Kent "THE BRIDGE OF SAN LUIS REY"

Captures the Spacious Vistas of the Andes

WINDBLOWN trees on rocky ledges—laden burros—sturdy peasants—the serrate line of the Andes—make this one of the most original and decorative cretonnes ever created!

In this, his first chintz design, Rockwell Kent, who illustrated the new *de luxe* edition of "The Bridge of San Luis Rey" (which will be bound in this same chintz), has caught the very feeling of the primitive Peruvian scene. Use it against the rough plaster walls of a Spanish interior and you will find it particularly effective.

It also makes distinctive screens, waste baskets, dress, suit and shoe boxes, and similar fittings—coming in either glazed or plain finish, on grounds of pale terra cotta, mountain green, sunset gold, desert sand, agate grey, or black—all equally striking.

Ask to see Waverly Fabrics in the drapery departments of dry goods, furniture and department stores. They are as unusual in quality as in design, and exceptionally durable—yet they cost but fifty cents to a dollar and a half a yard.



Send 10c for samples of this and other new designs. Address Waverly Fabrics, Dept. 51-60 West 40th Street, New York City.

Waverly Fabrics

A SCHUMACHER UNIT

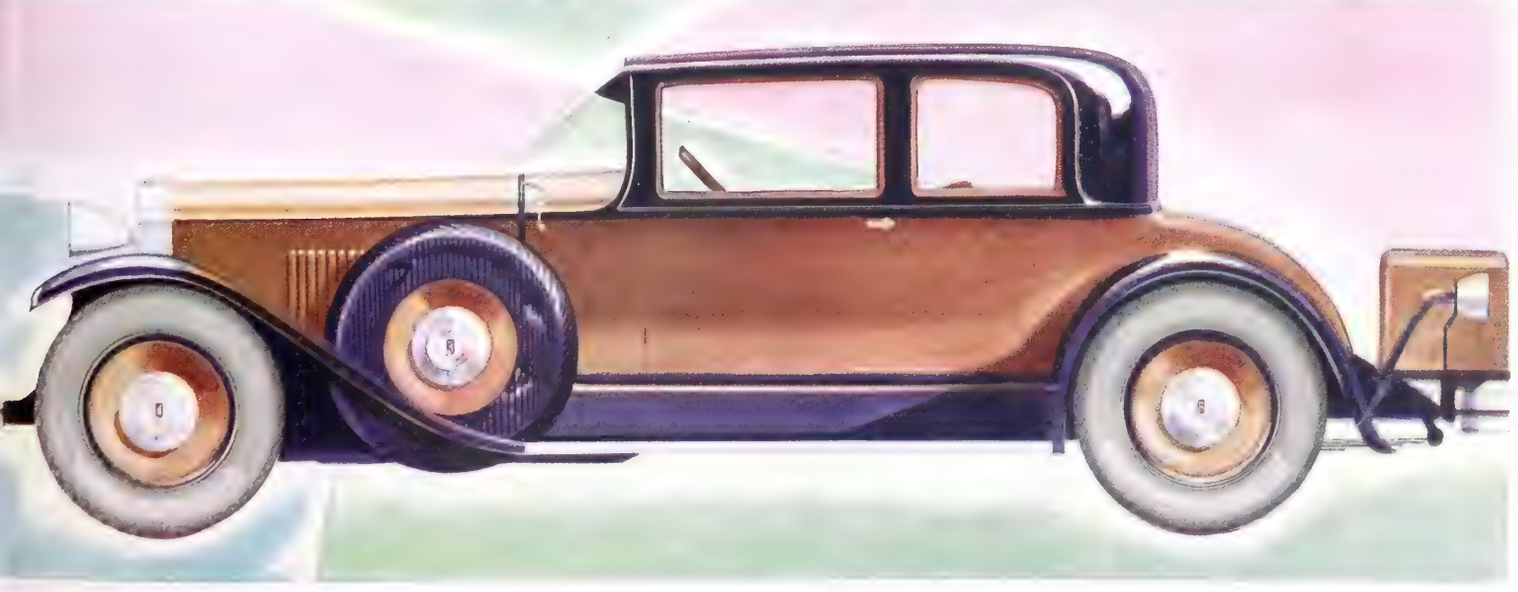
: can't quite decide which is the more
iting (bystanders say it's fifty-fifty with
verve) . . . jumping horses or driving a
verful car. So she does both . . . with a
r. Rides to hounds at Lake Forest and
; to France for the hunting at Pau.
ives her HUPMOBILE wherever the road
ds. Owns Au Paradis, a clever shop de-
ed to modern decoration. And owns an
olute gift for amateur theatricals. Col-
ts modern jewelry and her pieces by Paul
andt and Fouquet of Paris are something
write articles about. Vionnet and Nicole
oult make her clothes. Agnes creates her
s, and smart as they are it's sinful to hide
r white hair. Carol & Roberts of London
ke her riding habits. She drives a car as
e hunts or works or plays . . . and that's
rd. So it takes a HUPMOBILE. She likes
ecause it's fast and spirited as her best
nter, masculine in its rugged strength,
ninine in its suave, silky, luxurious ease.

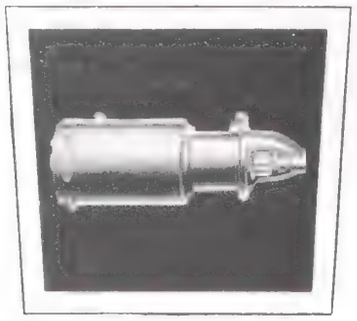


AMONG THE DISTINGUISHED DRIVERS
OF THE NEW CENTURY HUPMOBILE

Mrs. Howard Linn

(NÉE LUCY BLAIR)





THE high quality materials, the fine workmanship and the absolute reliability of Auto-Lite starting, lighting and ignition systems, have made Auto-Lite the world's largest independent builder of electrical units for motor cars and motor boats.

THE ELECTRIC AUTO-LITE COMPANY
OFFICE AND WORKS: TOLEDO, OHIO *Also Makers of Dé Jon*

Auto-lite

Starting, Lighting & Ignition



The MOST BEAUTIFUL, LOW-PRICED

WILLYS KNIGHT

NEW FINGER-TIP CONTROL"



A single button, in the center of the steering wheel, starts the motor, operates the lights and sounds the horn.

COACH 1045

Coupe $1045; Sedan $1145; Touring $1045; Roadster $1045. Wire wheels included. Prices f. o. b. Toledo, Ohio, and specifications subject to change without notice. Equipment, other than standard, extra.

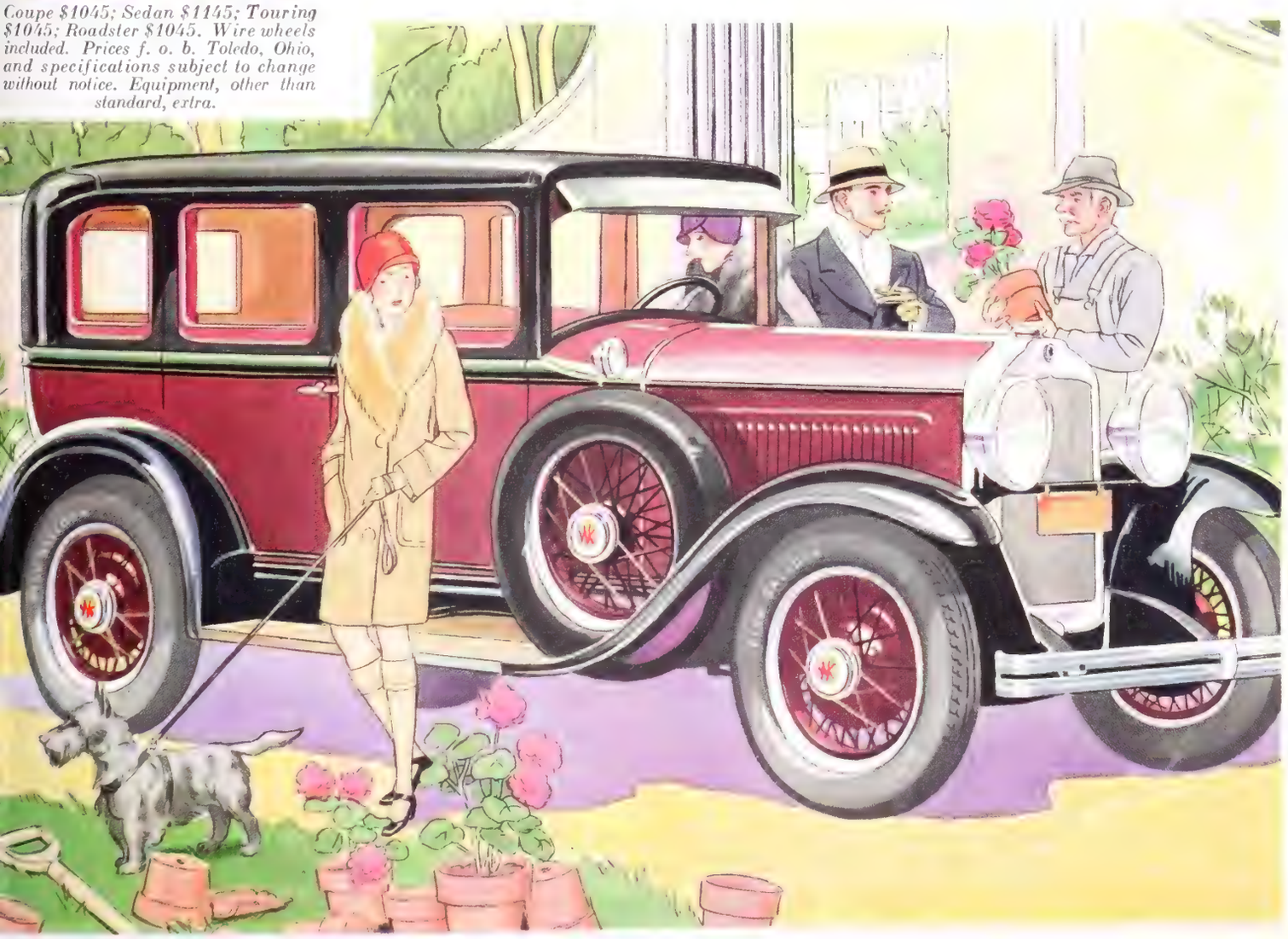
LARGEST AND MOST POWERFUL KNIGHT-ENGINED CAR EVER OFFERED AT SO LITTLE COST

THE tastefully modern design, the beauty of line and color of the new style Willys-Knight Six distinguish this attractive car as the outstanding creation of the country's leading style specialists.

Only among the costliest custom-built cars can you find adequate comparison with the artistry of finish and perfection of appointment which characterize this inexpensive Willys-Knight.

There are thousands who have always desired a Knight-motored car but until now have been restrained by the necessarily higher cost of the *patented* double sleeve-valve engine. By them, this distinctive new Six is welcomed as history's finest Willys-Knight value. By present Willys-Knight owners, the new car is acclaimed as still further proof of Willys-Overland's constant progress in engineering, body design and refinement of detail.

WILLYS-OVERLAND, INC., TOLEDO, OHIO
WILLYS-OVERLAND SALES CO., LTD., TORONTO, CANADA





Inspired by an ancient Persian masterpiece, Servian Rug Pattern 31 brings warmth of color and a feeling of true luxury to this combination living room and book room

This deep-piled, lustrous rug is woven to wear; the design goes through to the back, and the fringe is part of the warp itself - - not sewed on

For the combination room

New modes of living necessitate new types of rugs and carpets. Our small apartments... composite rooms... dinettes.. sun parlors... all require appropriate floor-fabrics. Compact space, too, means harder wear; so today's rugs must be more serviceable.

These new-age requirements are all met by Bigelow-Hartford. Rugs and carpets of enduring beauty have been specially developed for the new-type rooms. Finest materials, painstaking workmanship, and a century of fine weaving experience bespeak highest quality and maximum service.

Practical folders describing various types of rugs and carpets will be sent free on request, together with the name of a nearby merchant who will show you these weaves.

If you enclose 25 cents, you will also receive *Color and Design, Their Use in Home Decoration,* a beautifully illustrated book, just as practical as it is interesting. Bigelow-Hartford Carpet Company, 385 Madison Avenue, New York.

BIGELOW HARTFORD

RUGS & CARPETS

Study this

HARMING DINING ROOM ARRANGED BY MARSHALL FIELD & COMPANY

Number Four of a Series of Room Interiors by America's Foremost Decorators



AND FEATURING THE NEW KNICKERBOCKER SUITE ON DISPLAY DURING MAY BY LEADING FURNITURE STORES EVERYWHERE

HE dining room illustrated above was ed by the Decorative staff of Marshall l & Company to illustrate what can chieved, at very moderate cost, if care taste are used in the selection and ar- ement of your furniture and furnishings.

Knickerbocker suite, by Berkey & Gay, vhich the room was designed, will be pecial display during May in leading ture stores throughout America.

charming suite is an authentic modern pretation of the famous Duncan Phyfe so highly popular today, as in years by, for its graceful simplicity of line Colonial refinement of detail.

beauty and value of the Knickerbocker urther heightened by the harmonious asting of hand-matched woods and the commodious drawers and compart- s for linen, silver, china and glassware.

Typical, indeed, is the Knickerbocker suite of Berkey & Gay craftsmanship. Inspect it, together with many other advanced Berkey & Gay creations, at your leading furniture dealer's — during MAY. And watch his newspaper advertising for further announcements.

DETAILS OF THE MARSHALL FIELD ROOM

For the Knickerbocker suite, Marshall Field & Company have designed this exquisitely simple and appropriate setting, with woodwork, panelled walls and ceiling in old white; oak finished floor in medium brown; and rug copied from a sixteenth century palace carpet. The glass curtains are ecru marquisette, with over-curtains of glazed chintz in a floral pattern of rose and soft green on an ecru background, hung from gilded wood poles with pineapple-shaped ends and held back by mirror glass holders with cord and fluffy tassels. On the sideboard is a Wedgwood Queensware bowl, embossed in Wedgwood blue on deep ivory, with two crystal candelabra and ivory candles. Over the sideboard an eighteenth century flower oil painting, with antique gold frame to blend with the rich colors of the flowers. For the table a beautiful Pointe Venice scarf with sterling silver bowl, hand-chased. Chandelier in dull gold with silk shades to match and chair coverings in green and gold frieze.

* * *

For a host of similar hints on interior decoration and furniture arrangement —including a fascinating new chapter on Moderne Furniture—consult the new 1929 edition of the Berkey & Gay "Furniture Style Book," endorsed by the country's leading decorators. Send fifty cents in stamps or coin for your copy.

BERKEY & GAY SUITES ARE PRICED FROM $200 TO $6000

Berkey & Gay Furniture

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN : FOUNDED 1853
NEW YORK WHOLESALE SHOWROOM, 115 WEST 40th STREET

Furniture's Proudest Creators Agree: Insist on every Berkey & Gay possession protection when buying your piece over there



Mr. J. C. Lawrence
Architect

An Architect who builds for

"I always guard against THE SHADOW

An interview with
MR. J. CUSTIS LAWRENCE
who has recently designed the residences of
MR. RING LARDNER
and MR. GRANTLAND RICE



The seaside cottage which Mr. Lawrence designed for Mr. Grantland Rice, famous sports writer.

"WHY do I specify brass and copper for my houses?

"The answer is simple: I couldn't conscientiously specify anything *else*... Looked at from any viewpoint: as a matter of economy, or convenience, or health, or pride in the appearance of the house, or even resale value of the house—the use of non-rustable metals is always advisable. In fact, I believe that you *cannot* build a permanently sound house unless that house is guarded against rust.

"By actual experience I have found pipe that rusts most unsatisfactory for hot and cold water lines. It is *bound* to fail—give trouble and prove expensive.

"Anaconda Brass Pipe—on the other hand—is almost indestructible. Because it cannot rust, it always delivers the water at full pressure, clear and fresh, and free from rust stains.....

"But it is not only in the water pipe that rust causes trouble. The outside of the house, too, has to be guarded against rust.

"Rain pipes, gutters, and roof flashings made of iron and steel are unsatisfactory in my opinion. Their constant exposure to moisture rusts them quickly. Repairs, replacements and expense are the results.

"But copper outweathers the severest winters and after years of service is as good as new.

"In my seashore houses—such as the homes of Mr. Ring Lardner and Mr. Grantland Rice—I have used Anaconda Copper and have never had any trouble. As the moist salt air of the seaside is particularly corrosive, this is a splendid proof of the durability of copper....." J. CUSTIS LAWRENCE.

***The Use of Anaconda Copper and Brass* Saves Money!**

Anaconda Copper and Brass *cannot rust*. When you build with them you build soundness, durability, freedom from worry and trouble into your house.

No matter how long you live in the house you will never be bothered with replacements or repairs due to rust. That is why the use of Anaconda metals is a very real and tangible economy. Although the first cost of Anaconda Copper and Brass is somewhat higher than the cost of rustable metals, even the first few years show very definitely that you actually *save money*. This fact

ANACONDA COPPER

amous Clients says:

F RUST"



The summer house of Mr. Ring Lardner, famous author and humorist, designed by Mr. J. C. Lawrence, at Easthampton, Long Island.

as been proven by an authoritative, nation-wide investigation. he figures in the chart on the right are conservative estimates. careful reading of this chart will be worth your while.....

Every Anaconda product is fully guaranteed by the world's rgest manufacturer of copper, brass and bronze products. A ngle organization with more than a hundred years' experi- nce, is responsible for every process from mine to consumer. very length of Anaconda Brass Pipe is stamped "Anaconda", -as is every sheet of Anaconda Copper.

Send for this vital information

The Home Owner's Fact Book" *by* Roger Whitman

o those interested in acquiring a home, "The Home Owner's act Book," by Roger Whitman, the eminent building econo- ist, is offered. It deals with many important facts often over- looked, and gives authoritative advice on home- building and home-buying. Sent upon receipt of twenty-five cents . . . The booklet, "Rust- Proofed," containing data on the advantages and economies of rust-proofing the house, will be sent FREE. Address: The American Brass Co., Dept. H-3, General Offices: Waterbury, Conn.





A comparison, looking years ahead

"How can rust affect my house?"... To answer this important question the chart below has been prepared. It shows—fact for fact—what happens in a house where rustable materials have been used, compared with a house that is proof against rust . . . These facts have been gathered from actual, thorough investigation . . . *(The figures quoted in the chart apply to the average $15,000 house.)*

Rustable Water Pipe	*Anaconda Brass Pipe*
Low initial cost.	Slightly higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting. No damages from flooding. No worry over hidden rust trouble!
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or rust-replacements. Ever!
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $430 during the first 14 years).
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.
Rustable Gutters & Rainpipes	***Anaconda Copper Rainpipes***
Low initial cost.	Slightly higher initial cost.
Because they are constantly exposed to weather, they rust *quickly*.	Copper gutters, rainpipes and flashings can't rust—no matter how many years they are exposed.
Water seeping through rust-holes may cause damage to house.	No rust-holes; consequently no damage from seeping water.
Replacement necessary after five to eight years, or even sooner.	No rust-replacement ever necessary with copper.
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $335 during the first 14 years).

AND BRASS *Can't Rust*



There is one door *in every home that no woman need ever open*

IT IS the door to the cellar — the door thru which tens of thousands of women pass daily to tend coal-burning furnaces.

This slavish attendance on a furnace is so unnecessary from any point of view—economy—health—decent living—that it is incomprehensible why so many women continue to practise it.

The same furnace or boiler in which you now burn coal can be so equipped that you can burn oil. All that is necessary is to have a Quiet May Automatic Oil Burner installed. Then, you need never again pass thru the cellar door to attend to the furnace.

There is absolutely nothing to do to the furnace when you have a Quiet May. You don't have to start it or stop it or do anything at all to it. *It is automatic.* It regulates itself. It keeps a uniform temperature within your house all winter long.

When the Quiet May is installed ou decide to what degree you want ur house heated. Then you fo et about it. There is nothing more or you to do. The Quiet May k ps your house heated to the degree ou designate regardless of how e- quently or rapidly the wea changes, and regardless of what he temperature is out-of-doors.

A complete explanation of how Quiet May works is contained book that you can have free. send us your name and address gether with the coupon shown be and the booklet will be mailed to y The book tells its story thru pictu

In four or five short months c weather will return. Will you ag go thru that coal-heaving, ash-ha ing experience, or will you hav Quiet May Automatic Oil Burner stalled and let a sim mechanical device do y manual labor for you. Se for this booklet and t decide.



QUIET MAY

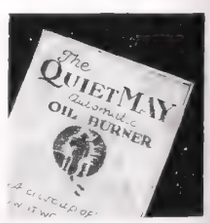
AUTOMATIC OIL BURNER

MAY OIL BURNER CORPORATION
BALTIMORE - - - - - - MARYLAND

Please send me a copy of your free booklet that shows in picture form how the Quiet May Automatic Oil Burner looks and works.

*Name*_____

*Address*_____



MEMBER OIL HEATING INSTITUTE

MAY OIL BURNER CORPORATION
BALTIMORE - - - MARYLAND

MADE-TO-ORDER WEATHER FOR THE HOME

Will a New Type Heating System, Combining the Functions of Heating and Air Conditioning, soon be a Requisite of the Ideal Modern Home?



OR SALE—Colonial home of distinction, in excellent location—beautiful surroundings. Brick and lime, 9 large rooms, oak floors throughout, brass plumbing, automatic refrigeration, WEATHERMAKING SYSTEM for heating and air conditioning.

• • •

A WEATHERMAKING system," you say. "A system for making weather? I wonder what that is."

It is natural that you should be puzzled. You have probably never seen those two words in connection with a "For Sale" advertisement. But soon you will be seeking them, or other words describing such a system. Scientists, engineers and health authorities expect a system of weathermaking to be a requisite of the ideal home in the near future. In view of the fact that systems of weathermaking are now in actual operation in homes today . . . and that predictions have been made regarding their greater future use, it will be of interest to home builders to know something about them now.

But first of all, let us classify the weathermaker. A Weathermaker is a heating system of a new type . . . different from any home heating plant you ever saw and much more complete. It supplies warmth in winter . . . and does much more than that. It is specially designed to condition air and to manufacture weather—not merely to furnish heat.

But why should we need more than heat in our homes? This leads us directly to one of the reasons ascribed for the invention and perfection of the home weathermaker—the almost universal practice in this country of keeping our homes warm in winter with a dry, moistureless heat that has a harmful effect on our furniture, our health, our comfort, and to some extent on the interior construction of the house itself.



It is a known fact that humidity in the average American home in winter is less than that maintained in a lumber-drying kiln (20%) and well below the minimum found on the Sahara Desert. So serious is this lack of moisture that furniture manufacturers and rug weavers hold it largely responsible for the rapid deterioration of woodwork and carpets and are warning the public to give proper consideration to the supplying of moisture to indoor air if they wish to preserve their furnishings.

Just how does this dry, moistureless condition of the air come about? Winter air outdoors at zero temperature will hold half a grain of moisture per cubic foot. At 32° air will hold two grains. Inside our homes we have raised the temperature to 70°, or perhaps higher. Heated to 70°, air will hold eight grains a cubic foot. The capacity of the air for taking up moisture is increased sixteen times from zero, or four times from the freezing point to room temperature. Is sufficient moisture supplied to satisfy this increased thirstiness of the heated air? It is not.

What happens then? The dry, overheated air takes up all the moisture it can find. Takes it from room walls . . . from the wood floors . . . from the furniture . . . from any flowers in the house . . . and from our bodies.

The results? Walls and woodwork dry out and often crack . . . floors shrink and squeak . . . pianos get out of tune . . . flowers wilt and die . . . our complexions lose their freshness and dispositions suffer . . . our resistance to disease lessens . . . the excessive evaporation of moisture from our bodies makes us feel chilly and uncomfortable even if the temperature is as high as 75°.

But this isn't all. Physicians and physicists have for some time been impressed with the evils of dry, overheated air as supplied in homes in winter. To this condition of the air they have definitely traced the common winter cold, which so often leads to bronchitis, grippe, influenza, pneumonia and other serious illnesses. You yourself know how quickly you suffer from the heated stuffiness of an under-humidified room. Your nose becomes dry; your throat parched. You feel sluggish . . . depressed . . . irritable.

In connection with respiratory diseases it is significant that the number of cases takes a decided jump during the winter months when artificial heat is on, and reaches a peak during February, as shown by the chart on the next page.

This lack of humidity in the air supplied by ordinary heating systems was one reason—and the main reason—for seeking a way to put into the air a sufficient amount of moisture for the greatest bodily comfort and health indoors in winter. Thousands of careful scientific observations made at the Research Laboratory of the American Society of Heating and Ventilating Engineers show that comfort and health depend upon maintaining a relative humidity of from 35% to 40%, and that the normal person feels warmer and more comfortable at a temperature of 68° with a relative humidity of 40% than at any higher temperature such as 75° and a relative humidity of 20%. It is this proper relationship between temperature and humidity that should be kept

A DEFINITION . . .

Manufactured indoor weather is the product obtained by conditioning the air in the home . . . by taking the elements that make outdoor weather—warmth, moisture and air motion—scientifically combining them and maintaining a relationship between all three so as to produce inside a house the kind of climate best suited for ideal living.



constant in the home all winter long.

Two other facts led to the study and research that have resulted in a combined heating and air conditioning system to supply manufactured weather for homes. The first was the presence of dust and dirt in the air of the average home. Air is the carrier of dust and dirt, and dust is the carrier of bacteria that may bring disease and sickness to your family. Where does dust come from? Everywhere. Not the least of the many sources is the usual heating system. Some way to purify the air would contribute to the family health and relieve the housewife of constant and tiresome cleaning.

The second and final consideration in conditioning air has to do with its distribution. The gravity system of circulation which depends on the natural rise of heated air to distribute warmed air through the house usually results in overheated ceiling areas and underheated floors. The question naturally arose as to whether some other method of distribution would not be more efficient . . . more uniform . . . more certain.

Here then you have the problems that confronted engineers . . . problems that have been long thought about by many.

Among all those who sought a means of conditioning the air and manufacturing weather in homes was the one man best fitted by his knowledge of air conditioning and by his practical experiences with it. This man was Willis H. Carrier, internationally known thermal engineer and specialist on air conditioning. Mr. Carrier had devoted his entire career to the problem of manufacturing indoor weather. He established and formulated the laws relative to atmospheric moisture and its control. As head and leading engineer of the Carrier Engineering Corporation, he perfected systems for controlling indoor atmospheric conditions . . . for conditioning air and creating the required climatic conditions in scores of industries for the processing of materials, the improvement of manufacturing operations, and the health, comfort and efficiency of employees. In the textile, printing, weaving, candy-making, ceramic, and many other industries, the controlling of indoor weather . . . of temperature and humidity . . . has proved revolutionary. Most of the mechanical equipment used in such conditioning of the air was designed and developed by Mr. Carrier or under his supervision.

All of this has been far from the public consciousness. But public contact with Carrier Systems of Air Conditioning has been made in moving picture theatres, department stores and other public meeting places where close packed humanity made air conditioning a vital necessity for the comfort and health of everyone present.

What has happened in regard to the home? You have probably guessed already. It was Willis H. Carrier and his associates who took hold of the home air conditioning problem . . . applied the principles proved in industrial use for air conditioning . . . and produced the Carrier Weathermaker specially for home use.

The Weathermaker does indoors in winter what Nature has been doing outdoors since time began. It creates weather. But it also controls weather so as to assure *every day* in winter all the delights and comforts of the most ideal June weather outdoo
The Weathermaker places just one step b
tween cold, raw, blustery January and t
soft, warm, balmy, gently-invigorating
of a perfect spring day. And that step is t
one you take every day in crossing your ov
threshold and entering your house.

How does this new type heating and
conditioning system operate? It does fo
things, whereas the usual heating syste
functions in only one particular—supplyi
heat. In the first place, the Weathermak
softly warms the air without overheating t
house. A thermostatic control automatical
varies the admission of the fuel, which is ga
to supply the exact amount of heat necessar
to meet the needs of the house at all time

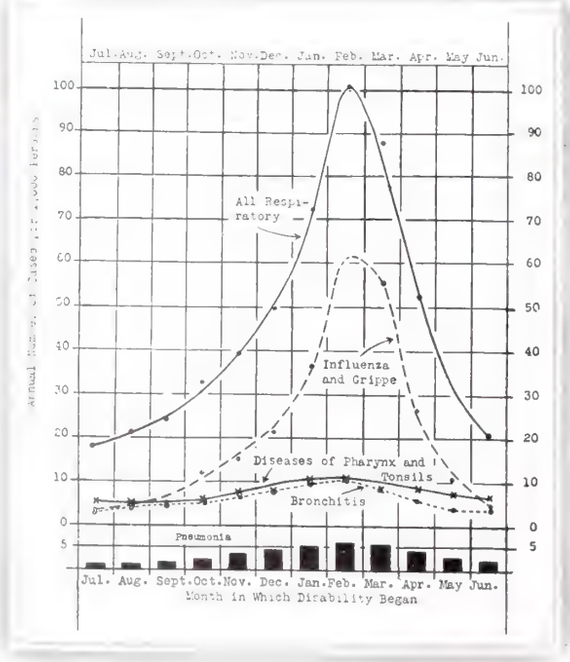
Incidentally, gas was chosen as the fu
for this modern system because it is the fu
that reaches the house with least troubl
to the user and is the cleanest, most conven
ient and most efficient fuel. You have a con
stantly available supply from the gas com
pany and you eliminate the trouble, bothe
work and dirt of handling coal and ashes.

Second, the Weathermaker supplies an
maintains automatically a correct relativ
humidity day in and day out. It evaporate
a sufficient quantity of water to assure th
proper humidity indoors in relation to th
desired temperature. When you conside
that a "sufficient quantity of water" ma
mean an amount varying from 7 to 20 gal
lons a day, you can understand why pans o
water and tanks used with the usual fur
nace are inadequate. And finally it control
humidity so that it contributes to our maxi
mum comfort and health indoors in winter.



In the House of Representatives at the National Capitol a Carrier system of Air Conditioning provides clean, pure air—warmed in winter, cooled in summer—conditioned to just the right temperature and humidity.

This chart, compiled by the United States Public Health Service, indicates how respiratory diseases increase in number during the months of dry, artificial indoor heating.





In Roxy's Theatre, New York, a Carrier System of Air Conditioning makes uniformly ideal weather.



The units shown darker warm the air, which is then supplied with the proper amount of moisture.

The humidifying system in the Weathermaker supplies and controls indoor humidity all winter long.

The filters that clean the air of dust and dirt as efficiently as a vacuum-cleaner removes dirt from your rugs.

The blower system that insures constant, uniform circulation of warmed, humidified, cleaned air throughout the house.

ird, this new system cleans the air in house . . . removes dust and dirt. It dis- utes only clean air, that keeps walls and ings clean . . . protects draperies and other se furnishings, besides being healthful l free from bacteria.

And finally, the Weathermaker sends an n, constant flow of warmed, humidified l cleaned air into every room of the house. does not depend on the natural rise of rmed air to give perfect circulation. t it distributes the warmed, humidified, aned air under positive, uniform pressure, uring even temperature in all parts of ery room . . . without drafts . . . without t or cold zones.

To summarize, it takes the elements that ke outdoor weather—warmth, moisture d air motion—combines them scientific- y, and controls their relationship to pro- ce weather indoors. It cleans the condi- tioned air and thus produces an atmosphere ideal in every respect for bodily comfort and health.

The Weathermaker is a simply constructed system, automatic in operation, attractive in appearance and compact in size. Where this system has been in use home owners say they can rely on it to function constantly, automatically and to respond instantly to their comfort needs.

The advantages and convenience of the Weathermaker's automatic control are particularly noticeable in spring and fall when warm days follow chilly nights and mornings. By operating for a little while in the morning this system quickly provides a sufficiently comfortable atmosphere to last through the entire day. When the desired comfort point is reached, the gas shuts off automatically.

This system is built to give long service. The design is scientifically correct. The workmanship is the same that goes into the Carrier industrial systems for conditioning air, which have been installed in more than 3000 theatres, public buildings and factories. The metal used in the Weathermaker is durable, non-corrosive, and resistant to the products of gas combustion. Every part of the system is as perfect as human skill and modern machinery can make it.

Every Carrier Weathermaker is designed to take a dehumidifying and cooling unit which will remove the mugginess and excessive humidity from uncomfortable sum-

Here is a clean, orderly cellar, with a Carrier Weathermaker installed. The only resemblance to the usual warm-air plant is in the ducts. But they can easily be hidden from view by running a second ceiling [illegible]



mer weather and make the atmosphere as comfortable indoors as it is uncomfortable outdoors. This addition will be ready soon and will then provide year-round comfort for the home.

The Weathermaker comes in sizes to meet the needs of different sized houses. It takes up less room than the average furnace of equivalent heating capacity. The saving in space in the cellar with elimination of fuel bins and accessories of the usual heating plant is like adding another room to the house that can be finished off for a children's playroom . . . a workroom . . . a study . . . or a billiard room.

Those who are building now, or intend to build in the near future, belong to the fortunate group which has an advantage in ease and economy of installation of the Weathermaker. Home owners who now have warm air systems will find that their present warm air ducts can generally be used with this weathermaking system. But where there now is steam or hot water, piping and radiators will have to be removed and ducts installed to carry the warmed, humidified and cleaned air throughout the house.

The initial cost of a Weathermaker is little if any higher (and is sometimes lower) than that of high grade heating systems that supply heat . . . and have none of the other advantages of the Weathermaker. The cost of gas used in the new system will usually be more than the cost of fuels considered less modern and convenient.

But consider that most of the modern equipment in the home costs more than the old. The modern motor car is more expensive than the horse and buggy of days gone by. Modern lighting costs more than candles or kerosene lamps. Yet there does not seem to be any indication that people today are thinking about returning to the days of the horse and buggy . . . or the oil lamp. Those "good old days" are gone forever.

So, too, when the many advantages of the Weathermaker are considered . . . its proved superiority over other systems . . . this question insists on popping up: "What can the home owner get for so little money today that will bring to him and to his family as great a return in comfort and health as the Weathermaker?"

The manufacturer — not content with producing the Weathermaker and placing it on the market for the public to buy — offers a further service. This very complete service makes available to every home builder who desires to install a Weathermaker the help of highly trained representatives in estimating heating requirements, the placing of ducts, outlets and grilles, and complete supervision of the installation of the system. These representatives will work with the prospective home owner, the architect and the heating engineer or contractor. The important point is to take advantage of this free Carrier Service in the early stages of house planning — not after plans have almost been completed or construction started. By calling on such help the home owner is assured of a correctly designed system installed so as to give maximum economy and efficiency. The Weathermaker is made by Carrier-Lyle Corporation, Newark, New Jersey.

This story of the Carrier Weathermaker will be read by many interested people before it will be possible for them to see the actual system. The Weathermaker is at present being marketed and installed only in a limited Eastern territory, including the New England states and in cities as far south as Washington, D.C., and as far west as Pittsburgh, Pa., and Buffalo, N.Y. We invite inquiries, however, from any part of the country. Branches are rapidly being opened everywhere.

If—

you are building a home—or . . . expect to build soon—or . . . ever hope to build . . . .

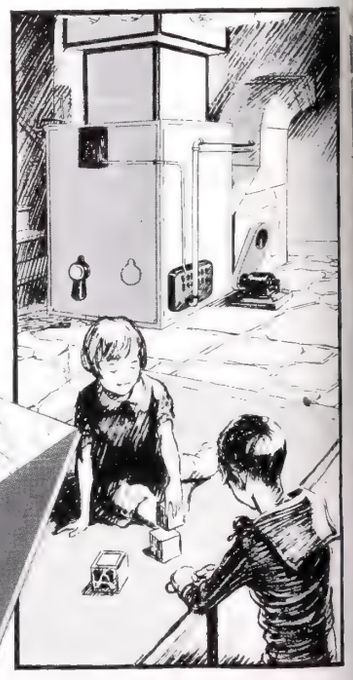
Read this booklet

THIS story about the Weathermaker explains what is wrong with the air in our homes . . . tells how to provide conditioned air in the home all winter.

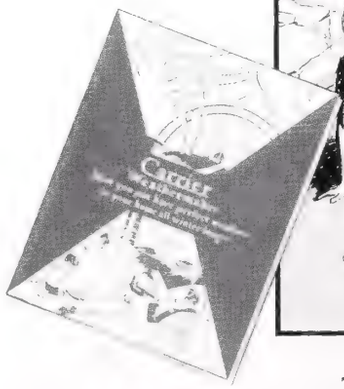
It describes the way to manufacture made-to-order weather—soft and balmy as any created by Nature . . . It shows how the air can be properly humidified . . . cleaned . . . and purified. It is all about a new type heating system hailed as the most constructive advance during the last 50 years in home heating and in making homes comfortable and healthful.

Read about the Carrier Weathermaker—the coupon brings your copy FREE.

Showing Carrier Weathermaker in cellar. How saved space makes extra room.



Fill out coupon below and mail it for your copy of this free booklet.



Carrier-Lyle Corporation, Newark, New Jersey

Gentlemen: Please send me free, your booklet, "The Carrier Weathermaker."

*Name*_____

*Address*_____

Carrier Weathermaker

Now THE BATHROOM *receives the enlivening touch of Modern Color*

On a wave of deserved popularity and leadership, the new Church colored toilet seats and bathroom stools have swept into those interesting homes, from Cape Cod to San Francisco Bay, that are bringing color into every room in the house.

Like the famous Church Sani-White Seats, these new colored seats fit any make of bowl and can be installed in ten minutes. They are available in nine pastel shades and the nine richly lustrous sea-pearl tints illustrated here. They bring quiet beauty and decorative charm to a room that has suffered too long from monotonous lack of color. This wide range of smart colors permits you to carry out just the right scheme for a particular bathroom.

Church toilet seats, as well as the colored bathroom chairs and bathroom stools, are covered with a solid ever-durable material. This solid material should in no way be confused with paint, lacquer or enamel. It will *never* crack, chip or lose its original color.

Enrich the color scheme of your bathroom by the installation of Church colored seats and bathroom stools or chairs. You will find shades and tints to please you exactly. They are illustrated in a *Color Folio*, which will aid you in your choice. We should be glad to send you a copy. Fill out the coupon and this interesting aid will come to you by return mail. C. F. Church Mfg. Co., Holyoke, Mass.



Church sani-Seats

LOOK FOR THIS NAME ON UNDERSIDE OF SEAT

"Toilet Seats for Better Bathrooms"

Sold by all plumbing stores since 1898





C. F. CHURCH MANUFACTURING CO.
Dept. H-5, Holyoke, Mass.

Gentlemen:

Please send me the *Color Folio* containing the range of tints and shades in which Church toilet seats and bathroom stools are provided.

Name_____

Address_____

City_____

State_____

The New V

THE VIKI

For centuries the Vikings fared forth from their homes . . . sailing uncharted seas . . . discovering new lands . . . conquering powerful peoples. There were none so strong, so hardy or so brave as these fearless pioneers.

Nearly five hundred years before Columbus was born, the Vikings had pushed on to the shores of America. They spread their civilization throughout what is now Central Europe. They penetrated more than half of Russia. They forged their way through Spain and along the Mediterranean.

They invaded Britain and settled there. The historian, Du Chaillu, attributes the long-continued dominance of the English as a seafaring and colonizing people to traits of character inherited from their Viking ancestors.

From birth, Viking youths were deliberately exposed to the rigors of the severe Northland climate. They were subjected to hardships to test their fitness for leadership. Those who showed signs of weakness were left to

Spar

stron

stren

Physical development came foremost in training of the Viking youth through athletic contests and games. He was taught to be unflinching in the face of danger. Thus, only the strongest survived to contribute to the strength and superiority of the race.

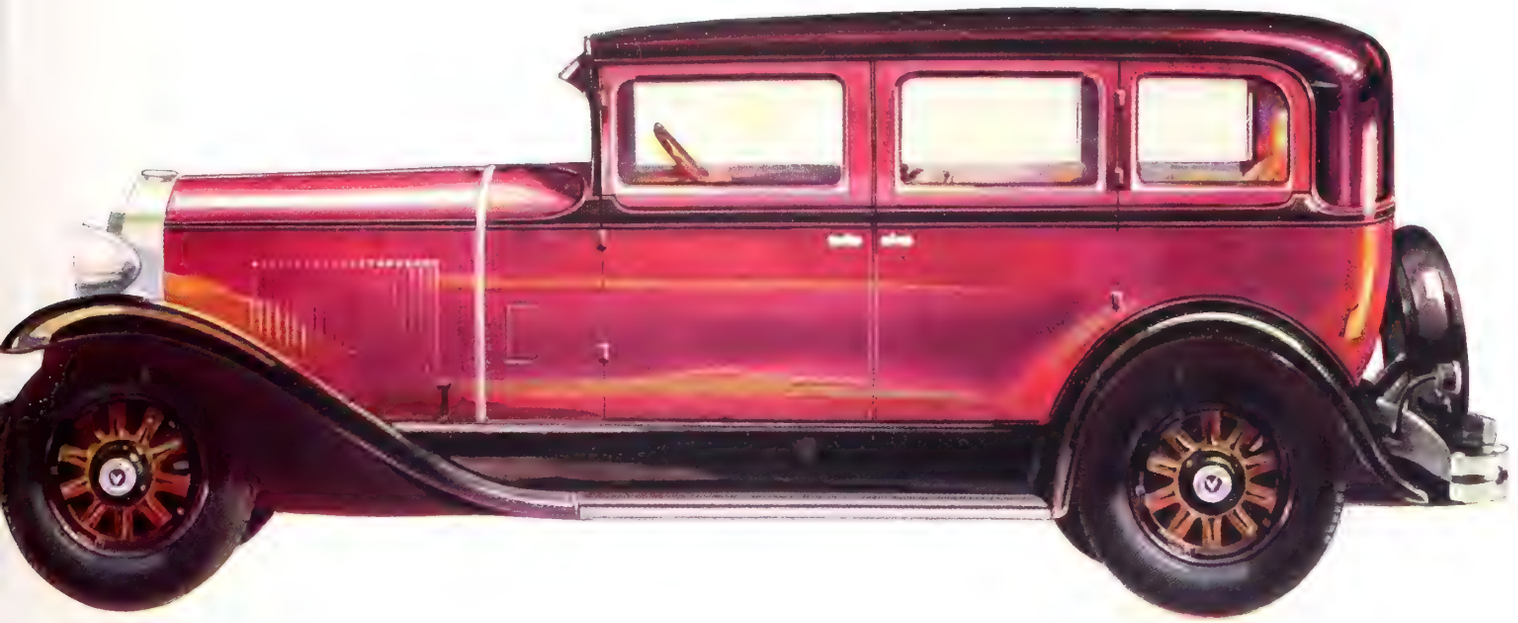
But his training did not end there. Cultivation of the arts and sciences also formed an important part of his education.

The Vikings were people of high character. Their civilization was advanced far beyond their time. Their history reveals remarkable accomplishments in literature, art, ethics, navigation, and in the fashioning of tools, weapons, pottery, clothing and household utensils. We owe much of our present civilization to this fearless, energetic and intel-



KING

Introduces
a 90 DEGREE V-type EIGHT
at a medium price



NOW ON DISPLAY BY OLDSMOBILE DEALERS IN PRINCIPAL CITIES

e new Viking is built to meet a definite nand by the public for an eight-cylinder car of neral Motors quality, in the medium-price d.

three years, while this demand has been wing, Oldsmobile and General Motors engi- rs have been proving and checking the capa- ies of all types of eight-cylinder car design ey investigated every type of automobile ine, past and present—developed other ines—and subjected them all to the same d tests. By constant testing and re-testing, cking and re-checking, they eliminated ine after engine, until one stood out above he others. This has been selected for the ing.

e Viking has a 90-degree V-type eight-cylinder ine, embodying new principles of design

$1595

based on well-established, time-proven fundamentals. This engine is simple and accessible. It delivers 81 horsepower, with exceptional smoothness throughout its entire speed range. Its response to the throttle is remarkable. And it introduces desirable new qualities never before found in any car, regardless of price.

In addition to excellence of performance, the Viking presents new beauty and tailored smartness—the latest creations of Fisher artist-engineers. It sets new standards of interior luxury and comfort among cars of medium price. It has a wheelbase of 125 inches. And its specially designed springs, controlled by four Lovejoy hydraulic shock absorbers, assure unsurpassed roadability and restful riding ease.

The new Viking 90-degree V-type eight is now on display by Oldsmobile-Viking dealers in the larger cities. You are cordially invited to inspect this illustrious new member of the General Motors family—to take it for a trial drive—and to judge it by your highest standards of appearance, performance, and value.

OLDS MOTOR WORKS, LANSING, MICHIGAN

All Viking models—Four-door Sedan, Convertible Coupe, Close-coupled Four-door Sedan—are priced at $1595, f. o. b. factory, Lansing, Michigan. Spare tire and bumpers extra. De Luxe equipment—consisting of six wire wheels, two spare wheels and tires locked in fender wells, trunk rack, and bumpers...$160 additional.

PRODUCT OF GENERAL MOTORS

How much does a modern bathroom cost?

WELL, suit yourself. How much does a house cost? Or an automobile? Or an evening gown?

Are you using marble—or plaster; tile—or linoleum? It all depends. But there is one very important fact—and a cheering one—to bear in mind in all your planning and counter-planning. This—

Though Kohler fixtures in *color*—the finest, loveliest, most desirable fixtures made—do cost somewhat more than white, they add very little indeed to the cost of the finished bathroom.

You will see why this is so. Color does not make the metal fittings more expensive. It does not affect the cost of floor, walls, accessories, or labor. The expense of color is a minor item—you will almost overlook it on the bill. But you will *never* overlook the gift of beauty that it will bring to your home.

For Kohler Colorware *is* beautiful. The colors are delicately lovely—satisfying colors to live with—soft tints of ivory, brown, blue, lavender, green and gray. There is a jet black, spectacular in combination with Kohler fittings in gold. All these in addition to Kohler white, unequalled in its snowy purity.



Kohler fixtures in Autumn Brown—the paneled Mayfair bath and Bellaires vitreous china lavatory

KOHLER COLORWARE FOR EVERY BATHROOM

LAVATORIES IN COLOR, WITH FITTINGS, READY TO INSTALL, $35 TO $800

BATH TUBS IN COLOR, WITH FITTINGS, READY TO INSTALL, $70 TO $500

TOILETS IN COLOR, WITH FITTINGS, READY TO INSTALL, $65 TO $150

Kohler Colorware is also made for kitchens and laundries, in a wide range of patterns, many of them electrified

THERE is beauty of design, too—line and form. And an intrinsic quality that every Kohler fixture possesses. No common ware, this. Kohler fixtures are made by master artisans whose home town of Kohler, one of America's most beautiful town-planned communities, is a symbol of the kind of work they do.

And Kohler Ware offers *economy*. When you find the Kohler name faintly fused in the enamel of a tub or lavatory—ask your plumber to show you this mark—you may know that you are looking at highest *value* as well as highest quality. It pays to insist on Kohler fixtures—and on Kohler metal fittings too.

If there is a Kohler display room near you visit it and see for yourself how beautiful this new ware is. Speak to your plumber about it. And, for glimpses of charming bathrooms, kitchens, and laundries in all the Kohler colors, mail the coupon below.

Kohler Co., *Founded 1873*, Kohler, Wis.
Shipping Point, Sheboygan, Wis.
Branches in Principal Cities

NEW 72-PAGE BOOK FREE

Please mail this coupon to Kohler Co., Kohler, Wis., for

A helpful book for the home-builder. Illustrated in color. Shows bathrooms, kitchens, laundries; color schemes; floor plans; prices.

Name.....

Street.....

City.....*State*.....

© 1929, Kohler Co. H & G-5-29



This attractive bathroom has floor, wainscot, window trim and radiator top of marble.

Charm . . . and Utility

TO attain an atmosphere of distinction and good taste in the home, and to make easy almost perfect maintenance, there is no more satisfactory and certain means than a judicious use of marble.

A touch of marble in lamp base, mantelpiece, radiator, or table top . . . or a more extensive treatment in floors for hallway, sun parlor or bath . . . or perhaps a wainscot for bathroom and kitchen . . . will serve to introduce into the home the inimitable veinings and colorings characteristic of this beautiful material.

And marble is as pleasing in its moderate price as it is in its appearance and low cost of upkeep.



There is No Substitute for Marble

We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-P.

NATIONAL ASSOCIATION *of* MARBLE DEALERS

ROCKEFELLER BUILDING - CLEVELAND - OHIO

Mellow, fast colors and shadow lines that architects demand... plus resistance to fire and weather





On this attractive home on Glenn Road, Ardmore, Pa., soft gr shingles have been laid in the American design

Eternit
REG U.S. PAT. OFF.
ASBESTOS SHINGLES

IF DURABILITY, fire-proof qualities, and low cost had been the only considerations, a vast number of expensive homes would have been roofed with asbestos shingles years ago. But a roof must accent the beauty of the entire residence. Because no asbestos shingle could offer rich permanent colors, or shadow lines, homes of architectural merit rejected them, and continued to use wood and slate . . . until Eternits came!

Eternit Asbestos Shingles *do* have rich, mellow colors—lustrous weavings that hold their beauty under sun and blowing weather. Eternits, too, have shadow lines, especially in the Horizontal shingle, which is an original Eternit design. With its beauty, and the shadows, a roof of Eternits will increase the charm of *any* residence —whether mansion or suburban cottage.

The colors are widely varied. Emerald Green, fresh and verdant, yet not vivid . . . Colonial Gray, quiet, soft as a gray folded dress is soft . . . Indian Red, brilliant, intense . . . Quarry Blue, a natural slate color. And these shingles will *remain* rich and beautiful. Positively they will not bloom or fade out because a special color treatment has been used in their manufacture.

And in addition to these colors there is Autumn Bronze, russet as a late autumn leaf . . . and Heatherblends, an exquisite grouping of five harmonious shades. They bear the hand of time gently . . . mellowing under the breath of the wind, taking on a richer texture with the passing years.

Viewed either from the standpoint of beauty or wearing qualities, a roof of Eternit Asbestos Shingles is a sound investment. The original cost is low. And the fact th you will never need another roof makes th first cost a matter of even less importanc Eternit Asbestos Shingles will not rot, n chip, nor break off in cold weather. I sulating properties are excellent. And th roof is absolutely fire-proof; it resis sparks, flying embers, flame.

Perhaps you are planning to build. C your present home may be ready for a ne roof. In either event, let your architec builder, or the Eternit dealer tell you abo Eternit Asbestos Shingles—today. Eterni Inc., 9215 Riverview Drive, St. Loui Offices and warehouses at Philadelphi New Orleans, Houston, and Jacksonvill Also makers of Eternit Big-Seven Corrugate Asbestos Sheets, and Eternit Asbestos Fl Sheets.

FOR THE PROTECTION OF THE OWNER, EVERY ETERNIT SHINGLE IS TRADE-MARKED; EVERY ETERNIT ROOF IS REGISTERE

The city nobody knows

e total population of this dread city is own, but statistics indicate that the value od consumed in Mothtown is more than million dollars. This is said to equal the al food bill of the city of Detroit.

othtown is a city migratory in character. ountless millions of insect-inhabitants are ites, as mannerless as the low-bred house epending for food upon unprotected arti- of wool, silk, fur and feathers belonging merican families.

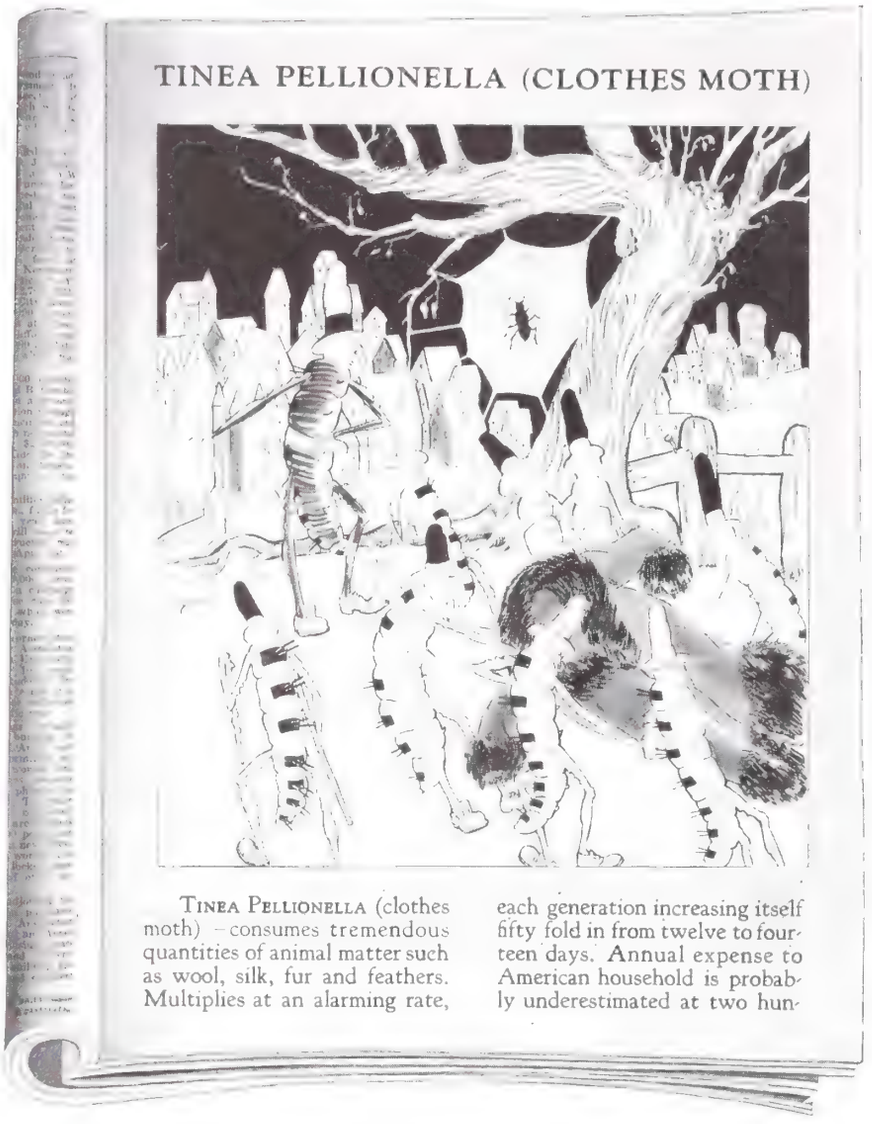
* * *

EEDING: The Moth Miller's mother in- t leads her to lay 50 to 100 eggs in folds stly apparel of men, women and children e her young (Moth Worms) will have at birth.

lmost invisible, the ravenous Moth ms, having eaten themselves to maturity few days, emerge from their cocoons to iply the population of one community of ntown fifty fold and increase their dep- ions in proportion.

* * *

ODERN SCIENCE, searching for ways and ns of reducing daily damage wrought by illaging population of The City Nobody ws, turns to historic cedar, the Moth's ural Enemy, Juniperus Virginiana, com- ially known as "Tennessee" aromatic red r. This famous wood, so pleasant to hu- s, gives off a pungent aroma suffocating e Moth Worm. Only the red heart-wood ains the wonderful oil-of-cedar which pulates Mothtown.



PROTECT YOUR HOME

against the marauding moth

THIS WAY: Line all closets with Supercedar or build a Supercedar storage closet in attic, or both. Plans and specifications, together with manual which makes installation simple and easy for any carpenter may be secured from lumber dealer or George C. Brown & Co., Memphis. More than 18,000 families added this protection in 1928. The first cost is nominal. No upkeep expense. Adds beauty, convenience and value to home or apartment.

The moth's natural enemy

The aroma of "Tennessee" aromatic red cedar is stifling to the moth and the moth worm. Supercedar is guaranteed 90 per cent or more red heart-wood, the part that contains the natural oil-of-cedar. Furthermore it is scientifically cured to retain 100 per cent oil content. It is accurately manufactured and then sealed at Mill in trade-marked boxes for your protection. Sold by lumber dealers everywhere.

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DO you know how to work with a decorator?

One of the major functions of The Decorators' Club, Inc. is to aid in establishing and maintaining the best possible relations between decorators and clients and clients and decorators. Satisfactory relations are always based upon mutual understanding.

If you are in doubt as to the way to work with a recognized professional decorator, The Decorators' Club would be happy to have you write for detailed information directly to the Secretary. There is absolutely no obligation. The service is purely informative in order to extend understanding of the way in which the best decorators have agreed —for mutual protection to client, trade and themselves—to work.

Address—The Secretary, The Decorators' Club, Inc., 551 Fifth Avenue, New York City.

Among many other well-known decorators—members of this organization—are those whose names appear in the accompanying lists.

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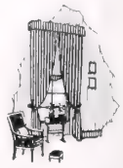
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DIRECTORY *of* DECORATION & FINE ARTS



Antiques
AND
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Telephone Plaza 6084

AN event of great importance in the antique field was held recently in New York City. The First International Antiques Exposition brought together under one roof the most imposing collection of the rare, the beautiful and the curious that has ever been shown outside of a museum. Collectors and shops, both large and small, from all parts of the country, as well as from abroad, contributed booths filled with rarities. While 18th Century English furniture is in demand at the present time, a continued interest in Early American furniture and accessories is attested to by the predominance of this type of furniture at the exhibit.

AMERICAN exhibits ranged from the oak chests and chairs of the Pilgrims, the china, glass, fabrics, rugs, quilts and precious metals of Early America to the elegance of 19th Century mahogany furniture. Staffordshire dogs and other figures, Chippendale desks, old pewter and silver, mantels, a Georgian crystal chandelier from



Powder Table and Stool

Has mirror and deep compartments for cosmetics. Your own choice of color decoration. Height 28½", Width 18", Depth 14". Send for catalog H65.

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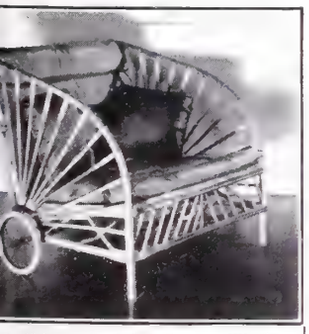
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RHINELANDER [illegible]



Early 19th Century Bird's-eye maple and [illegible]

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[illegible] Malacca Garden Settee on Wheels. Wide, With Green or Red Waterproof [illegible]. Blue Pillows. Patent Applied For

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540 Madison Ave., New York
Between 54th & 55th Sts.

THROUGH YOUR DEALER OR DECORATOR

Welbeck Abbey, the seat of the Dukes of Portland, the peacock standing lamp of colored crystal reputed to have been a gift from Napoleon to Josephine, were on view as well as much beautiful French furniture, Aubusson rugs, *trumeaus*, porcelain, wall papers, and crude Swiss painted chests and chairs. In the decorator's division completely furnished rooms portrayed the livability of antiques when properly grouped before a correct background.



THERE is now current at the American Designers Gallery an exhibit of contemporary furniture, fabrics and accessories, presented in completely furnished rooms, each contributed by a well-known designer. The purpose of this exhibit is to show modern furniture available at prices the average person can pay, rather than furniture which depends for its effectiveness on a specially constructed architectural background. It has been recognized that in



Rich in color—
Charming in form

This is one of the "Fruit Designs" that have been so popular at our Coffee Houses. We have made up a limited number of tea sets for six. The form is delightful . . . the coloring consists of yellow and orange fruits, with the foliage in soft green.

Set for six, $31.50

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by joseph dufour
5 large panels, 6 trophy panels

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For Your Garden

Large, unglazed, hand-turned pottery Jar in terra cotta shade. There are 12 pockets for growing drooping vines and a circle of plant grows from the top. Hand-wrought iron Stand is in rust finish. Approximate height of Jar and Stand, 29". No. 340 Complete $27.00. Jar alone, $16.00. Express extra.

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Asheville, North Carolina

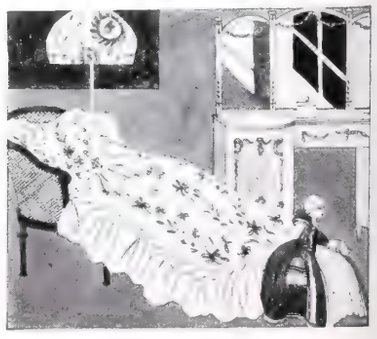


Rugged old maple tones . . . on solid maple . . . add interest to the antique proportions of the Duxford Dining group. The better type of cabinet work, plus the individuality of your own color scheme, characterizes Hearthstone Furniture . . . UNPAINTED . . . finished to your order.

A portfolio of suggested groupings will be sent upon receipt of ten cents.

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BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
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A New and Lovely Chaise Longue Set

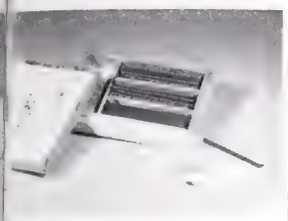
We have illustrated this particularly beautiful chaise longue cover and matching pillow from our varied collection . . . of peach taffeta, with a delicate all-over design of hand-painted hand-trapunto work. Finished with a lace-trimmed Georgette ruffle over taffeta!

Cover and Pillow . . . 135.00

This set may be ordered in any color to harmonize with one's own scheme of decoration!

DIRECTORY of DECORATION & FINE ARTS

...GO WASHINGTON BOSTON



...NA-NO-HANA INCENSE
(Flower of Flowers)

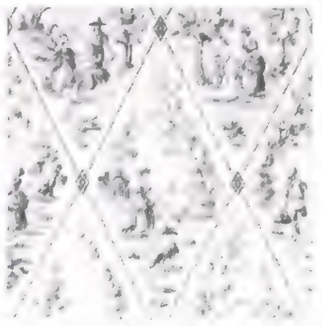
...elicate flower incense from Orient. Thirty-six sticks of ...ghtfully scented rose, lily violet fragrance. Packed in ...oden box with a tiny porce... leaf-shaped holder.

$1.00 the box

...MANAKA & CO.
...TH AVE. NEW YORK

the last analysis it is the adaptability of design to modern manufacturing conditions and present-day markets that will determine the vitality of the designers' efforts. All the pieces shown have been designed to accommodate themselves to the average surroundings. With few exceptions, the articles exhibited have been designed with a view to large-scale reproductions and were made under the conditions prevailing today in machine industry.

A LIVING room by Winold Reiss has as its color scheme green and gray. The sofa, arm and side chairs are upholstered in a green and gray rayon fabric. The large table, smoking table and combination desk and bookcase are of harewood, which is gray in color. Covering the ceiling and walls is a processed waterproof fabric with a gray background, patterned in a geometric design, painted by airbrush in deeper tones of gray. The floor is covered



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Pair of antique corner cupboards, antique table, pair of antique chairs, reproduction mirror.
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Also many other equally attractive lamps, prices ranging from $10.00 to $75.00.
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...0 Handsome and extremely ...ortable Wicker Chair, built ...of natural brown willow ...ed in contrasting colors. ...aceful chair for the sun ..., porch or garden. Seat ...ches diameter. Back 18 ...s high.....$19.50

...BRAUS
...ALLERIES
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An authentic reproduction of an old Pine Panelled Room installed and furnished by Hutaff on display at our Studios.

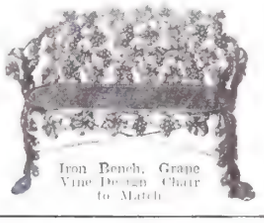
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BARTO'S selection of summer furniture of reed, wand willow and iron—and gay, striped awnings, grilled gates and glass-topped iron tables—forms an unusually distinctive and tasteful display.

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Iron Bench, Grape Vine Design Chair to Match

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THERE are tens of thousands of stitches in this Little Jane Chintz "Feather Wreath" Comforter—all handquilted—and it is a boon companion with colonial beds and summer rooms in town or country homes, or in the cabins of cruising yachts and motor boats. Little Jane Chintzes are tiny little flower designs in many colors. Size 72 x 78, $22.50.

Booklet T on request

NANCY LINCOLN GUILD
514 Madison Avenue, New York

with a soft green carpet and the simple hangings and valance are of a printed cotton designed by Henrietta Reiss in a green swirl pattern. These hang over soft green voile glass curtains with a chirping bird patterned in chiffon.

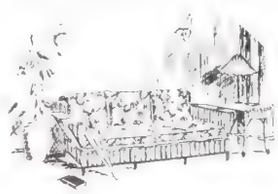


THE dining alcove designed by Wolfgang Hoffman is extremely practical for a small apartment. Its furnishings are limited to actual essentials. The table has specially built cubbyholes for linen, ash trays, bowls filled with artificial or fresh fruit, or anything one cared to put out of the way. A built-in wall bench is upholstered with the same tan and brown fabric in a cloud design that covers the seats of the chairs. Hand-embroidered voile casement curtains and handkerchief linen overcurtains in tan and brown are a pleasing departure from conventional window treatments.



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Silhouette reproduced in black paper, from the original cut in Master Hubard. The frame is of an old English style, black wood, meas. 1⅝ x 5⅝") with gilt (opening 2⅜ x 2⅞"). Price $1.0
A facing companion, Mr Paget, able in this frame, at the same
Send for our Silhouette Ci 8-2 for illustrations of fifty and suitable frames for

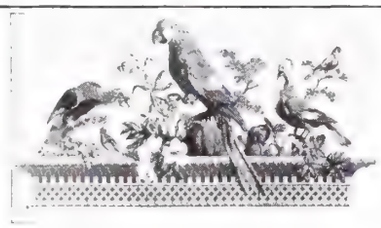
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Ruder designs establish a new and more artistic standard for Wicker Furniture. Brilliant colours, fascinating form and perfect execution. Gracious service always.
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An always welcome addition to Living or Bedroom is this Upholstered Arm Chair covered with The Simplon, a strikingly new distinctive fabric from France.



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WHEN cloud ships come sailing across the blue ocean of the summer sky . . . want a little *Southern* charm . . . whether the house is English, French or Colonial. For summer was born in the South!

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These sturdy awning cloths . . . excitingly w . . . are worth investigating. Your awn- maker will show you samples of the wide nge of colors and patterns, and you may e the coupon below. Now is the time . . . fore June is here.



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by HELEN RICHMOND

This Lamp Shade Test will open your eyes!

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In order that every woman may learn this secret of interior decoration, I have asked *Columbia* Mills to make up some genuine *Columbia* Tone-Color shade cloth into pleated lamp shades.

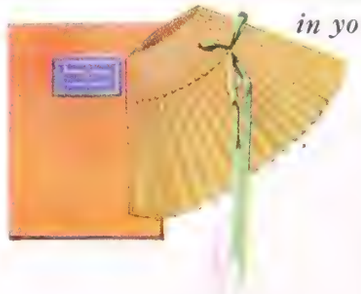
Watch one of these Tone-Color Lamp Shades softly mellow the harsh glare from an electric light bulb, and you'll get a hint on beautifying your windows which will save you a visit to your interior decorator. If these unusual tints look well on a lamp shade, how much better they will look in a window shade! Your windows are the lamps which light your rooms by day.

One of these Test Lamp Shades, 12" in diameter, complete with wire frame and ribbon will be sent to you. You'll be delighted with this smart lamp shade which is so suitable for a desk or dressing table lamp. In order that all may make this test, we are only asking that you send 25c, which is but a fraction of the cost of such a lamp shade in any decorator's sho

I should like to send you (along with yo lamp shade) a very helpful and interesti book entitled "Beautiful Windows." Th considers every phase of window decorati —shades, curtains, hangings. There a eighteen full page illustrations.

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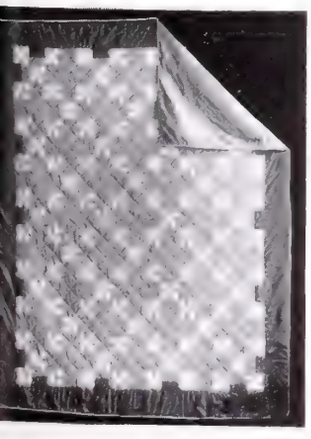
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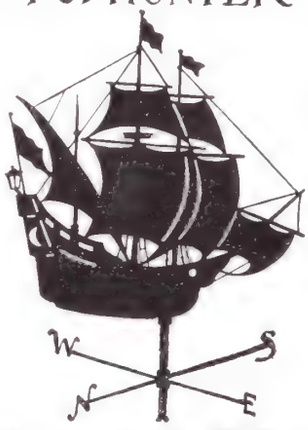
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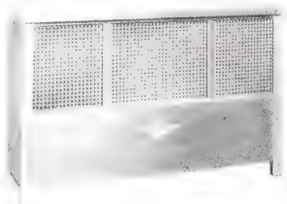
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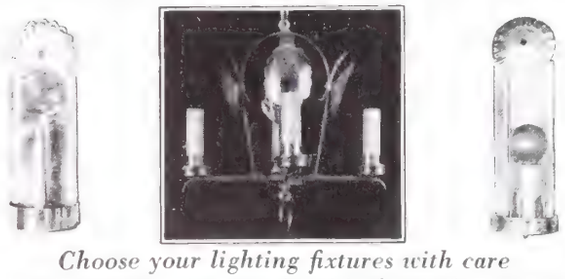
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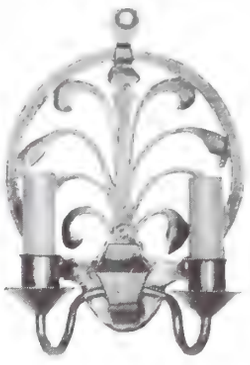
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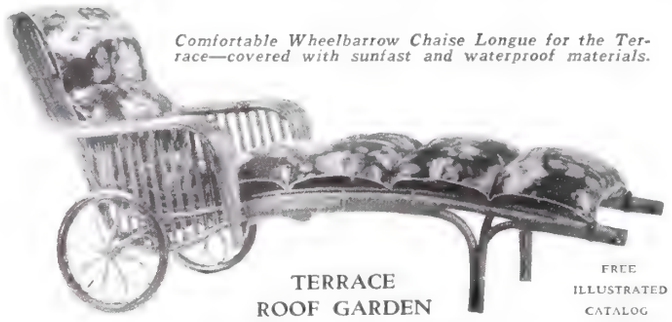
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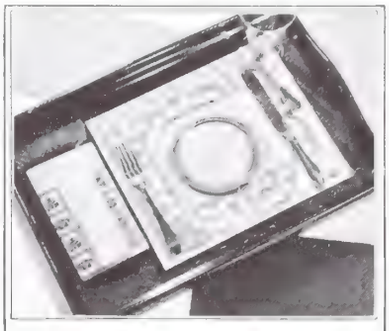
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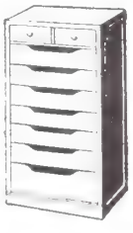
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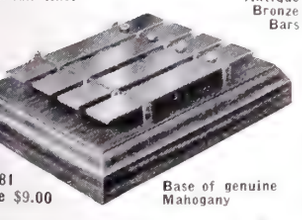
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*World Traveler and Author of "A Vagabond Journey Around the World," "Wandering in Northern China," "East of Siam."

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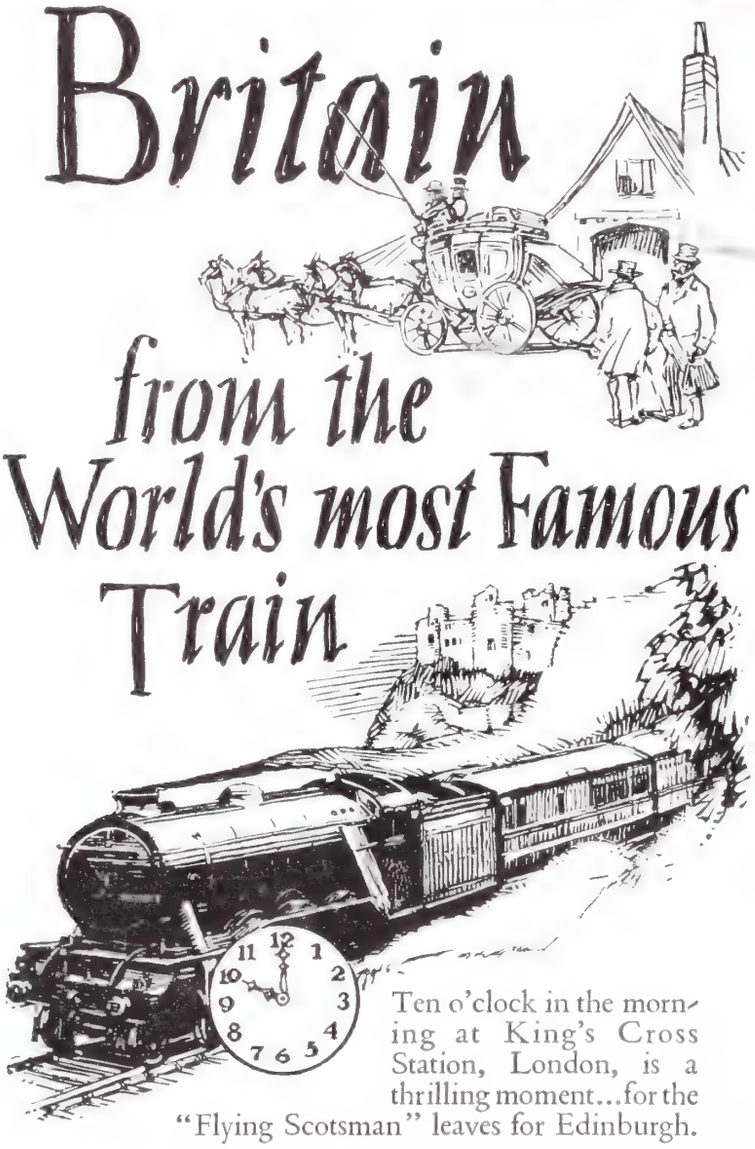
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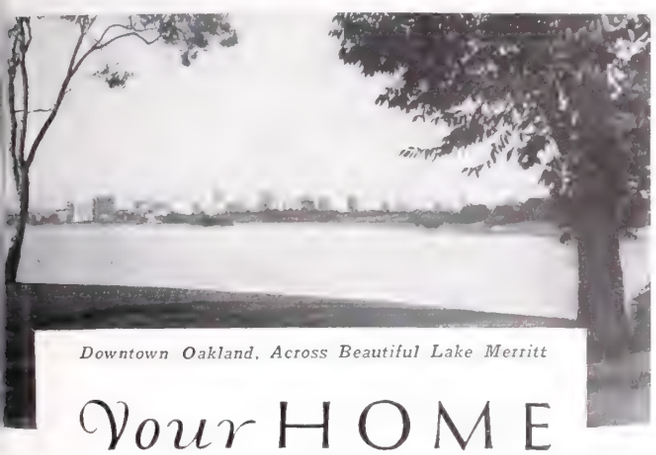
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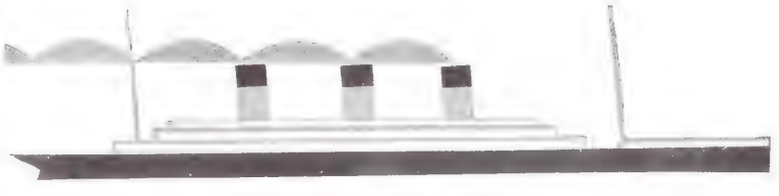




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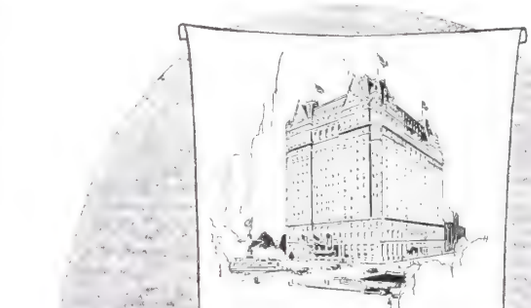
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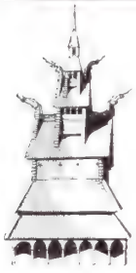
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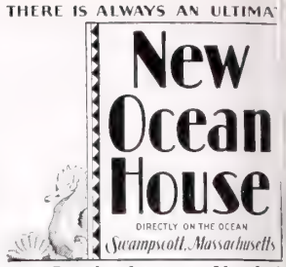
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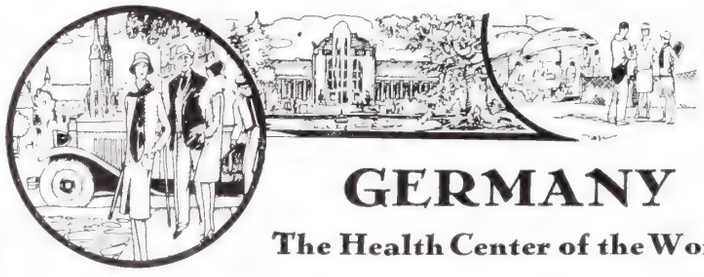


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PROMINENT PUBLISHER was in Oshkosh recently (now and then somebody of importance actually come out here), and he asked to be through our factory. What he said he came out is worth repeating.

showed him the costly raw materials go into Oshkosh Trunks. (Needlessly , he thought.)

noted that in no Oshkosh Trunk is the n of a drawer ever made of cardboard. w that we use hard vulcanized fibre *both* and out. (Not all trunks are built this but we are finicky about these matters, ould rather make a thing too strong not quite strong enough.)

saw the remarkable care exercised in peration of assembling these materials he finished product.

finally we showed him the clever ed conveniences that make traveling an Oshkosh Trunk a joy instead of a —the locking device that automati- draws the two halves of the trunk to- before locking it securely, the drawer nside the trunk that locks or unlocks drawers with a single turn of the key, undry door, shoe container, hat tray, nt protector, and all the rest.

ell, what do you think of it?" we him.

esitated a moment. "For the life of me," swered, "I can't make up my mind er you people are geniuses or lunatics. hen I look at the trunks you I think you are geniuses; but I see the money and care you on the making of them, I you're just plain crazy. You ut your expenses for materials ; few people would notice it, u'd make a lot more money."



It's perfectly true, and we admitted it. But we tried to explain to him that while we could compromise in this way without altering the appearance or the salability of Oshkosh Trunks, that idea didn't appeal to us.

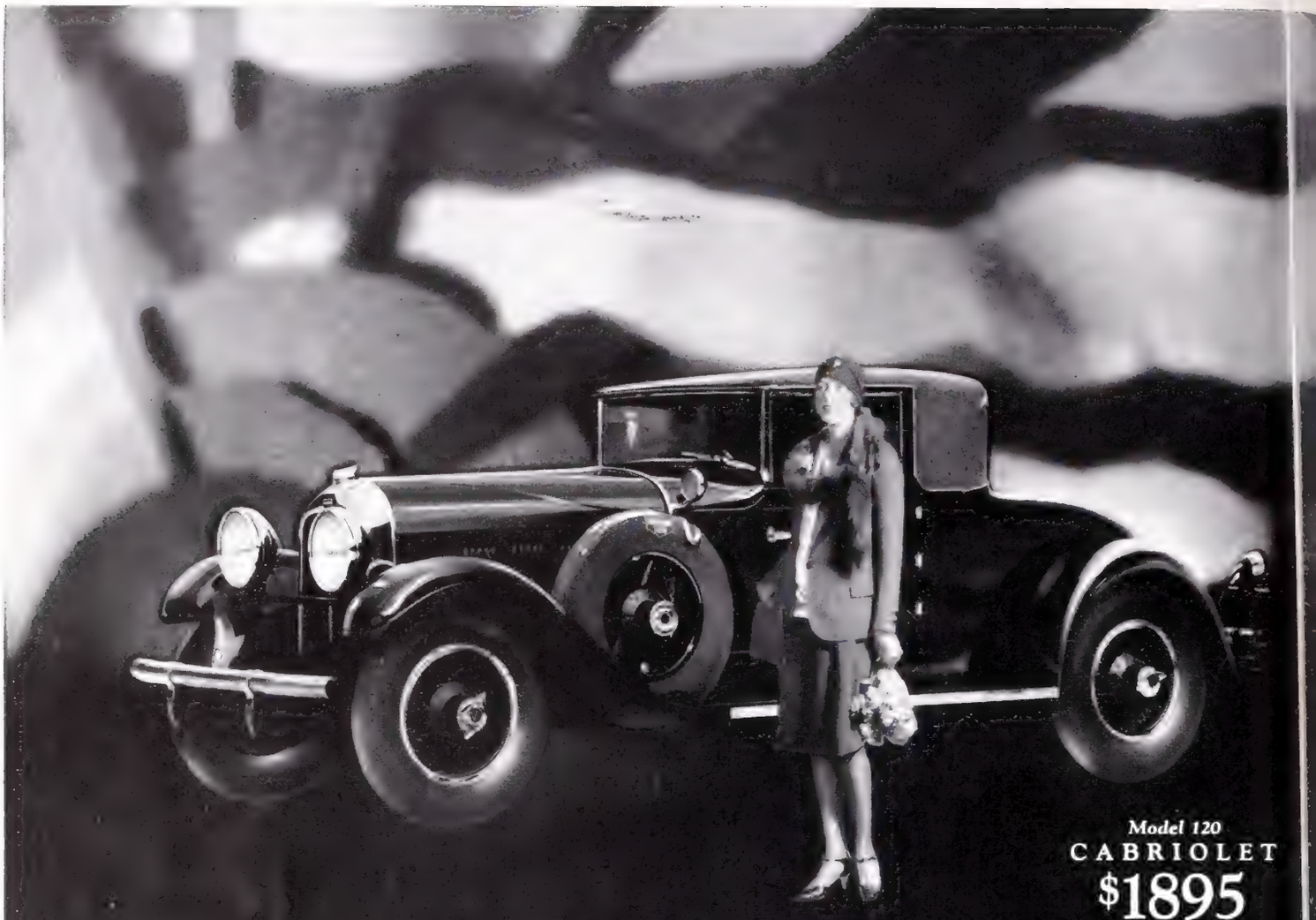
"The fact is," we confessed, "we get a kick out of making things right. If we started trying to make more money instead, we just wouldn't have any fun running this business."

"Well," he said with a smile, "there are two things I'm sure of. The first is that if people knew the sort of thing that goes on in your factory, they would come out here by the thousands and take Oshkosh Trunks away from you. And the second is that I'm going to buy three of your trunks the minute I get back to New York."

. . . . .

People who are as fussy about the things they buy as we are about the things we make are invited to write us, addressing 500 High Street, Oshkosh, Wisconsin, for a book that goes into a little more detail about Oshkosh Trunks. It is called "Your Home Away from Home." It tells about styles and sizes and all that sort of thing, and of course it costs nothing. If you ever do any traveling, we honestly believe you will find it helpful. THE OSHKOSH TRUNK COMPANY, Oshkosh, Wisconsin, and 8 East 34th Street, New York City.

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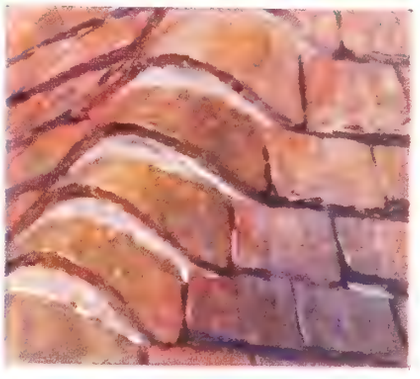
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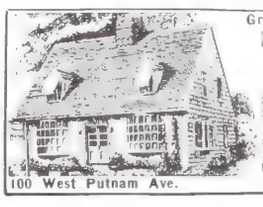
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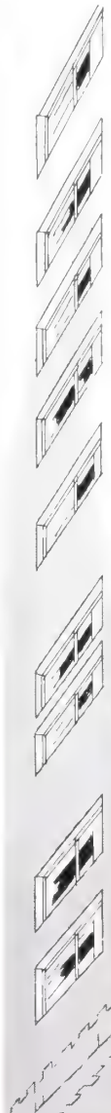
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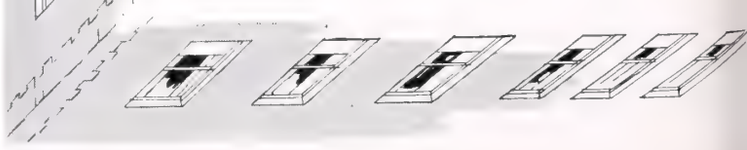


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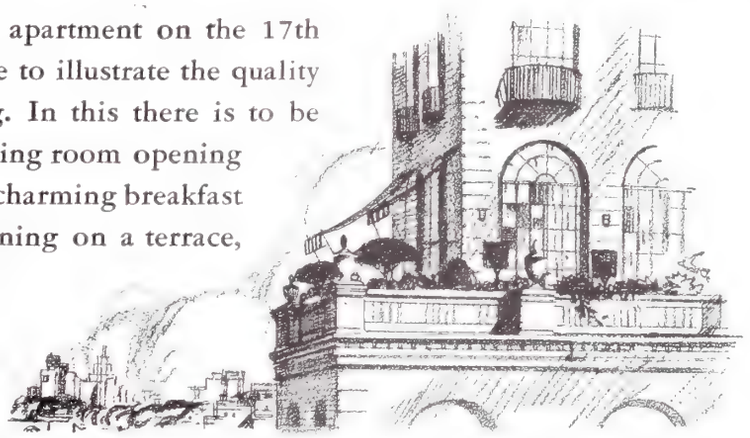


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780 PARK AVENUE

IN this new 17-story building most of the apartments will contain 17 rooms. A typical one has a gallery 11' x 36' opening into a living room 21' x 32'. There are three wide windows in the opposite wall and a door at each end, one opening into the library and the other into the dining room. The perfect symmetry and beautiful proportions of these rooms make entertaining a delight. The apartment has 6 masters' bedrooms, 23 large closets, and ample provision for servants. The four principal bedrooms have southern exposure.

The smallest apartment is a duplex maisonette of 10 rooms; the largest a triplex penthouse of 22 rooms, with 9 terraces as well as the penthouse terrace and roof, a private elevator, music room, conservatory. Above the 12th floor all apartments have terraces. Ceilings are as high as 12 feet. Plans by Rosario Candela. Occupancy the early summer of 1930. 100% cooperative.

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Floor plans are ready for inspection. During the next month or two purchasers may arrange almost any sort of apartment they wish—from a simplex with double height ceilings to a quadruplex with a private elevator.



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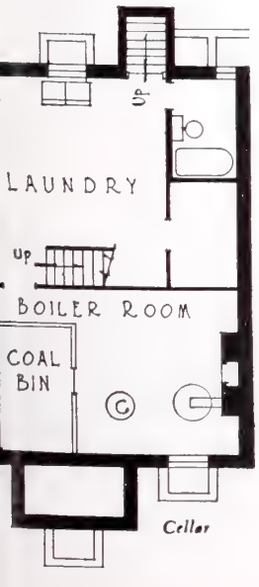


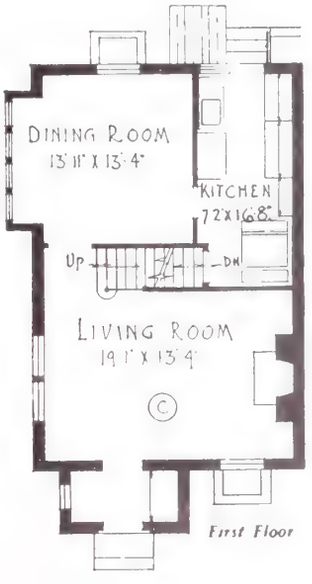
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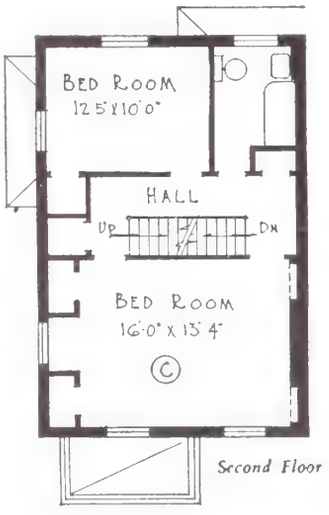
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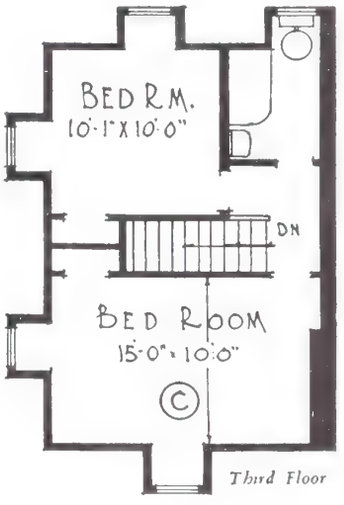
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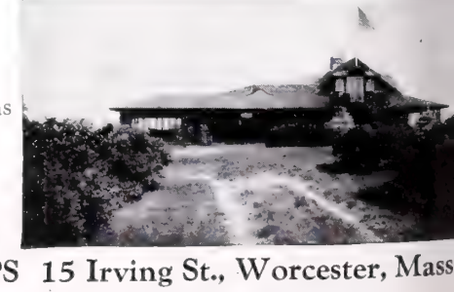
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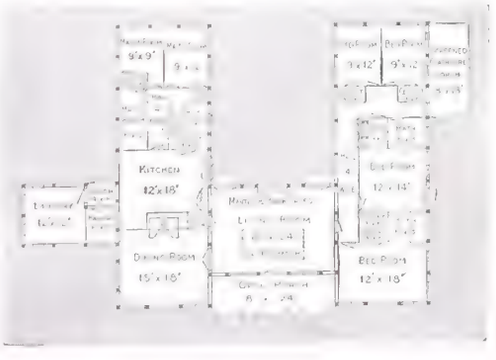
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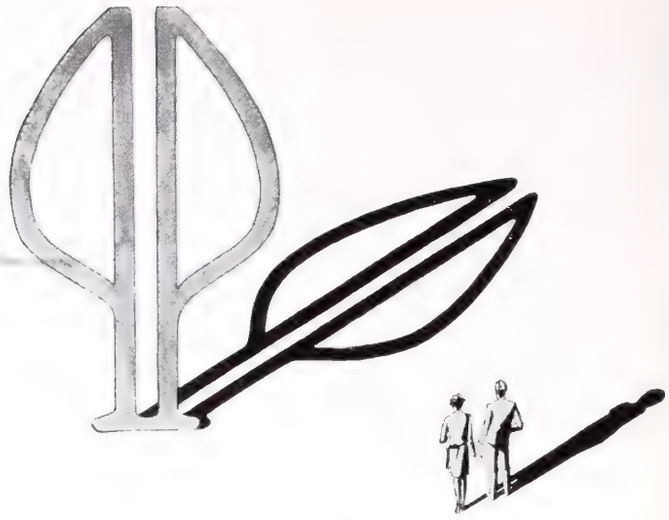


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Pondosa Pine

The Pick o' the Pines

Kem Weber, for Barker Brothers, decorates a room in the modern manner . . . around

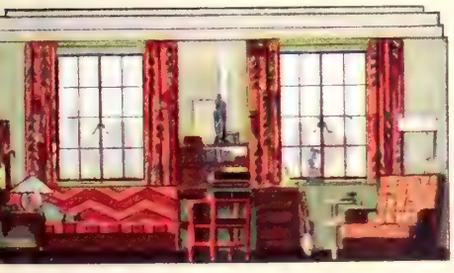
Fenestra Steel Casements



A modern style living room by Kem Weber for Barker Brothers, Los Angeles

FENESTRA Steel Casements, with printed linen curtains and hand-blocked upholsteries, have been made the focal points in this brilliant, modern-style living room by Kem Weber, famous Los Angeles artist-designer.

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But modernity requires that materials be *useful* as well as beautiful. Fenestra's slender frames and muntins admit maximum daylight. Swing leaves reach out to welcome fair weather, but close tight against storms —always at a finger touch, because steel does not warp or stick. Extension hinges permit easy outside cleaning from within. Inside screens protect daintiest draperies.

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The above roof is Pennsylvania VARITONE slate in Butt Cut and in Standard lay. Pennsylvania Slate Institute specification A-21. One of a series of sample roof types shown in "What You Need to Know About Slate."

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These are the *practical* reasons for roofing your home with Pennsylvania Blue-Grey slate. There is another reason, an artistic reason. Slate is the one roofing that carries the age-old charm of hand craftsmanship. Roofing slate is natural rock—

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BUT first a word about cost. The automobile you e driving and which you will turn-in in a year or vo cost three or four times as much as a Pennsylvania lue-Grey slate roof, which will last half a century -and become more charming with age. Figures on equest.

Pennsylvania Blue-Grey slate is natural rock, so mpact, so fine grained as to be practically non-orous. Even when completely immersed in water for rty-eight hours it absorbs less than one-half of one er cent of moisture.

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Pennsylvania roofing slate runs to the strong, cool blue-grey colors which blend perfectly with the natural background of lawn, trees and sky. The blue-grey tones also form the correct contrast for materials like brick and field-stone which are rich in the warm colors of the spectrum, and give the needed strength of tone to bring out the beauty of limestone, stucco and white or buff paint.

Write for booklet,"What you need to know about Slate"

ENNSYLVANIA SLATE INSTITUTE, INC.
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New York Office: 10 East 43rd Street

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There is a natural affinity between Slate and Brick. The cool strong tone of the Pennsylvania Slate roof contrasts delightfully with the warm rich colors of the brick and each brings out the beauty of the other.





This summer live in the coo of Masonite

A DELIGHTFUL coolness in the upper rooms, as though the house were nestled in a grove of trees—an atmosphere that homes in summer rarely have. It comes from using Masonite, the all-wood insulating and building board, in roof and walls to keep the fiery rays of summer suns from beating through.

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New buildings are better buildings when Masonite is built into the roof or is used in the walls for sheathing. Under floors, Masonite provides both insulation and sound deadening. And old homes are made *really* modern when Masonite is used for partitions, for lining the basement, insulating the roof or transforming waste space into extra rooms.

Masonite Insulating Lath saves redecor ing expense by preventing cracks and la marks. It strengthens the walls and insu smooth plaster surfaces. It holds plast with a tenacious grip that will not bre under a pull of 1000 pounds per squa foot. And it gives the added advantage sound deadening.

Masonite's structural advantages are due its being made entirely of wood fibres, tho oughly laced and interlaced—its insulati ability to the fact that millions of dead air cel are imprisoned in it—its economy to the lo first cost, fuel savings and the greater loa and resale value of Masonite-insulated home

If you live in your own home or expect t build you will want to know all about the com fort and economy of this all-wood insulation Write today for the fascinating story of thi material, Masonite. Mail the coupon NOW

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LITTLE DOGS OF ROYALTY

By ROBERT S. LEMMON

IN the canine world the position of the Spaniels is somewhat akin to that of Adam and Hepplewhite designs in the field of furniture: they are ancient in origin and have held man's esteem through the generations by sheer beauty and all-around merit. It has not been given to many dog types to remain in favor for centuries, as these little fellows have done, so when such a case is found there is reason for inquiring into it with more than ordinary interest.

On various occasions in these pages I have spoken of the better known types of Spaniels, especially the Cockers and Springers. From them it is but a logical step to their much smaller cousins which for reasons which will presently be set forth are known as the King Charles.

The King Charles Spaniel (to use a sort of generic term which is sometimes subdivided into the King Charles, Ruby, Prince Charles and Blenheim) dates back at least to England of the 16th Century. As Mrs. Raymond-Mallock says of him in her excellent book on toy dogs:

"His first appearance in history is at the death of Mary Queen of Scots, where it is related that a small black and white Spaniel belonging to the unfortunate Queen was found huddled away in the folds of her gown after her execution. Since the time of 'Ye Merrie Monarch', after whom they were christened, they have been closely associated with Royalty and the favourite of many a crowned head. It was,



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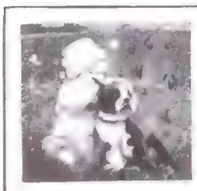
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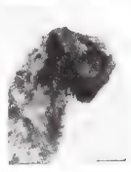


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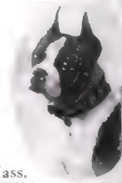
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however, in the reign of James II that they reached the zenith of their popularity. The King himself was quite daft about his little pets, and was seldom seen without a small pack of these pampered toys. They pervaded the Royal Apartments, Banquet Hall, and Council Chamber, and became so fashionable that no cortège was considered fully equipped without one or more of these soft-coated little creatures to add to the air of dainty elegance so characteristic of these days. On the fall of the Stuarts, large numbers of these beloved little companions followed their masters into exile, and their presence was no longer tolerated at Court. Some of the more powerful houses, however, kept up the breed at their country seats, and they eventually recovered their Court favor and have kept it ever since. Queen Victoria was very fond of them, and the little King Charles 'Dash' was one of her greatest pets and the constant plaything of the Royal babies at Windsor. He is to be seen in the arms of the young Prince of Wales in a famous portrait of the Queen and her children . . . An interesting old record . . . advertised the loss of a Toy Spaniel nearly 200 years ago: 'Whereas a little black and white spaniel bitch of the King Charles breed, about six months old (the white on her neck has been lately burned) broke loose out of Mr. Nash's shop in Bishopsgate Street on Thursday last about eight o'clock in the morning, with a piece of red worsted garter about her neck. Whoever has taken up the bitch and will bring her to Sign of The St. Martin in York Buildings, shall have 5s. reward for their pains.' "

There is a background for you! A dog with such a history deserves perpetuation, especially when he is as winsome, intelligent and physically beautiful as this smallest member of the Spaniel race. He is a toy breed in the best sense of the term and a very good one indeed.

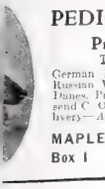
(*Continued on page 70*)

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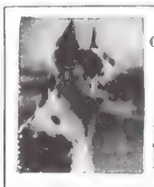
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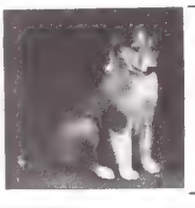

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LITTLE DOGS OF ROYALTY

(Continued from page 69)

For many years there have been doubt and controversy over the correct names for the various strains of King Charles to which reference was made in the third paragraph of this short sketch. After all has been said and done, the plan adopted in England in 1923 seems the most logical and clearly defined. It provides that all varieties of the breed shall be known as King Charles Spaniels, subdivided into Blenheim, Black and Tan, Tricolor and Ruby King Charles. Of these, the Blenheim (a red-and-white dog) was so named after the Battle of Blenheim, the story being that one of these little dogs was with the Duke of Marlborough during that historic fight and that subsequently the Duchess adopted it as her favorite breed. The Ruby King Charles is an all-red dog, while Tricolor and Black and Tan speak for themselves as color descriptions.

Whatever his color and specific name, the Prince Charles is a thoroughly worthy representative of a famous race. The old hunting abilities of the Spaniels have been lost in him, of course, but he has other qualities to make up for it. The toy breeds will always have their staunch devotees, and justifiably—particularly so as long as the lovable, silky, long-coated little King Charles Spaniels retain their time-honored characteristics of temperament, size and inherent good looks.



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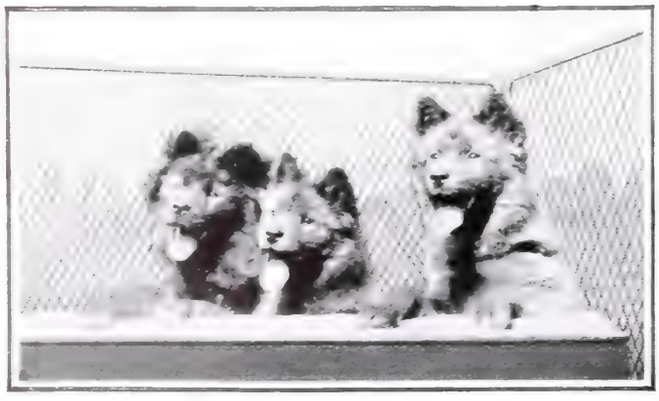
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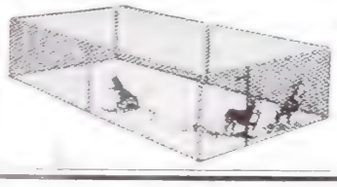
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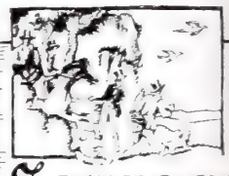


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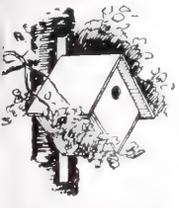
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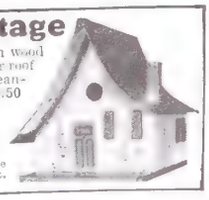
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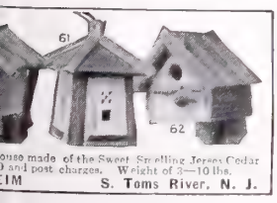
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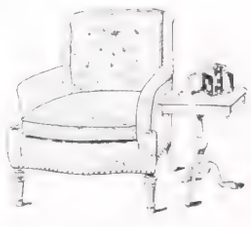
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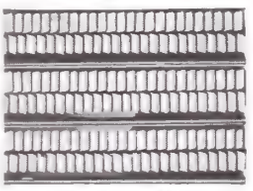


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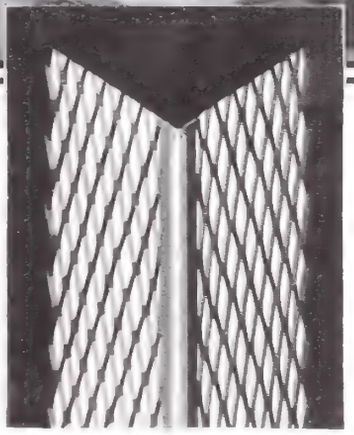
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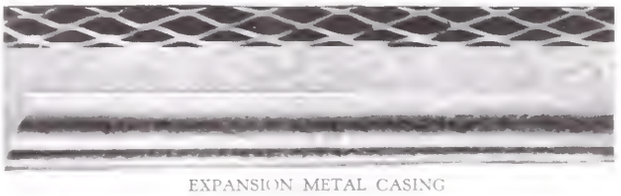
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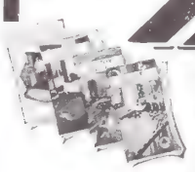
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ng college preparatory work. Also general special courses. One year intensive college n. Junior school. 63rd year. Catalogue
POINT STAMFORD CONN.

MPLE SCHOOL
r. College Preparatory. Post Graduate. Art, Music and Dramatic Art.
T. Darrington Semple, Principal
entral Park West, Box H, New York City

STUDENT RESIDENCE

Mrs. Boswell's
For the Girl in New York
g home away from home. Languages. Piano if desired. Thirteenth year. Catalogue Tel. Susquehanna 7653
W. 84th St., at Riverside Drive, N. Y.

SCHOOL ABROAD—Girls

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FLORENCE, ITALY
summer, offering study, home care, guest residence, winter term opens Oct. 1. Finishing School, Junior School.
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directors of the schools and camps se announcements appear in these elcome the opportunity of telling you he particular advantages of their in- as. In writing to them, you will re- pecial consideration if you identify as a reader of House & Garden.

BOYS' SCHOOLS

AIR ACADEMY
LES H. BREED, Ed. D., *Headmaster*
For catalog address
, BLAIRSTOWN, NEW JERSEY

ODDIE Preparation for College Entrance Board Examinations. Six Forms including grammar grades. Modern buildings. 150 athletics for every boy. 9-hole golf course. Summer Sessions July 5-Aug. 31.
Box 5-G, Hightstown, N. J.

AT CAMP
What do children do?

Activities at camp vary widely. There is the small canoeing and riding camp, where children are trained to the activities and hardships of the trail. There is the crafts camp, where manual training, pottery and basketry and jewelry making, and habits of neatness and order are taught. There is the sports camp, with expert instruction in all sorts of physical activities. There is the nature-study camp for the scientific-minded child. There is a camp offering all the joys and advantages of a well-managed country club. Some camps operate like a school, planning the child's whole programme hour by hour. Some are run on an elastic schedule, with regular hours for very little except meals and sleep.

Which type of camp one chooses depends on the bent of mind and the immediate needs of the individual.

Look over the camp advertisements in these columns. Most of them indicate their specialties. Or, if you have problems not readily answerable, the Condé Nast Educational Bureau will be glad to put its advice, and its personal knowledge of camps, at your disposal, without charge. In writing to camps, it is well to identify yourself as a reader of House & Garden.

THE CONDÉ NAST EDUCATIONAL BUREAU
1930 Graybar Building, Lexington at 43rd, New York City

SUMMER CAMPS



CHILDREN TWO TO TWELVE YEARS Wycombe, Pa., 70 miles from New York, 30 miles from Philadelphia, 200 acres. Many years' experience an important factor in the thoughtful patent. Strong permanent organization. Results for each child in conduct, health and happiness. Equipment complete for games, occupations and athletics. Pony Riding, Boating, Swimming. References required. Reservations limited. Rate $300. July and August. *"Story and Pictures of Montessori Camps"* on request. MRS. ANNA PAIST RYAN, 42nd and Pine Sts., Philadelphia, Pa.



LOCHEARN
CAMP FOR GIRLS
On Fairlee Lake, Vermont
15th Season. Three Camps—Junior, Senior and Clan for Business and College Girls. Illustrated Booklet on Request
Mr. and Mrs. F. M. Chubb
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Institute of Musical Art of the Juilliard School of Music
FRANK DAMROSCH, *director*. All branches of music. For students of ability and serious purpose. Catalog, 120 Claremont Ave., New York, N. Y.

EXCEPTIONAL CHILDREN

THE WOODS' SCHOOL
For Exceptional Children Three Separate Schools
GIRLS BOYS LITTLE FOLKS
Booklet Box 181, Langhorne, Pa.
Mrs. Mollie Woods Hare, Principal

THE MARY E. POGUE SCHOOL & SANITARIUM
Wheaton, Ill.
For children and young people needing individual attention, special training and medical supervision. College-trained faculty. Special instruction in articulation, hand-work. Gratifying results; many students [illegible]. Further information upon request.

HOME STUDY

SHORT STORY WRITING



A practical forty-lesson course in the writing and marketing of the Short-Story taught by Dr. J. Berg Esenwein, Editor of The Writer's Monthly.
150 page catalog free. Please address:
The Home Correspondence School
Dr. Esenwein Dept. 56 Springfield, Mass.

Learn to be a— LANDSCAPE ARCHITECT



At Home—By Mail
Big fees; pleasant, healthful work; a dignified, uncrowded profession offering remarkable opportunities to both men and women. Experts earn $50 to $200 a week. Some students pay for course from fees earned while studying.
Write today for details
AMERICAN LANDSCAPE SCHOOL
Combined with National School of Landscape Design
16 Plymouth Bldg.
Des Moines, Ia.

APPLIED ART

INTERIOR DECORATION
SIX WEEKS
PRACTICAL TRAINING COURSE
Period and Modernistic styles, color harmony, draperies and all fundamentals. Personal instruction by New York decorators
SUMMER RESIDENT CLASSES
start July 8 . . Send for Catalog 1R
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starts at once . . Send for Catalog 1Y
NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Ave. Est. 1916 New York

HORTICULTURE

SCHOOL OF HORTICULTURE FOR WOMEN
Courses in Gardening, Landscape Design, Fruit, Poultry, Bees, etc.
2 year Diploma Course; 4 weeks Summer Course.
Address, The Director, Box H, Ambler, Pa.

If at any time you feel the need of more complete information regarding schools or camps we shall be glad to help you.
The Condé Nast Educational Bureau
1930 Graybar Bldg., Lexington at 43rd, N. Y.

HOME STUDY

Learn at Home INTERIOR DECORATION



Amazing opportunities to earn unusually large incomes in professional decorating

THE tremendous interest in beautifying homes has created an unusual and urgent demand for women who have had a practical training in Interior Decorating. Gift shops, Department stores, Furniture houses and Decorating establishments everywhere are looking for women with trained taste to fill attractive positions.

To meet the urgent demand for Interior Decorators, the National School of Interior Decoration has developed a practical Home Study Course which has enabled hundreds to take a leading position in this splendidly profitable profession. With the practical training, text books and [illegible] you can, in your own home, in your spare time, acquire the knowledge which has made successful New York Decorators give you personal instruction and advice by mail. Everything about Interior Decoration is included. No previous education, training or experience is required—yet it takes only six months, or less.

If you are seriously interested in finding a pleasant way to earn more money, mail the attached coupon for FREE BOOK on Interior Decoration. National School of Interior Decoration, Dept. 155, 119 West 57th St., N. Y. City.

National School of Interior Decoration
Dept. 155, 119 West 57th St., New York City

Without obligation and free of charge, please send me a copy of your book on Interior Decoration.

Name.....
Address.....
City..... State.....
I am interested in decorating as a Profession ☐ Home Use ☐ Cultural Value ☐



"*The house is too chilly*"...
complains Sister



"*Too hot*"...scoffs Brother



—*When* Dad *thought it was precisely warm enough*...



Finger-touch Control dispels {TOO COLD / TOO HOT} complaints

LET Sister have a warm room. Let outdoorsman John's room be as cool as comfort dictates. Let the temperature of each room in the entire house be governed by its occupant.

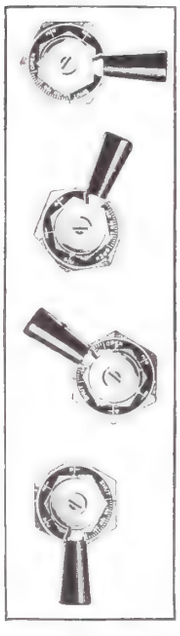
Let the radiator valve in each room regulate the comfort of the entire family. Today there is a modern heating system that delivers locally to each room as much or as little heat as is required, with no effect on the temperature of other rooms. A system that *automatically* adjusts itself to the hour-to-hour need for heat. Hoffman Controlled Heat.

Whether you prefer coal, oil or gas—no matter what standard boiler and radiators you select—you can easily add the equipment that makes it a Hoffman Controlled Heat system.

The action of the entire system is controlled from each room, by the pressure of a finger on the lever handles of the radiator valve. A finger touch commands each radiator to give off full heat, three-quarters heat, half heat, one-quarter heat or none at all. As the call for heat increases the supply of steam accumulates. Thus there is no waste. Hoffman Controlled Heat requires only a few ounces of steam pressure to heat an entire home, even in zero weather. Fuel costs reach a record low figure.

This new-day system is guaranteed in writing by a conscientious maker, to operate perfectly for years.

Such a radical advance in heating methods has aroused the interest of those who plan new homes. Whether or not you expect to build this year, you will want to know about this latest great step ahead in the science of heating. We have published an interesting booklet on Hoffman Controlled Heat. You are invited to write for a copy. Address Hoffman Specialty Company, Inc., Dept. H-16, Waterbury, Connecticut.



When you've seen "Finger-touch" control in fine apartment houses, hotels, etc., have you wondered if this same luxury can be installed in private homes? Today it can. Many fine homes, large and small, already have it.

HOFFMAN CONTROLLED HEAT



Mansion House at Mount Vernon. All buildings on George Washington's estate are painted with Outside Barreled Sunlight.

Beautiful "Mount Vernon" made still more beautiful . . .

VIEWED as a national shrine, the home of George Washington inspires deep reverence.

Regarded simply as a distinguished country estate, *Mount Vernon* delights the eye with the dignified beauty of its buildings, the serenity of its natural setting.

Today the proud task of perpetuating this national monument—the high privilege of maintaining and enhancing its classic charm—is shared by a distinctive painting finish, Outside Barreled Sunlight. Garbed now in this whitest of all whites—glowing with a lustre unmatched for soft richness—*Mount Vernon* fairly sings out with new beauty.

•

In the past twelve months, homes of distinction the country over have been painted with the new Outside Barreled Sunlight. Their owners are delighted—painters enthusiastic—neighbors admiring and frankly curious. All declare that Outside Barreled Sunlight is whiter than any paint in their experience.

It is the crowning achievement of twenty years' specialization on white paint exclusively. The gratifying result of our fixed determination to produce the very finest exterior white paint that we could make.

Outside Barreled Sunlight costs a few cents more per gallon, but in addition to greater beauty it has extreme durability. So even-wearing, it is in good condition when repainting becomes desirable.

Mail the coupon for free booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 15B Dudley Street, Providence, R. I. Branches: New York—Chicago—San Francisco. Retail dealers everywhere.

The twin products for cleaner, more beautiful homes—inside and out

Outside Barreled Sunlight is made by an adaptation of the exclusive Rice Process which perfected Interior Barreled Sunlight, the satin-smooth, dirt-resisting paint enamel used on walls and woodwork in thousands of fine homes. The new product is in every way a worthy companion of the old.

Both forms of Barreled Sunlight are sold in cans of all sizes, 5-gallon buckets, and large drums. Extremely easy to tint with oil colors. Quantities of 5 gallons or over tinted to order at the factory without extra charge.



OUTSIDE Barreled Sunlight

Reg. U. S. Pat. Off.

U. S. GUTTA PERCHA PAINT CO.
15B Dudley Street, Providence, R. I.

Gentlemen:

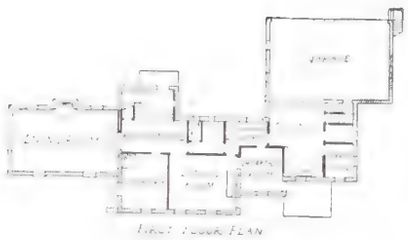
Please send me a free copy of your booklet "The Whitest White House in Town."

Name .....

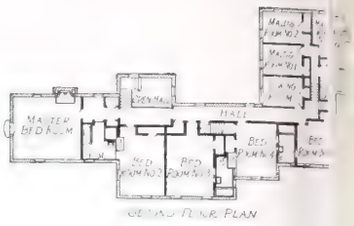
Street .....

City ..... State .....

Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.







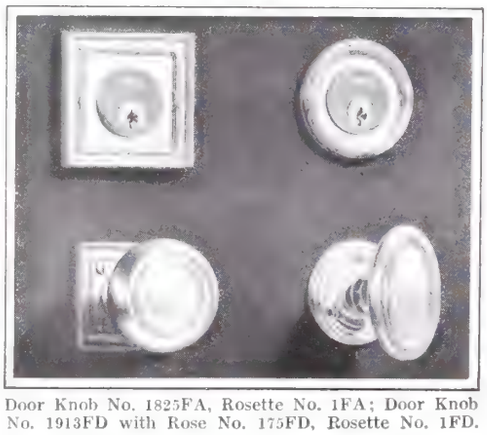
DUPHAM & IRVINE
Philadelphia

Sargent Hardware adds much to the beauty and convenience of this dwelling in the French style

YET IT COSTS LITTLE MORE THAN ORDINARY HARDWARE THAT WILL NOT WEAR WEL

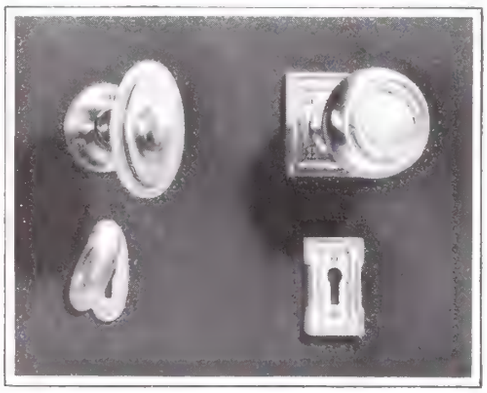
Your first home told every visitor of your tastes and your traits. And the personality of the new home that you are planning to build some day will further reflect you—as your ideas have broadened and developed. Whatever will help make this new home exactly as you wish it deserves special consideration.

Those who plan new homes for the first time seldom realize the importance of hardware. But sagging hinges, rust-streaked woodwork, and the necessary replacements, are convincing arguments.



Door Knob No. 1825FA, Rosette No. 1FA; Door Knob No. 1913FD with Rose No. 175FD, Rosette No. 1FD.

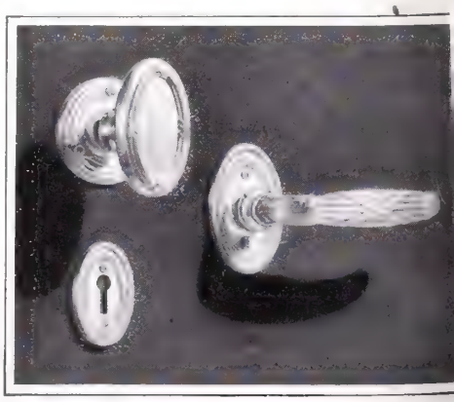
Sargent Hardware costs surprisin little more than ordinary hardware. Co plete equipment for the dwelling sho is only about 2% of the total build cost—varying somewhat, however, different sections of the country, and cording to the design and type of co struction. Our illustrated booklet, "Ha ware for Utility and Ornamentation," w be sent you on request. You will find many designs interesting and instru tive. Sargent & Co., 31 Water Stre New Haven, Connecticut.



Door Knob No. 1984, Key Plate No. 584; Door Knob No. 1822FA, Key Plate No. 870FA.

Your new home must have the best. The beauty of design and the high quality of Sargent Hardware give smooth operation and enduring satisfaction.

For the French-type dwelling pictured above, Sargent prescribes the two hardware designs illustrated on this page, both in keeping with the architectural style. Each piece is perfectly machined of solid brass or bronze, beautifully finished and non-rusting. The many Sargent designs offer a wealth to choose from for whatever type residence you are planning.



Door Knob No. 1912FD with Rose No. 175FD. K Plate 870FD, Lever Handle No. 1155FD.

SARGENT
LOCKS AND HARDWARE

THE ONE EMBARRASSMENT
n so many of the new homes

Here is a simple and positive way to avoid it . . . when you plan!



OW proudly they show you through new homes today. Homes with a hundred little modern improvements. And n suddenly you come upon an old, old lt—and they know you notice it. A door t sticks! A door that fails to latch! It is most common flaw in new homes.

The reason for it is plain. Temperature l humidity change markedly when a damp v house is heated. Ordinary wood doors ct. Absorbing moisture, they swell and k; drying, they shrink and warp.

Yet, in the home you plan to build you need not have such doors. There is a trouble-proof kind that is going into thousands of new homes, that never fails in the severest tests.

Built in a different and exclusive way by the largest door manufacturers in the world, Laminex doors are *guaranteed not to shrink or swell or warp.* Guarantee label appears on the bottom of every Laminex door.

To be sure you get these trouble-proof doors, have your architect or contractor write "Laminex doors" into the specifications. They come in beautiful designs and lovely woods. And they will cost you scarcely anything additional—perhaps five dollars more for *all* the interior doors in an eight-room home! On door repairs you would spend much more.

For names of progressive millwork and lumber dealers in your city who can supply you Laminex doors, mail the coupon below.



The annoyance of doors that stick! In your *new home you can avoid it*



other door is built like —with a stile core of t separate blocks that eract each other's ten- y to change. With Lam- water-proof cement ing moisture out, these s can't shrink or swell



Amazing proof that Laminex doors withstand dampness—these famous soaking tests that thousands of builders have witnessed

LAMINEX *DOORS*

Will not shrink, swell, or warp

THE WHEELER, OSGOOD COMPANY
Dept. A-59, Tacoma, Washington

Please send me, free, your illustrated literature on Laminex doors and the name of a local dealer.

Name .....

Address .....

City ..... State .....

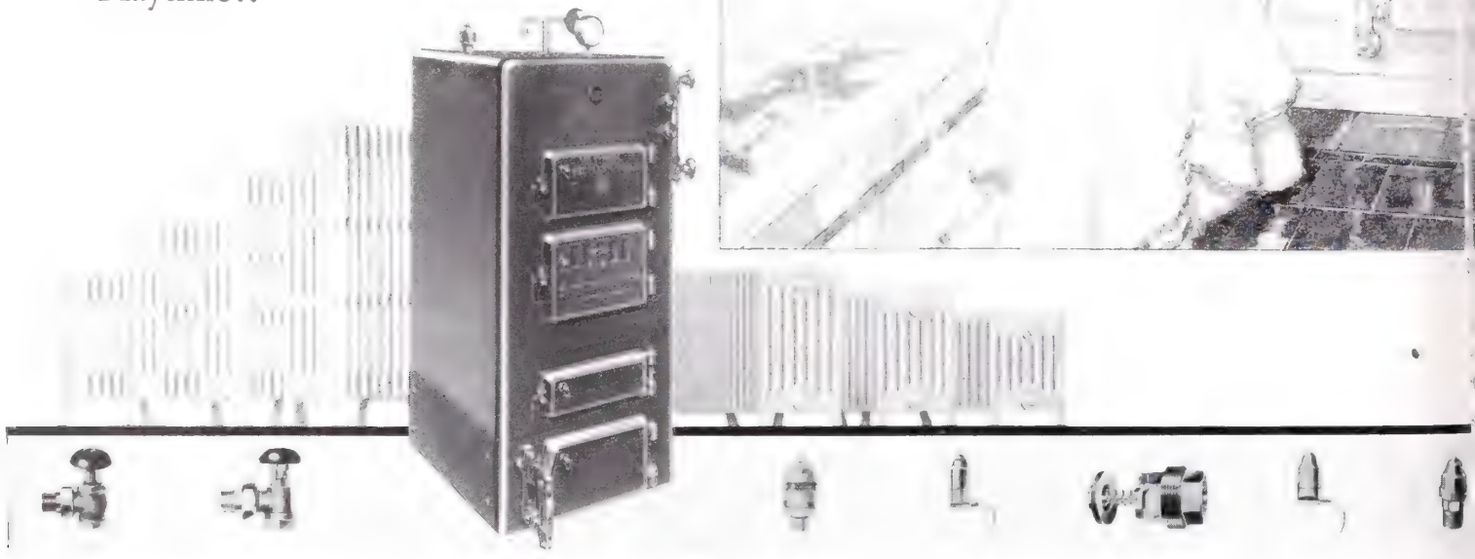
I am a:

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Architect ☐
Contractor ☐
Dealer ☐
Realtor ☐

A LIFETIME *of* MAYTIME!

MAYTIME is at hand . . . Summer is just round the corner . . . Nature is beckoning the world *outdoors* . . . but it isn't so long ago since Nature drove the world *indoors* . . . and she will do it again! . . . Maytime doesn't last forever . . . but you can make it permanent in the home . . . it's all right *now* to put the climate in charge of the family . . . but put American Radiator Heating in charge of the climate! . . . protect your loved ones against extremes in the weather . . . safeguard them four seasons instead of one! . . . lengthen their days and strengthen their bodies with A Lifetime of Maytime!!





SPECIFY *for your Protection . . an* **All-American** *Heating Plant*

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AMERICAN RADIATOR COMPANY

40 WEST 40TH STREET, NEW YORK

AND ALL PRINCIPAL CITIES

If you will sign your name below and send it to the American Radiator Company, 40 West 40th Street, New York, N. Y., we will send you particulars of our convenient plan by which you may have your home heated at a uniform temperature of 70° by an American Radiator Heating Unit at less than $75 a room! . . . You can own the home of your dreams. Consult your local Building and Loan Association; let them show you how. There is no obligation whatever.

NHG 5-29

My name is _____ *My address is* _____

City _____ *State* _____

Frank J. Forster designed this Breakfast-nook

) express the warmth and intimate charm *of* REAL TILES

RST *of a* SERIES
distinguished rooms
igned with Keramic
es . . . by America's
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VIVID, arresting, individual
iors that charm you at every
by their unexpectedness and
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ooms that delight you the in-
you cross the threshold by their
color, their mellow beauty—

ey are being created today by
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through the medium of Keramic
s—*real tiles.*

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aissance—any of these treat-
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TILE SETTING is a true craft, requiring a high degree of skill and workmanship. In your community there is an experienced tiling contractor, who can show you the different types of ramic Tiles, and see that your tile job efficiently and skillfully handled. *Asso-ed Tile Manufacturers.*



A FLOOR OF HEXAGONAL KERAMIC TILES,
in warm, rich hues, gives a gay and picturesque charm to this French Provincial breakfast-nook designed by Frank J. Forster.

K E R A M I C T I L E S

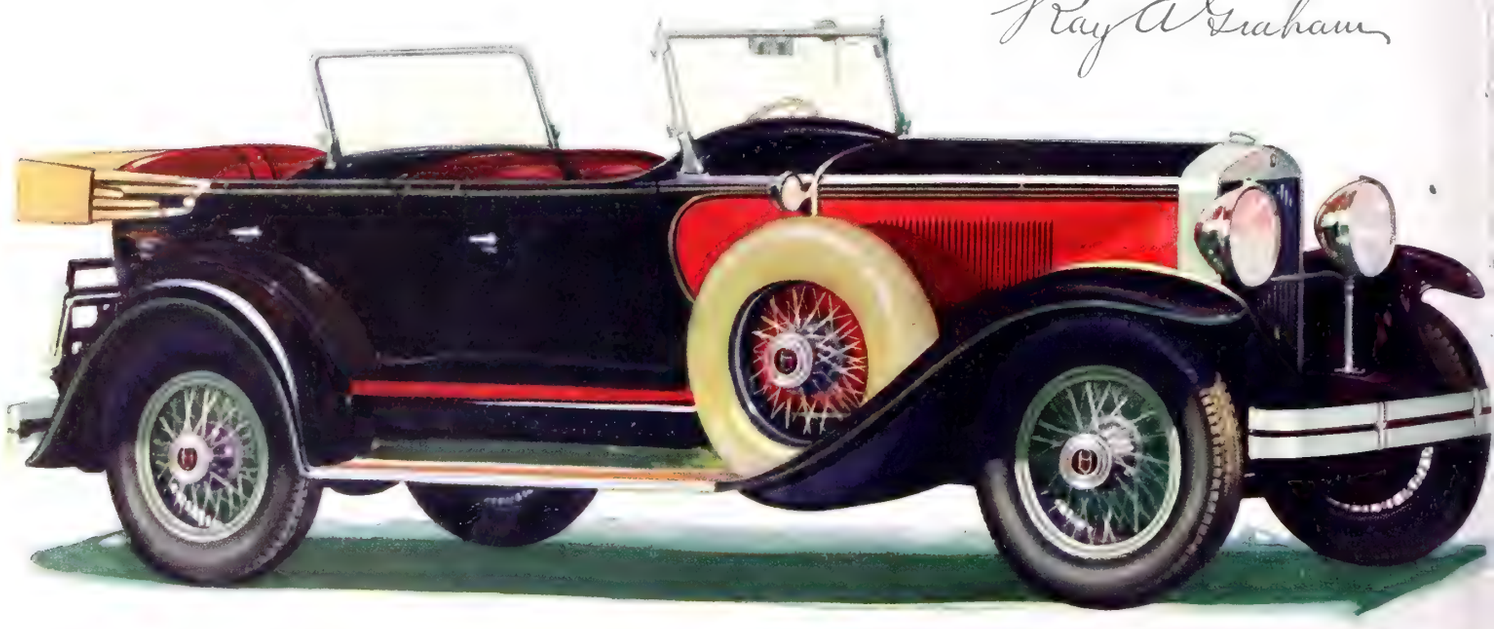
The New Thrill in Motoring

Four Speeds Forward
Standard Gear Shift

OWNERS say that the only new motoring thrill they have enjoyed in recent years is the distinguished performance of the Graham-Paige four speed transmission, with its *two* high speeds and *standard* gear shift. The smoothness and swiftness of *fourth*, and the rapid acceleration of *third*, can only be appreciated by personal experience. There is nothing new to learn—you start in second; first, in reserve, is instantly available, but seldom used. We invite *you* to enjoy a demonstration of this new thrill in motoring.

Five chassis—sixes and eights—prices ranging from $885 to $2495. Car illustrated is Model 827, eight cylinder, five passenger Phaeton. $2195 (special equipment extra). All prices at factory.

Joseph B. Graham
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Ray A. Graham



GRAHAM-PAIGE



First aid

mothers in safeguarding baby's health

igidaire reduces
that come with
ry days . . . .

n baby's health in summer!"
through the ages grand-
s passed this warning on
hers. For with summer came the
ous "critical period".

years mothers faced warm weather
ead. The dangers that confronted their
n in summer were *mysterious* dan-
hey knew not *what* to guard against.
how different it is today! There's
g mysterious now about the risks
me with summer. It's simply that
spoil more quickly and bacteria
p more rapidly. And to meet
isks, health authorities everywhere



The Frigidaire Cold Control
A development of Frigidaire and General Motors engineers. Found only on Frigidaire.

prescribe better refrigeration.

You can provide this better refrigeration with Frigidaire . . . the automatic refrigerator which is powerful enough to keep food at temperatures well below 50 degrees . . . always.

Power that gives a wide margin of safety

Frigidaire operates automatically. It has a wide range of *surplus power* . . . power that keeps foods fresh and wholesome . . . power that safeguards health day and night, summer and winter . . . unfailingly.

This surplus power means added safety . . . the difference between certainty and doubt . . . and as more than 750,000 Frigidaire users will tell you . . . a feeling of security beyond all price. Call at the nearest Frigidaire display room and see the exclusive features of Frigidaire, including the new Cold Control . . . find out about the low prices and the liberal G.M.A.C. terms.

Safe and unsafe refrigeration explained in free book . . . write for it

We have prepared a new book that explains the dangers of inadequate refrigeration and tells how they may be avoided. It is illustrated with photographs taken through a microscope. Mail the coupon for a copy of this book . . . today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, O.



Frigidaire Corporation,
Dept. P-108, Dayton, Ohio.

Please send me your book on healthful refrigeration, also the Frigidaire Recipe Book.

Name .....

Address .....

Town ..... *State* .....

FRIGIDAIRE

The QUIET *Automatic Refrigerator*



The HEAT SAVING part of your Heating Equipment determines your fuel bills . . .

HERE'S a fine house. A good boiler and good radiators. And a third or more of the heat *wasted*—passing out through the walls and roof.

Here's another. Everything exactly the same—*with one exception*. The heating system has been made *complete*. To the boiler and radiators which make heat and put it in the rooms has been added the Balsam-Wool Blanket which *saves* it.

One house will use three tons of coal, or three gallons of oil or three cubic feet of gas—while the other takes *two*.

One house will be hard to keep comfortable—one will be easy. One house will be drafty—the other not.

Which do you think should be considered a *modern* home?

✦ ✦ ✦

In a new house the Balsam-Wool Blanket permits the purchase of a smaller boiler and fewer or smaller radiators. The saving alone pays all or at least a large part of the cost of the Balsam-Wool Blanket.

While in an old house—which can easily have a Balsam-Wool Blanket put in the attic—the fuel saving quickly pays for it.

Do not confuse Balsam-Wool with thin, rigid "insulating boards." Balsam-Wool is *flexible*—it tucks in tight—seals every crack and cranny. It is *thick*—the *full inch* thickness is recommended. It is not a substitute for some structural material. It is made to keep heat where you want it—and it *does* it.

You should know more about Balsam-Wool. Send the coupon for free sample and free booklet.

WOOD CONVERSION COMPANY
CLOQUET, MINNESOTA

Makers of Balsam-Wool, the Flexible Insulating Blanket. Also Makers of Nu-Wood—the All Wood *Insulating Wall Board and Lath*

Sales Offices in Principal Cities

WOOD CONVERSION COMPANY
Dept. 81, Cloquet, Minnesota

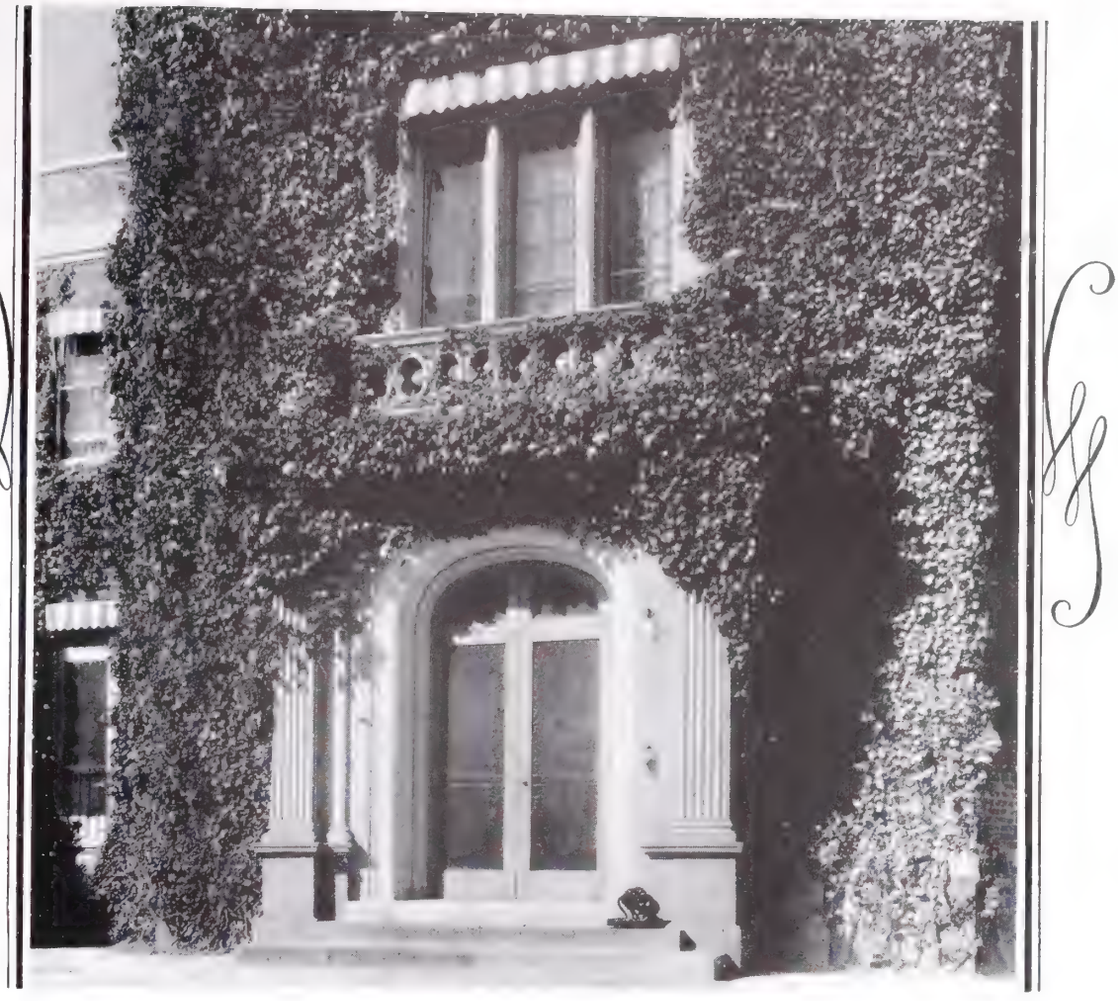
Gentlemen: Please send free sample of Balsam-Wool and booklet "Home Comfort that Pays for Itself." I am interested in insulation for

☐ A new house ☐ The attic of my present one

*Name*_____

*Address*_____

*City*_____ *State*_____



Residence of
Harrison Williams
Oyster Bay, N. Y.
Delano & Aldrich
Architects

Greater Convenience - Longer Service

They're Yours, in These Finer Screens!

Rolling screens, that roll up and out of sight in a flash . . . eliminating winter storing and trouble; *Hinged* and *Sliding* screens, with trim narrow frames and a semi-invisible mesh that invites sunlight and fresh air into every nook and corner; -- Higgin makes them all . . . and designs each screen not only to protect, but to definitely enhance the charm of the opening it adorns!

Higgin All-Metal Screens solve your screening problem . . . economically . . . permanently. Year after year they hold their trim style . . . no twisting, warping or breaking.

The Higgin representative in your locality is a carefully trained expert . . . always at your service . . . ready to assist you in selecting the screens that will blend most beautifully with your windows, doors and porches.



Our latest illustrated booklet explains everything. Mail the coupon now for a complimentary copy.

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Please send books checked
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Street _____

City _____ State _____

The *first* name and the *greatest* name in Electric Refrigeration

The difference between Kelvinator and all other refrigeration is that Kelvinator embodies every worthwhile new feature of performance, *plus* a proven reliability found nowhere else.

It is natural that Kelvinator engineers should incorporate all the desirable features, because Kelvinator is the pioneer. Kelvinator inventions, and improvements, and experience have influenced the whole trend of this industry since its beginning.

From the outset, in 1914, Kelvinator manufacture has never lost sight of the ideal of unfailing reliability. Test and inspection devoted to every part and process in building Kelvinator are applied to the purpose of insuring dependability before ever a single unit may leave the factory.

Broadly speaking, the seniority of Kelvinator represents the fullest experience anywhere to be found. And because Kelvinator has unceasingly dedicated its best ideas and efforts to the program of unfailing reliability, your choice becomes very simple.

You will be better served by the reliable Kelvinator.

• • •

In the New 1929 Kelvinator

Silence—Positive and Permanent... Completely Automatic Operation... Flexible Rubber Tray for Ice Cubes

The new 1929 Kelvinator is the latest word in modern electric refrigeration offering true and lasting silence of operation, wholly automatic service and the reliability which the name Kelvinator has consistently meant for 15 years. New flexible rubber ice trays enable you to extract the ice cubes in a flash, simply by bending the tray. Beautiful new cabinets—any one of them a gem in any kitchen. Do not wait to buy your Kelvinator. Enjoy it now on Kelvinator's attractive ReDisCo monthly budget plan. Be sure to see the new 1929 Kelvinator at the nearest Kelvinator display room.

KELVINATOR CORPORATION, DETROIT, MICHIGAN



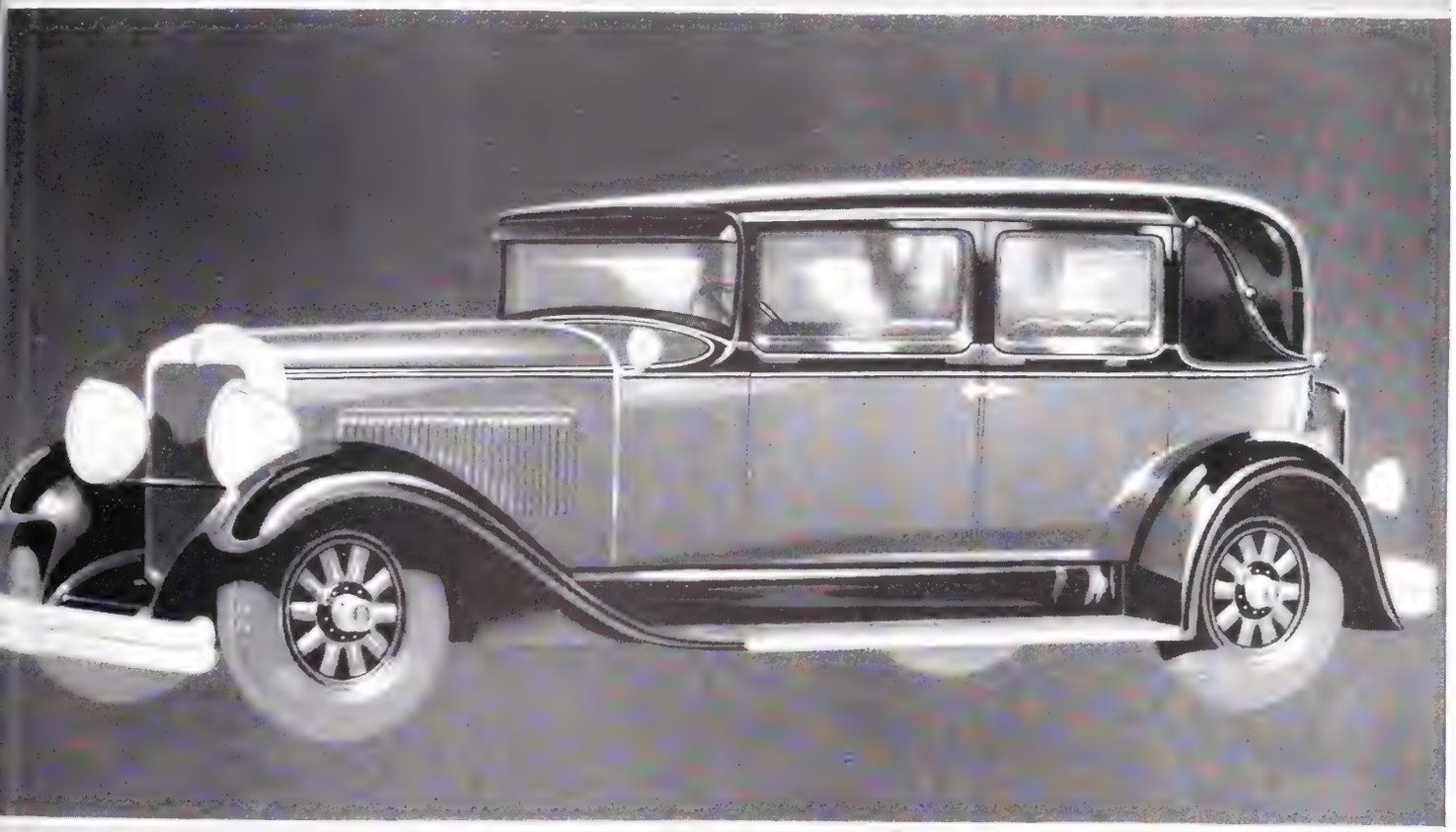
The Kelvinator manufacturing plant pictured herewith belongs to the greatest group of plants in the world devoted exclusively to the manufacture of refrigeration

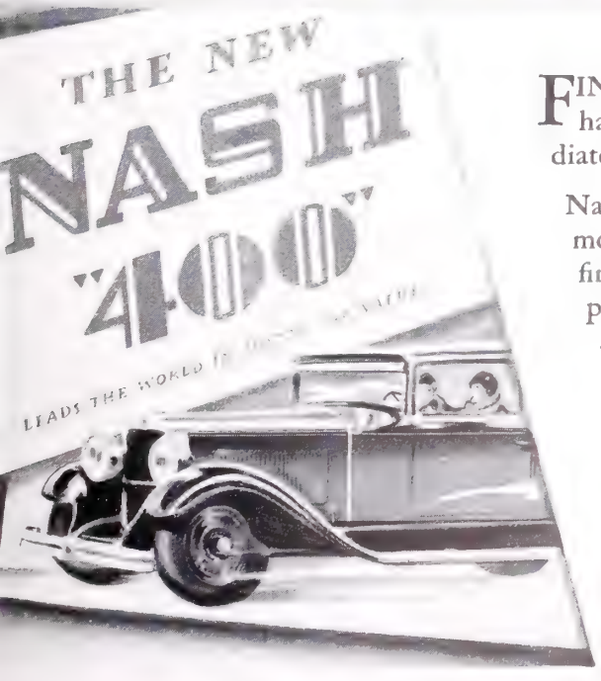
THE RELIABLE KELVINATOR

1929

THE FINEST TYPE OF CENTRALIZED CHASSIS LUBRICATION





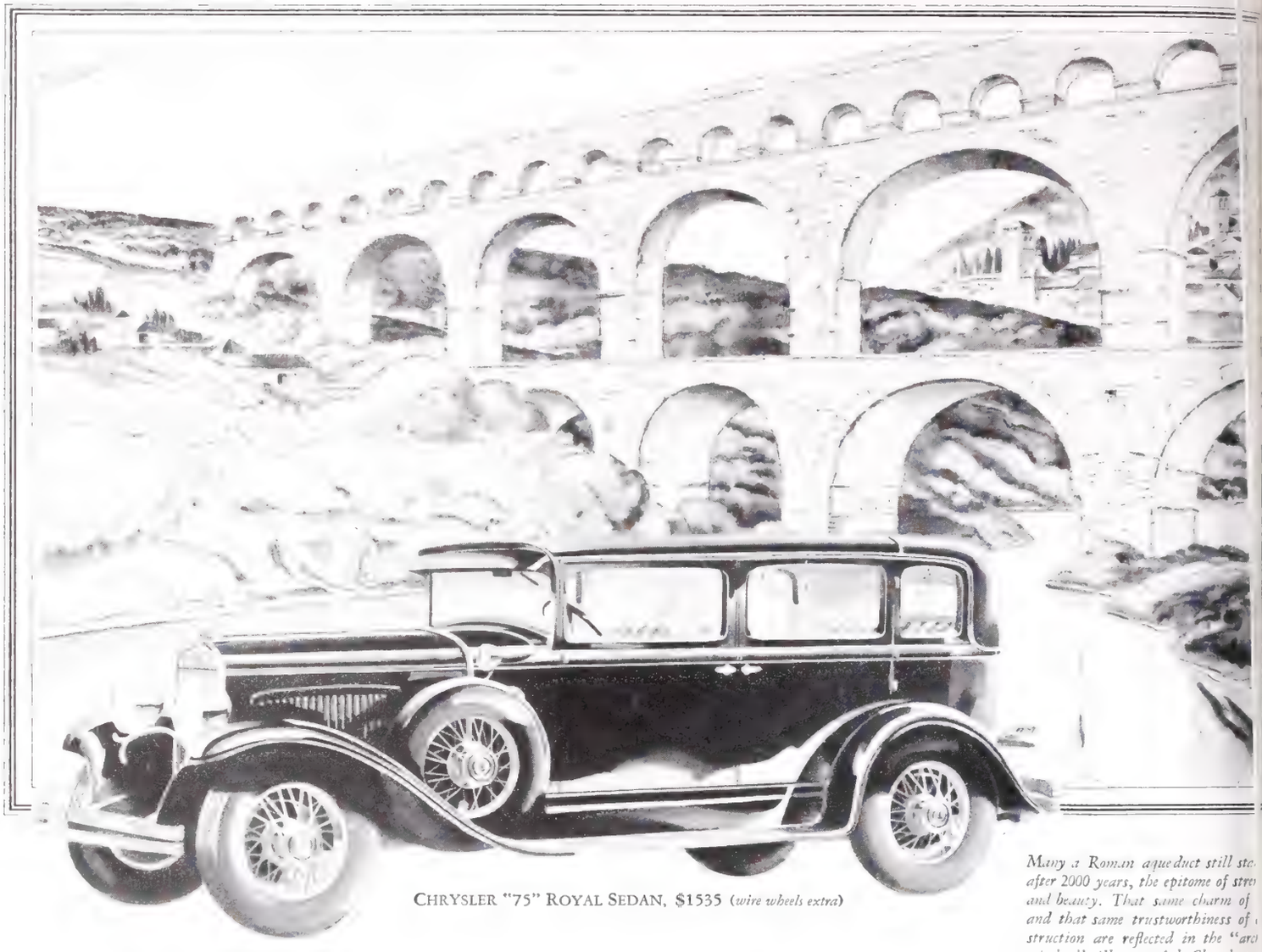


FINALLY, a system of centralized chassis lubrication has been perfected which operates easily, immediately, and invariably.

Nash now offers it on every Advanced and Special model of the new "400" series . . . Nash-Bijur . . . the finest device ever produced to supply chassis bearing points with necessary lubrication.

You simply press a convenient pedal (a child can do it), and twenty nine chassis points, spring shackles, steering knuckles, clutch bearing and the like . . . are bathed in fresh, clean, wear-resisting oil.

Nash-Bijur centralized lubrication does away with all the bother and expense of old-fashioned chassis greasing. Press the pedal once a day, lubrication follows. Chassis squeaks are avoided, chassis wear is prevented . . . when you drive the new and finer Nash "400."



CHRYSLER "75" ROYAL SEDAN, $1535 *(wire wheels extra)*

Many a Roman aqueduct still ste after 2000 years, the epitome of stre and beauty. That same charm of and that same trustworthiness of struction are reflected in the "arc window" silhouette of the Chrysler to

A Wealth of Strength
Beneath Its Classic Beauty

WHEN the first Chrysler overthrew traditions of motor car beauty and behavior, there was a twofold reason for devising those new practices in design and construction which it introduced.

Chrysler engineers determined to replace awkward bulk with lithe grace, stodginess with alert and zestful performance. Guided by the canons of classic art, they translated authentic principles of beauty into automotive terms.

The second reason for Chrysler's new design was to enhance the utility and dependability of the Chrysler car.

The sturdy arches of the Roman aqueducts which have stood for 2000 years have been recognized as among the finest achievements of man's handiwork.

Not appearance alone directed Chrysler engineers to the aqueduct. The true arch is the acme of strength and rigidity, and so it was the Roman arch that served as a model for Chrysler windows and doors. Thus, solidity and trustworthiness were concentrated at an important point, masked by classic curve and flowing line.

It was not haphazard experiment and accidental achievement that developed Chrysler cars into symbols of grace motion. They give greater value in formance as well as appearance beca Chrysler engineers have never re quished that twofold purpose of c bining beauty with utility, swiftness sturdiness, and luxury with dependabi in the proved integrity of Chrysler

* * *

New Chrysler "75"— *Nine body styles p from $1535 to $2345.* * * * * New Chr "65"— *Six body styles priced from $104 $1145.* * * * * New Chrysler Imperi *Nine custom body styles priced from $2675 to $3 Wire wheels extra. All prices f. o. b. fac*



HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

WHILE in an unfamiliar country district some time ago, ere was pointed out to me the mmer residence of a man who as ad of one of the world's largest rporations had made for himself enviable name as well as a large rtune. Expecting to find a huge use and a large estate, I was eatly surprised to note that the ate was only a few acres in size d the residence a restored Colonial rmhouse. The most amazing thing, wever, was the fact that, assisted a handy man and his wife (who ed as cook), all the work about place had been done by the ner, his wife and their two sons. on acquiring the house and ounds they had engaged an artect to plan the remodeling of the use and a landscape architect to ke a simple planting scheme for grounds, after which the owner d his two boys had begun the ual work. At the time I saw it, house had been almost completely ished and the planting of the ounds was well under way.

The contrast of this simple dwelling with the country homes of other en on the same financial plane s so marked that it raised a question. Were these people happier in eir extremely rural retreat than they had built a great summer ansion in which all the luxuries at wealth permits were embodied? viously, or they would not have ade this choice.

It is one of the penalties of esent-day life that even in our easures many of us cannot forego urge to carry things out on a large scale. The little place in the country where we were to lead the simple life, when business cares could be dropped for a short period now and again, more often than not comes to be an estate as large as our means permit, by the time it is realized. Contemplated joys of real dirt gardening easily devolve into the business of dictating to workmen, inserting work done and checking bills of materials. Satisfaction of actual doing is thus replaced by routine cares of management and the simple life is led for us in proxy.

The pleasures of having a magnificent garden in which, as a result of professional gardening skill, grow rare flower and plant specimens from all over the world, cannot even in part make up for the particular satisfaction which comes from knowing that a little plot of ground is blooming solely as a result of one's own toil. Nor can the possession of an elaborate mansion mean the same thing as does a little house in which every room has for us some intimate memory of this thing or that done with one's own hands.

Life in the city is hedged about with various restrictions which we cannot alter. Our city homes are more or less governed by certain observances which we must carry out. Business demands and considerations for entertaining have always to be kept in mind. Time spent in country living, then, during the brief time which we can safely allot to relaxation, should for best results be given over to the pursuit of the simpler things of life.

J. F. H.

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MAY, 1929

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A Loving Thought for Mother

Back of the gift is the giver.

It's the loving thought that mother craves, whether it be expressed in a diamond or a box of chocolates.

If you choose chocolates, select the same assortment you give the debutante—Whitman's Sampler. Mother will appreciate your thought.

The symbolism of the package expresses the beauty of Mother's Day. Starting with a quaint and quiet sentiment, the Sampler has acquired a particular and special niche in the regard of candy-lovers.

It is not merely "a box of candy," it is a message, a token, a fit symbol of "a loving thought for mother."

Order it early from the Whitman agent near you—usually the leading drug store. He gets his supplies *direct* from Whitman's.

An added touch of sentiment is the special wrap for Mother's Day illustrating—*"A Loving Thought for Mother."*

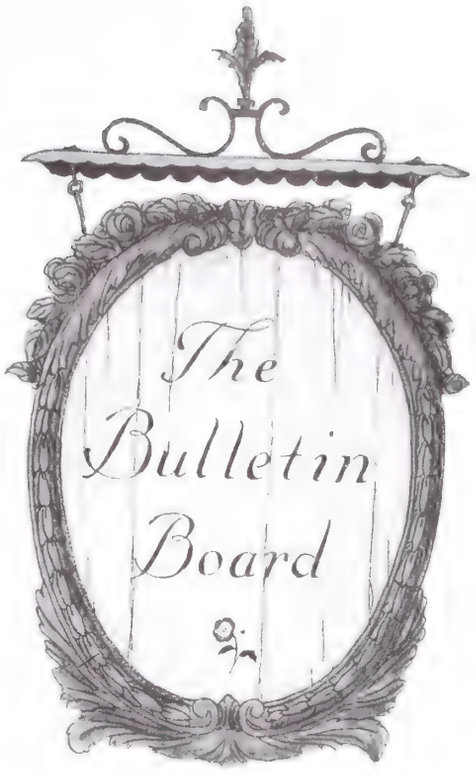




Mother's Day
May 12, 1929

HAL **Started in 1842** W28

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N Birds Come North. May brings to middle and northern tier of States the the spring bird migration, and brings markable regularity. Practically every ecies arrives from the South within a of the same date year after year. The be two weeks behind or ahead of the t not the birds.

nost slavish adherence to the calendar leads to fantastic anomalies. The robins s look strangely out of place in the driving though belated snowstorm; g red and glistening black of a male ager seems utterly miscast among still nches. Not infrequently, too, the less ctivorous species pay with their lives faithfulness to one of Nature's greatest for they cannot withstand the rigor of a heast rain. Such a three-day storm drives cover and so numbs the warblers and fellows that they lack the physical seek them out for food—a dangerous on.

Sporting Spirit. Of late we have come odd conclusion: dogs have quite as rting spirit as mankind can boast. It t in this fashion:

nce to be the owner of a pair of Terriers, brother and sister, endowed nalities entirely out of proportion to of their sturdy, underslung, grizzled so, our Connecticut domain adjoins a ensive tract of field and woodland wo small and eager busybodies can ll day without let, hindrance or peril of notor-car. The combination is fraught bilities, to put it mildly.

n that rocky, secluded near-wilderness rabbits—thousands of them, the Scotties evidently believe. Healthy, swift, scent-laden, wholly tantalizing rabbits—sportsmanlike rabbits, given to unexpected leaps out of brush piles, to bold dashes along the Oak ridges, to devious dodgings through brier-choked swamps. Not rabbits to be caught, of course, for the speed of long legs is not to be matched by short ones, however frantic, but then, who wants to catch a rabbit? If you did that you couldn't chase him any more, couldn't thrill to the sight of his white cotton tail bobbing away down the ravine, couldn't run yourself breathless while the ledges echoed to your frenzied yapping, couldn't feel your eyes blaze with the glorious excitement of the hunt. For swift-footed game was born to be pursued, not captured. Therein lies the true sport of the thing, as every Scottie knows.

STEAMING at Coats. Not long ago an ocean liner steamed into New York Harbor, docked and discharged a cargo in which were 4,000 tons of Holland-grown vegetables—Carrots, Onions and Cabbages.

Such an importation is interesting from the standpoint of world food distribution; it also illustrates another quite different situation: the astounding inconsistencies in the provisions and enforcement of the Plant Quarantine Act. For consider:

Here was an enormous quantity of plant material entering the country virtually without official inspection or disinfection. Ten billion bugs and blights could well have ridden in undetected among those innocent looking crates (if we were to believe the doctrines of the Plant Quarantine Board) but no hand was raised against them. Yet if a passenger on that same liner dared to come down the gangplank with a nosegay in his buttonhole or a wee potted plant in his hand, an inspector would have confiscated it on the spot, on the grounds that it might harbor some unspeakable insect plague. And if the passenger should be such a renegade as to carry in his pocket one single flower bulb from that same Holland—well, he would almost as well think of trying to run rifles and ammunition into a revolutionary Latin-American republic!

SAVE The Redwoods. Among the wicked destructions going on today is the gradual cutting down of the Redwood forests of California, one of the finest stands of noble trees in the world. To prevent this, citizens of national standing have leagued together to save such of the forests as can be preserved. Permit us to recommend to your generous support this work of the Save-The-Redwoods League. Information may be obtained from J. D. Grant, University of California, Berkeley, Calif.

RENEWAL

In through my window the wan sunbeams slide:
I had a dream insuperably fair—
It was that Spring would really come again
And sow its quickening in the hearts of men!
There is one small bird on a bough outside
Singing and singing, though the bough is bare,
One small, prophetic bird on a bare bough,—
He waked me with a vision even now!
That branch is richer for its being bare:
Bare?—when within there waits the leaves' vast green?—
Each branch must bud, each tree now black and lean
Must sing in dawn, make whisperings for the moon!
What seems impossible must happen soon:
There works a mighty principle unseen,
And its almightiness is striving there:
The branch must move, the tree dance into leaves,
And the flowers make their marriage with the air
And bring forth colours laughing everywhere;
Illimitable confusion of song and light
Till all must dance as children at the sight!
If music is a thing you've never heard
How can I tell you of it?—prophesy?
And you will strike the truth down for a lie!
Yet you "have seen the Spring before, and know!"
As if what once has been, must come again
From grim earth, grey, unaltering grim sky!—
Suppose it didn't come?—*why should it come?* . . .
I wouldn't blame God if he held it back
A hundred years, just to teach men its lack;
To let them know it's something more than just
Cold measurements of sun and rain and dust!
Wonder must speak and Logic must stand dumb;
Wonder alone, and Miracle behooves
Even this working world, beyond its grooves . . .
From bare bough standing in a barer sky—
Sing, bright bird on bare bough—dare prophesy!

One favour, friend, I ask you: when it comes,
This Wonder leaping from the heart of God,
Waking the pulse like trumpets, flutes and drums;
The granted miracle of the barren rod
Accepting wealthy blossom—I must ask
(While all the living in the day-stream bask)
That you don't mix it with the commonplace
When even blind men feel it with the face,
And Unbelief can touch it with both hands!—

Don't just say "Spring, and nothing more!"—instead,
Stormed by a thing that ought to frighten you
To great triumphant gladness, bow your head
When wonder has burst from the bough that's bare,
When something rich has happened to the air,
When what that little bird sings has come true!

HARRY KEMP



G. W. Hartan.

FROM HARNESS ROOM TO HOME

This living room corner of a converted barn in southern Connecticut shows steps mounting to what was originally the hay loft. The doorway at the left gives into the tap room which boasts a large stone fireplace almost hidden beneath a glittering array of brass skillets, ladles and warming pans. Chamberlin Dodds, decorator

THE CONVERSION OF AN OLD BARN

Showing How a Decorator Went About Turning a Hayloft Into a Comfortable and Colorful Country House

CHAMBERLIN DODDS

YOU have to get your philosophy straight on this sort of thing before ou undertake it. You have to find out why ou want a summer home, because the eason why you want it will determine the ort of house you seek or make or build, nd you will be completely happy with only if it satisfies those requirements.

Some people visualize themselves as embryonic gentlemen farmers. That sort of summer place entails a farmhouse, meadows, cultivated fields, farmhands, arns, chickens, pigs and cows. Others, who have a taste for the sea, aren't happy until they're in a sort of Viking environment —boats and a beach and a big spy glass on the front porch and a lot of nautical gear around, and all that sort of thing. Still others do it for the wife and the kiddies and they're usually satisfied with any old kind of house just so long as it's within easy commuting distance and they can escape the family for six days out of each week.

When this urge to have a country place seized me and when it became so persistent that I couldn't resist it, I began setting down on paper the various things I wanted. The list ran this way:

(1) An old mill
(2) Dense woods
(3) A waterfall under my window, to put me to sleep
(4) A tiny, flower-spattered meadow



The living room in the converted barn shown in this article has white walls with exposed beams, and is furnished with pieces of Spanish, French and English origin



C. W. Hanlon

The outside of this remodeled barn near New Canaan, Conn., of which Chamberlin Dodds is the owner and decorator, is painted white with a black roof. Window casings are jade with black mullions; tin awnings are yellow and black



The entrance shown at the left once served as a sentry box. Over the door is an old Venetian chandelier of black wrought iron, fitted with tall electric candles which give a festive appearance to the front of the house at night



Breakfast balconies overhang a pond bordered on one side by Weeping Willow slips, which are the great-great-grandchildren of the Willows planted by Napoleon at St. Helena

(5) A dark green glen rushing with fresh cool water
(6) A little pond to splash in

That, I soon discovered was a large order; the mill and a pond we found, but no glen. Or a waterfall and woods, but no mill. Sometimes a meadow with no barn or mill in sight. Or vice versa. I didn't want to be a gentleman farmer or a sailor, nor did circumstances make it more pleasant for me to park a family in the country. I wanted these six things and I wanted to tinker with all of them. And having gotten all these I'm beginning to believe that the man who is happiest in his country place is one who first hopes for the unattainable and then goes out and attains it. He may start with a shack, a house, a barn or a corncrib, but the more he plays with it, the more he fusses around here and adds there, the more fun he will have. That is the history of Doddam House, and as the pictures show, it has all of the six circumstances I required.

The woods, the waterfall, the meadow, the glen and the pond were all found tucked away in southern Connecticut not an hour from town. Five out of six essentials. The mill alone was missing.

Luckily an old barn with enormous hand-hewn timbers, wide oak floors and solid rafters was found twenty miles back in the country. With much care the roof was removed in sections, the sides taken off, and the framework unpegged and carted across country to its new locality and "hung" over the little pond in the woods by the waterfall, next the meadow. A modern "L" was then attached for the morning room, guest rooms, service and servants' quarters, with a garage hidden behind all. This completed the house. From the house a series of terraces lead down to the old dam and waterwheel. The pond is surrounded with big trees and bordered on one side by Weeping Willow slips, which are the great-great-grandchildren of the Willows planted by Napoleon at St. Helena. A rare example of a wooden cigar-store Indian stands upon a rock at the end of a small peninsula, while in the pond swim white Pekin ducks and huge black Chinese geese. Here is also moored a miniature Venetian gondola.

Doddam House is painted white with a black roof and the window casings are in jade green with black mullions. Yellow and black tin awnings form the roofs of the front extension "decks" while from every bedroom is a breakfast balcony covered by one of these tin awnings. One color—black, yellow or white Spanish jars are filled with purple Petunias, and in their season a triple row of giant sunflowers bloom across the front of the house and grace the terraces and "decks" that surround. The entrance once served as a sentry box. Over the door is an old Venetian black iron chandelier rearranged with electric candles which give a festive spirit to the front of the house at night. Black tin flowers in green wooden



The dining room has yellow walls, yellow hangings with printed valances and painted furniture. The "spattered" floor is decorated with yellow rose



In one corner of the tap room is the bar, laden with old tankards and wooden cider pitchers from Normandy. The Tavern rules are displayed at the left

urns surmount the posts which are use as supports for the tin awnings.

On the right of the entrance hall is th morning sun room, which also serves for dining room. Here one is greeted by a inspiring mélange of color: yellow walls an ceiling, with hangings of old satin in yellow hung under valances of a Regency linen printed in jade greens, Saxe blue, oyste whites and mauve. The valances are hung from old wooden cornices in green and gold and the corner china cupboards are in green and yellow with découpage dec orations. An old painted table is surrounded with *Régence* chairs painted green, and two armchairs of the Spanish peasant painted type are also used. The floor is painted and "spattered" in greens, yellows, lavenders, and white dots and lavishly decorated with yellow roses that give a redolent spirit of gaiety to the whole room.

At the extreme left of the entrance is the tap room, tiled in red and furnished with fine old examples of French provincial



ngs. Here were the stalls of the original
n. A large stone fireplace is almost
den beneath a glittering array of brass
rming pans, skillets, ladles, toasting forks,
l old lamps. Here swings the iron kettle
its crane. At the right is the bar, laden
th old tankards, water jugs, leather wine
rriers and wooden cider pitchers from
ormandy. The "Rules of the Tavern"
conspicuously displayed at the left of
bar and are copied from the original set
ll hanging, I'm told, in an old tavern.
ne run:

Four Pence a Night for Bed
Six Pence—With Supper
No More than five to sleep in one Bed
No Boots to be worn in Bed
Organ Grinders to sleep in the wash house.
No beer allowed in the kitchen
No Razor Grinders or Tinkers taken in

The tap room gives onto the deck over
e pond, and also into the big high living
(*Continued on page 172*)

the tap room [illegible]



The guest room walls are blue with a gold starred ceiling. Bed curtains are cerise organdie, valances of blue [illegible] bonded in cerise and yellow

GHOSTS AT FLOWER SHOWS

A Possible Explanation of Why It is That the Aisles At Our Flower Exhibitions Are Always So Uncomfortably Crowded

AMONG the encouraging developments in the past decade of American life is the rise to popularity of flower shows. Twenty years ago they were rare and, in the light of our present accomplishments, meagre. The past decade has seen them grow in numbers, in size, in beauty, in appreciation and in distribution. Towns and cities that never dreamed of holding flower shows now account them a desirable and necessary adjunct to community development. Philadelphia, New York and Boston, where the great horticultural societies function, are constantly raising both the standards of display taste and of plant material. Detroit, Chicago, Cleveland, Buffalo, Miami, the cities of the Pacific Coast, the cities of the Southwest and the inland cities all reflect in their exhibitions this rising taste. What cities are doing, innumerable towns and hamlets echo. We American people are becoming flower conscious.

APART from the work of the horticultural societies, the botanic gardens and arboreta in various sections of the country, the credit for this awakening interest goes to two great groups of women gardeners—to the Garden Club of America and to that vast network of societies now being consolidated all over the country under the name of the Federated Garden Clubs. These organizations have done great works—they have set high standards of taste in displays at flower shows, they have set and solved concrete and definite garden problems, they have made a knowledge of flowers and the practice of gardening desirable accomplishments for women, and in so doing they are changing the aspect of towns and cities as no legislation or politicians or commercial interests ever could do.

Before their entrance into the world of flower shows these exhibitions were merely displays of plants; today they are displays of gardens and parts of gardens—definite problems that hundreds may be trying to solve; or they are table and flower arrangements such as people want in their homes. In short, thanks to these intelligent, indefatigable and pleasantly persistent organizations, the American people are learning that horticulture is a necessary part of our everyday life. They are teaching thousands of home owners that it is not enough merely to grow plants well, that it is not enough to be satisfied with a few commonplace kinds of plants such as every corner florist and country nurseryman can furnish. They are teaching home owners that the design of gardens and the selection of plant material to go into them, arrangement of flowers on the table and in windows all have bearing on the sort of life one lives and that life is richer for having them.

FROM those who enjoy seeing flower shows at their leisure there has lately arisen the complaint that the aisles are so crowded and the exhibitions so deeply surrounded by the gaping populace that there is little chance to appreciate the displays. Look down from above on any spring flower show in our larger cities, and this fact is evident. But for the people who are there, pleasantly jostling one another, are scores of others who can never be seen save by those who look for such spectres. Through these flower shows stalk the ghosts of innumerable intrepid men whose labors now bear fruit for us today—plant explorers and plant hybridizers.

Behind those magnificent displays of Roses, stand the ghostly shades of Pernet-Ducher smiling beneath his walrus moustaches, of beneficent Dean Hole with beautiful Roses in his heart, of Fr. Hugo and all that glorious company, whose patient labors and searching have made the Rose, the traditional Queen of Flowers.

BEHIND displays of American wild flowers may well stand Peter Kalm remembered in Kalmia, John Clayton whose name the wee Claytonia bears and David Douglas immortalized in a Spruce. Plant explorers all of these. Behind the Lilies an innumerable company of missionaries and plant stalkers, from the earliest Jesuits who brought home new bulbs from Asia to our own Ernest Wilson, fortunately in the flesh, carrying the limp that was the price he paid for bringing to our gardens the Regal Lily. There were Lemoine, the French Lilac hybridizer and Jan van Tol, who likewise worked with Lilacs, and Père Delavay and F. N. Meyer who discovered new kinds; Dickson and Jackson Dawson and M. L. Walsh, all giant Rosarians; de Vink and the Kosters who did so much for Azaleas and van Houtte whom we remember in the popular Spirea; Joseph Jacobs of Tulip fame and Wilkes of Poppy renown and Peter Barr of Narcissus; Professor Sargent in whose memory any noble tree can stand; W. R. Dykes and Sir Michael Foster who labored long and lovingly among their Irises; Farrer, the novelist and plant-stalker, and Robert Fortune the tea searcher and Dr. George Hall who gave us the Auratum Lily and the Honeysuckle that bears his name. Some lived to ripe old age and passed away in comfort; some perished miserably in the hinterlands and no stone marks their resting place.

These men who made the world richer for their discoveries and plant creations form a mighty host. And it is they, if the truth be told, who crowd the aisles of our flower shows today.

R. W.





Drix Duryea

DOWN FROM THE HILLS

That brook is most alluring whose busy course is through a woodland, for here are intimacy, play of light and shadow, and the phantom voices of falling water. There is such a stream on the estate of Paul D. Cravath, Locust Valley, L. I. Morse & Morse, landscape architects



Every hostess should o... sionally occupy her o... guest room to inspect ... equipment. No amount ... beauty compensates for ... reau drawers that alw... stick at the crucial mom...

COLOR AND COMFORT IN GUEST ROOMS

The Thoughtful Hostess Insists on Comfortable Equipment, Then Makes The Guest Chamber as Attractive as Possible

IRENE SIDLEY

I ONCE visited some newlyweds who stored their liquid hospitality in the guest room closet, and between mothproof bags, cedar boxes and an unusually pungent pine pillow I was nearly asphyxiated trying to find a single hook on which to hang my entire equipment. Imagine my dismay on retiring in this same room to find it impossible to open the bureau drawers, while the windows, either from heat or a painter's carelessness, were stuck fast and refused to move an inch.

What then, in capsule form, constitutes the perfect guest room? Surely not the ensemble of beds, chairs and chintzes, although the decorative scheme helps in large measure. But the acid test of an interior of this kind is its thoughtful equipment, and to determine this every housekeeper should occupy her own guest room for a few days, have her breakfast tray sent up, and be, for the time being, the guest of the household. She should ask herself, "Are my beds comfortable, my windows well-shaded, the coffee well-made and served hot on a tray that bears attractive china, spotless linen, good food and the morning paper? Has the desk the fittings necessary for its usefulness and is there a good light to read by near both the bed and the chaise longue? Is the dressing table completely equipped and well lighted? Is there an efficient sewing kit, a variety of pins in the pin cushion and plenty of clothes hangers in the closet? And, finally, is there at least one comfortable chair and footstool in the room, or better still, a chaise longue for the tired guest to rest on in those few precious moments before descending to the dinner table?"



After a strenuous evening this tired guest has reached the moon-flooded window with great difficulty, only to find that it is stuck fast and is without a shade

After attending to the comfort of her guest the thoughtful hostess concentrates on making the room as attractive as possible. Here color plays an important rôle and should be among the first considerations. In one of the most successful guest rooms that I know of, a room that combines every comfort with an effective color scheme, the walls were paneled and painted restful Adam green, with a hand-blocked floral paper in the Chinese taste used to form large panels. The coloring of this was green, arbutus and primrose yellow on an old ivory ground. The carpet was the soft green of the walls and the spreads of green moire on the satinwood beds repeated the fabric and color of the window draperies. These were tied back over glass curtains of yellow taffeta bound with green. The furniture com-



her your guest romance, gar- ooks or poetry, will appreciate ding light near ed. All sensible e read in bed

d a satinwood commode with painted oration, placed under an 18th Century mirror with yellow marbleized columns, iped taffeta dressing table in yellow, with erskirts of green and arbutus color, comfortable overstuffed chairs done in itus satin and a large wing chair slip- ered in an Adam chintz which repeated coloring of the wall paper. A chaise gue in the same chintz as the wing ir had many small pillows covered in les of green, arbutus and yellow. The tal lamps on the dressing table were d with shades of butter colored lace. n addition to these pieces of furniture e was a secretary painted green and orated in the Angelica Kauffmann man- This was filled with all kinds of ionery—telegraph blanks, stamps, s, time tables and a road map to n. Besides the ordinary ink, foun- -pen ink was provided, and on a ll card, tucked in the corner of the k pad, was engraved the hours meals and the method of ordering 's breakfast tray. Adjoining this orful room was a bath with a en tiled floor and a recessed tub. low marbleized paper on the ls accented with a Greek key bor- in green and yellow was var- ied for protection against steam. green porcelain lavatory, toilet tub lining repeated the green of floor. All the linen and rugs were ft yellow, with window and bath tains of yellow rubberized taffeta mmed with bands of green and utus color. The cabinet over the vl had a mirror door with gold pery etched across the top, and its tents were a joy to a tired trav- . Dusting and face powders, nsing creams of unquestionable make, tooth paste and brushes in their wax paper cases, hand lotion, aromatic spirits of ammonia, and even aspirin. A small veranda just large enough for two chintz covered chairs and a low table for the breakfast tray in fine weather completed this haven of comfort.

"The east room is yours! Make yourself at home!" called my hostess. My bags had preceded me and I was soon at home, indeed, in a room whose furniture of the Federal era, handed down from generation to generation, spoke of "family" in the best sense of the word. "The bed and chest were my great-grandmother's and the dressing table my grandmother's" proudly explained my hostess. As a background for this fine old mahogany the walls were covered with an English chintz paper and old hooked rugs adorned the floor. The four-poster tester bed, which required a step to reach it, was hung in white dimity, edged with cotton ball fringe, and a hand-crocheted bedspread of intricate design, also an heirloom, covered the top. The curtains were of ruffled dotted Swiss, tied back. The appointments of the dressing table were all old silver—a beautiful pair of Georgian candlesticks were wired for lights, and the easel mirror was old Sheffield. The large bath-dressing room adjoining was all in ivory white with blue sandwich glass accessories. Here white dotted Swiss curtains had valances of flower-sprigged glazed chintz with a bright blue ground. An old hooked rug covered the floor and a painted wall clock of other days, with hanging pendulum, had been placed here so that the steady, persistent recording of the hours should in no way dismay the sleeper.

I have always maintained that guest rooms could and should be brighter and gayer than other rooms, as they are intended for fleeting friends and are not lived in for any length of time. The wise decorator often uses notes of startling color in a room of this kind as first impressions are apt to be lasting. For this reason I decided on a scheme of flame, blue, brown and yellow for a guest room and bath in a country house. Here the walls were papered

(Continued on page 164)



Don't fill the guest room closet with your husband's golf clubs, liquid refreshments and odds and ends. This harassed lady is hunting vainly for space in which to hang her week-end wardrobe

USING WHITE IN DECORATIO

A Color Outline for Four 19th Century Rooms in Which White is the Outstanding Note

H. G. ERWIN

FORMERLY the harassed householder, when planning to redecorate, turned to neutral wall tints, feeling that brilliant materials would appear at their best against them. Then came the era of tinted backgrounds, and we welcomed the advent of such refreshing tones as Adam green, robin's egg blue, yellow and peach. The cycle of decoration now brings white to the fore again and this color, once almost universally used, returns to favor for modern rooms as well as for period styles.

Following is a color outline for four rooms in which white is the main theme.

LIVING ROOM

Walls: Lacquered white.

Ceiling: Flat white calcimine with cornice molding in gold leaf.

Floor: Carpeted in 19th Century rug of the much beflowered type in bright colors.

Door and Window Trim: Painted white. The baseboard is white with the bottom member painted the darkest color of the rug so as not to show cleaning marks.

Mantelpiece: Cream white marble with pair of figures in full relief of a romantic shepherd and shepherdess flanking a round top opening with brass trim.

Curtains: Red satin, damask or brocade hanging from carved wooden valance boards in the shape of a conventionalized archer's bow, the central carved motif symbolizing various country activities, such as agriculture, hunting, etc. Glass curtains white mull, fringed with silk covered wooden tassels in red and yellow.

Furniture: On one side of fireplace a 19th Century sofa with carved, curving frame upholstered in blue corduroy, horsehair or moire and tufted. Opposite are two arm chairs of corresponding type, covered to match the sofa flanking an English Regency mahogany table holding a ruby glass lamp with ruby tinsel paper shade.

In one corner a low, upholstered chair beside a slim étagère about 18 inches square, holding a white alabaster urn lamp with white paper shade hung with swags and tassels of crystal beads. In the other corner a 19th Century card table with green baize top and the mate to the étagère.

Between the windows at ends of room are long mirrors in carved gilded frames. In front of one is a marble top rosewood commode holding a bell glass protecting a basket of flowers made of shells. In front of the other is a drum table, which will also serve as a desk, holding a blue glass lamp with blue paper shade edged in gold embossed paper. In each window is an overstuffed chair which is covered in millefleur glazed chintz.

Opposite the fireplace is a rosewood bookcase with glass doors in upper part and solid wood panels below.

Accessories: Oval mirror overmantel in gilded frame flanked by half round rosewood brackets in design of carved grapes holding Parian marble busts.

On the mantel is an alabaster and ormolu lyre clock, Bohemian ruby glass vases with cast brass filigree bases in the form of grape leaves and three-branch candlesticks in cast brass with central shaft of white glass and crystal pendants.

DINING ROOM

Walls: Paneled with simple moldings and dado rail. At the corners of the panels the molding is cut out to receive a motif of a shell and scroll. Painted light lemon yellow, with moldings and rail white.

Ceiling: White.

Floor: Painted brown or brown linoleum, or carpeted in a brown and honey colored pattern of leaves.

Door and Window Trim: White, baseboard marbleized in brown, pink and yellow on white ground.

Windows: No draperies but white Venetian blinds surrounded by shaped palmettes.

Furniture: Two corner cupboards, a buffet, dining table and chairs of amber colored maple, with columns and decoration of ebony in the simplest Biedermeier manner. The chairs are upholstered in white horsehair. The table service consists of candlesticks and epergne of etched glass with crystal pendants, smaller candlesticks, and small dishes of old tinsel glass, pink and white china and a luncheon set of early American white milk glass.

Lighting Fixtures: Brackets supported by masks in the Egyptian Empire manner, painted black and white, holding tinsel candlesticks enclosed in hurricane globes.

BED ROOM

Walls: Papered in white embossed moire, printed tempera moire, or flat and glossy moire stripes.

Ceiling: Calcimined pale pink.

Floor: White linoleum or painted white, with rugs of white bearskin, white angora goat, or white cotton chenille.

Trim: White enamel.

Draperies: White linen with a dou fringe 2½ inches wide. Glass curtains white cross-barred Chinese gauze hu under white Venetian blinds.

Furniture: The bed, chiffonier, war robes and bureaus are Victorian ma furniture designed in the 1860 concept Chinese Chippendale bamboo, paint white, with the interstices relieved in gol

Slipper chair, rocker and two side cha with seat cushions of white cotton quiltin

Upholstered chair in white corduro with a slip cover of white satine.

Upholstered chaise-longue in whit moire.

Bedspread is an old white candlewick

Mantelpiece is white marble over whic is a mirror framed in porcelain flowers

On the mantel shelf are two pairs o white china candlesticks and a garniture i white marble depicting the seasons.

Lights: The bedside lamps are white marble columns with shades of white pleated bookcloth. Fire-lamps are white tôle, with gold and black Chinese décor, with shades of white celluloid.

ENTRANCE HALL

Walls: Papered in two or three-inch blue and white stripes to dado, which is white enamel. Baseboard marbleized in black, blue and green veins on white.

Ceiling: Calcimined flat white.

Floor: Hardwood stained and waxed to dark oak color and covered with a turkey red runner and red carpet on the stairs.

Door and Trim: White enamel.

Curtains: No windows. Fan lights over the door have curtains of white net.

Furniture: A pair of 19th Century pedestal tables in curly maple, over which hang pictures in wool work in maple frames. On these tables are cast iron mirrors, familiarly known as "Jenny Lind", but which really commemorate the Civil War and show the women of the North and South at either side of the frame.

A pair of cast iron hat racks painted in naturalistic colors and representing crossed guns and the paraphernalia of Civil War soldiers. Cast iron umbrella stand depicting an early 19th Century English sailor.

A maple bench, upholstered in red and blue stripes over which hangs a gilt mirror.

Lighting Fixtures: A chandelier of clear and frosted glass with white paper shades edged in gold embossed paper.

On the table are white glass lamps with white paper shades.



Above is a striking treatment for a summer window in a room that combines modern furniture with old Chinese pieces. White Venetian blinds have a valance board of ebonized wood designed in the Chinese taste. In the New York apartment of Mrs. Jay Gould. Jones & Erwin, decorators



G. W. Harting

These bouffant curtains are white glazed tarletan bound in dark blue braid. This material, usually used for dress bags, offers a new medium for summer curtains. It comes in interesting colors, is inexpensive and delightfully cool-looking, its glistening surface suggesting ice. Blossom Trimming Co.

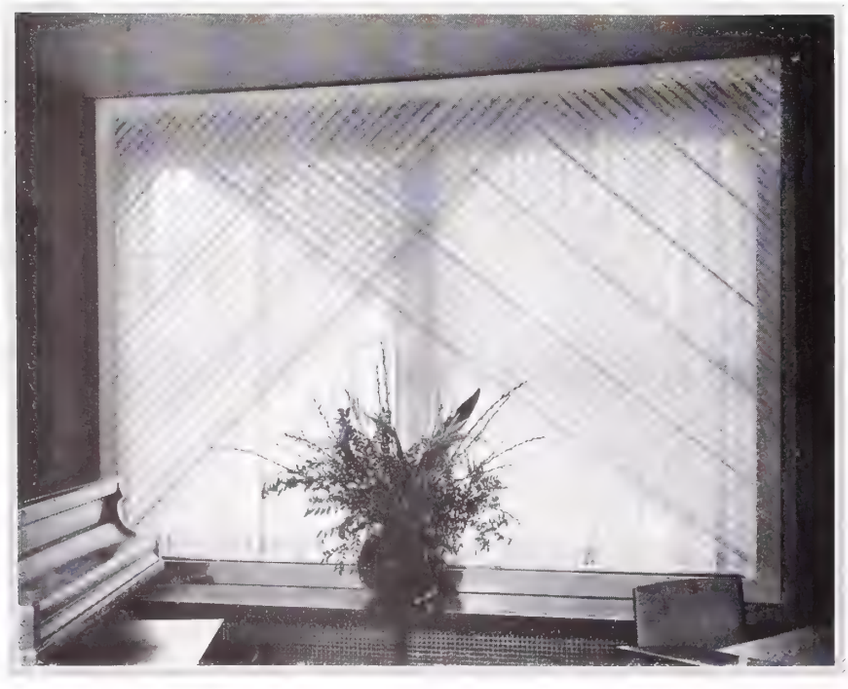
SUMMER

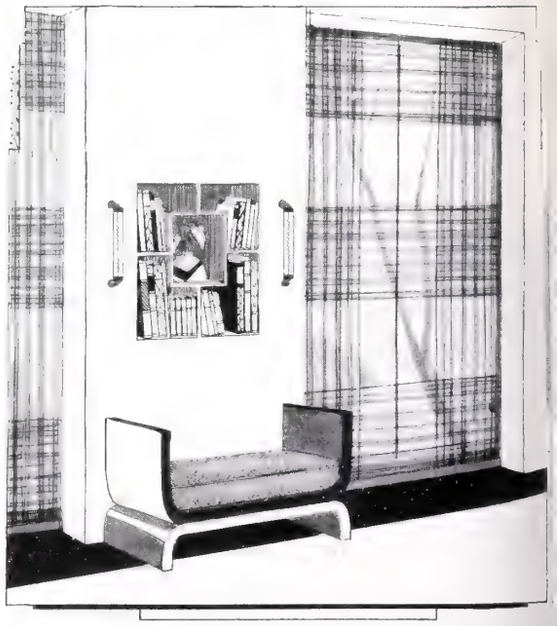
WINDOWS IN TOWN



DESIGNS FOR COUNTRY CURTAINS

The illustrations on this page show modern curtain treatments. Above is an interesting window hung in sheer materials—chiffon or one of the rayon voiles in three shades of chartreuse, the palest tone being next the glass. In the recessed portion is a built-in shelf supporting a plant stand





This French door in a modernist room is simply curtained with voile or chiffon, pleated and stretched onto a wooden frame which is hinged at one side. Uncovered spaces between draped sections permit a view of the garden

Yellow chiffon curtains the double window shown at the left. Next the glass is one layer, slightly full. Over this are pleated sections attached to a narrow wooden frame fastened to the trim. The Park Avenue Galleries





A linen which was specially designed for Colonel Rogers strikes a gay note in this room located under the eaves. The shaped curtains hang flat over mull glass curtains edged with fringe. McMillen, decorators

The rooms illustrated on this page, with their graceful curtain treatments, are in the Long Island hunting lodge of Colonel H. H. Rogers. (Above) Scenic paper, curtains of white mull

(Right) Double curtains, one side of old chintz, the other of white mull, make interesting window treatments in a room with green walls and Early American furniture. McMillen, decorators







A black and white scheme offers a pleasing change from color. (Above) White walls with sten- and modern hangings in black and silver. Park Avenue Galleries

(Above) Silver walls and ceiling with undersea motifs in black, mounted by black trim. Black and white tiled floor; modern accessories. Painted by Louis Bouché



In the attractive bathroom at the right the walls are painted in pale pink and decorated with 18th Century scenes painted in umber grisaille. The dado is silver. Louis Bouché was the artist

FOR THE SUMMER BATH





Modern wall paper brings color and gaiety to bathrooms. The paper above has flowers in pastel shades on a cream ground. The tiles are green and the rubberized flooring is blue and green. Courtesy of Frances T. Miller



Minga Duryea Patchin painted the pale green walls of a country house bathroom in a design of gold and white urns containing ivy which trails over flower prints framed in green

Another bathroom in a country house has a dado of green marbleized paper. Painted pots of spring flowers decorate the cream colored wall above. It was painted by Minga Duryea Patchin

WALLS IN COOL COLORS

IMPORTANT FACTORS IN HOUSE HEATIN

Data for the Home Builder on Creating and Maintaining A Satisfactory Indoor Temperature

ELIZABETH HALLAM BOHN

IN one of the recent issues of House & Garden, Richard Le Gallienne remarked that when an American cannot live in an old Colonial house, he builds a new house as much like one as possible and then spends no end of money in the collecting of old Colonial furnishings, so that if he may not live in the house of his ancestors, he may at least be surrounded by his ancestral atmosphere.

But the modern home builder's ideas of atmosphere, taken literally, are highly developed over those of the sturdy pioneers whose architecture he is proud to copy. Today the broad hearthstone, with its roaring fire, is of purely esthetic significance. No longer does it stand for life itself. For whether the new home be in the style of Colonial America, of mellow English inspiration or reflecting the charm of Italy or Spain, there is a central heating system designed to heat it adequately. The great developments in this field of engineering and the scientific study given to the relation between human efficiency and temperature and quality of air have focused on this largest single item in home building a far greater ratio of interest than the nine and a half percent apportioned from the building budget to the first cost of installing steam, hot water or warm air.

FOR EFFICIENT HEATING

Several factors will influence the efficiency of any heater, even before it is installed. The chimney which runs through the middle of the house will, as a rule, draw better than if designed to run along an outside wall. And the boiler or furnace should be allotted a flue all its own. The heater itself can only generate and distribute heat in a steady flow. The walls and roof of the new home must be so constructed that precious warmth will not leak out. Thick walls and sturdy construction alone will not keep the heat within the house in winter and successfully repel the summer sun. It is the non-conducting quality of the many excellent insulating materials on the market which cuts fuel bills and makes for an equable temperature in any weather.

Insulation is not one of the extras which can be "added later". It should go right into the first construction of the house—in the form of flexible quilting under shingles or clapboards, or in large sheets of non-conducting fiber or cork. In some cases these sheets can take the place of wood sheathing, building paper, wall boards and laths, adding weather protection at little extra cost and in addition absorbing the sound vibrations of hard, paved streets.

One ingenious method of construction uses the insulating material in the form of permanent molds for a poured concrete wall. Inside and outside treatments are then applied direct, giving a high type of construction at a reasonable cost.

Other forms of heat conservation may be suggested by the architect who builds for the future. Steel window casements, as an example, defy the worst of weather, refusing to warp, swell or shrink. Or weather-stripping may be used to prevent unwanted drafts from creeping into homes situated on windy hilltops.

PROPER TEMPERATURE

Sixty-eight degrees of moistened heat has been discovered by scientists to be most conducive to efficiency in normal persons. Yet every home builder must adapt this arbitrary degree to his own individual needs, as well as considering the type of house to be heated and the first cost of installation. Some older people need the home warmer for comfort. For them one of the colorful "portable furnaces", which plug in at an electric outlet, will give three stages of supplementary heat, within a limited radius of 660 or 1000 watts of current. Or where, on account of very young children, the home must be warm and cozy at night, the more lasting heat of a hot water system may be preferable to steam or warm air.

Individual needs should be discussed with a heating engineer who can then advise what system and size of equipment will best fit into the human, technical and financial situation. He will recommend that whatever form of heater is used, it should be of sufficient capacity so that expensive "forcing" will not be necessary and that all the heat will be utilized through enough fire surface to absorb the heat generated. If radiators are to be installed, he will conjure up from the cubic feet of air in the room, the window area, size of exposed wall surface and the various relations of these figures to each other, the formula which will finally express itself in just the right size of radiator for that particular room. If the radiators are to be camouflaged by decorative covers or set within the walls this will bring in a new problem through the possible change in air circulation. Heat from the u o-date steam radiator is regulated at h touch of a finger, for control valves l k it possible to adjust it to full heat, t quarters, half, or none as desired.

Steam heat is a quick heat, easily n trolled but cooling down rapidly when fire is banked. Hot water heat, w carries water instead of steam, thr larger radiators, is more even and flexible. Once the water in the pipes is it keeps on circulating through the sys as long as the temperature of the b r is greater than that of the house. At n the home remains warm, even though fire is banked, for water cools slowly. added refinement is the automatic cir lator which reduces the operating cost increasing the circulation, by pressure, least five times. Steam and hot water tems cost about the same in upkeep tho the installation of hot water is hig because two sets of pipes are needed.

The latest development in efficient ho heating is a system whereby a vacuum maintained in the pipes. Where first c is of lesser importance than final perfor ance, this slightly more complica principle has completely justified itself the most satisfactory results.

THE WARM AIR SYSTEM

If warm air is to be installed, the p vailing winds will determine the locati of the furnace in the cellar. Fresh is brought in from outside, moistened by water pan located in the furnace itself a sent in a continuous flow through large i sulated pipes to registers inconspicuous placed in walls, or floors. Lowest in initi cost, this flexible heat producer quickly r sponds to a hurry call and gives satisfacto results in compact homes of moderate siz The "one pipe" furnace takes advantag of the laws of gravity, gathering the cool air from the house itself and returning i warm and sterilized by its passage over th heated castings of the furnace, into th room where the single register is located Thence it circulates through the house A warm air central heater does more tha just warm the air. It keeps it in circulation Recently one manufacturer introduced fo this type of heating equipment, a "super-circulator" in which a fan unit combined with the heating plant to increase the turn-over of air from four to six times an hour.

Today the householder has a choice o

(*Continued on page* 170)

LITTLE PORTFOLIO *of* GOOD INTERIORS



Drix Duryea

Fine old American furniture in maple, a background that brings the interest of both color and design, and the sharp accents of hooked rugs are reasons for the engaging effect of this hallway in a country house on Long Island. The wall paper is green on gray, the woodwork green. Diane Tate & Marian Hall, decorators





The country house i
the Portfolio this issu
is furnished mainly wit
French provincial piece
The dining room has
colorful old wall pape
in 18th Century huntin
scenes, green woodwor
and walnut furnitu

On one side wall is a
provincial sideboard and
hanging shelves hold-
ing a collection of old
blue and white Lowe-
stoft china. The rug has
a black background with
a formal pattern of
gaily colored flowers



Drix Duryea

small morning room
wall paper in gray
soft pink, gray
zed chintz curtains
h pink and gray
nge and French fur-
ure in fruit wood.
e sofa and Aubusson
are in mulberry



e walls are white in
breakfast room, with
ite curtains under
nted canvas valances.
e furniture combines
ly American and
nch provincial styles.
nne Tate & Marian
ll were the decorators

PRODUCE YOUR OWN ROSES

Hybridizing Is an Absorbing Experiment Which Is Easily Made And Yields Interesting Results

J. H. NICOLAS

IT is not generally known that many of our best Roses have been produced by amateurs. Many a professional hybridizer has built his reputation on amateurs' productions which he has bought. It is a common practice abroad and is gaining ground in the United States, although here credit is generally given to the original raiser.

As a pastime for the amateur, hybridization is a natural sequel of the successful culture of Roses. The process is very simple, the thrills are many, the results at least interesting, the financial recompense variable. While Rose culture has limitations imposed by seasons, hybridization and its attendant operations sustain a constant interest that knows neither time-clock nor season.

Words fail me to picture the dreams of hope, expectations, surprises—yes, disappointment, sometimes despair—that are the lot of the hybridizer; and there is also an undiluted joy of living and desire to improve one's "game" in producing one's own novelties, with the possibility of erecting for oneself a lasting memorial. Who would know General Jacqueminot, Maréchal Niel, Mme. Caroline Testout, Frau Karl Druschki, but for the Roses of these names?

Hybridization is not a science within reach of the elected few only; it is an art that needs not be innate but can easily be mastered by any one possessed of imagination, the gift of observation and unlimited patience. Any one really and honestly loving Roses will easily acquire these faculties.

Hybridization, meaning artificial or hand pollination, has long been known but was regarded as an occult science. Its general application to the production of new Roses is comparatively recent, having been given its momentum in the early 19th Century when Empress Josephine built her roseraie of Malmaison and surrounded herself with the elite of horticulturists of the day, urging them to take up Rose hybridization. Up to that time, novelties, few and far between, were obtained by planting a large amount of natural seeds of existing varieties and watching for possible variations due to accidental admixture of foreign pollen. Josephine's superintendent, André Dupont, is looked upon as the premier rosarian since he is reported as having been the first to have practiced hand pollination. It was said of him in a contemporary publication, "He is an enchanter who submits the Rose to his magic wand and forces it to undergo the most surprising and agreeable transformations." There were also Descemet, Vilmorin, Noisette, Cochet, Vibert, Prevost and others some of whom carried on their work with financial help from Josephine's private purse, the forerunners of the great hybridists of our time. We may understand the progress accomplished through hybridization when we know that Josephine's collection comprised 250 varieties while today the total nomenclature of the Rose reaches about 18,000 names, in which there are, of course, to be found many duplications.

Properly speaking, hybridization is the mating or crossing of two varieties through artificial means, generally by hand, in order to obtain seed that will grow plants with mixed characters, or hybrids. Nature has but one law governing the reproduction of the species, be they animal or vegetal: the union of two life cells of opposite sexes. In the vegetal kingdom, some species have plants entirely either male (staminate) or female (pistillate); others have both male blooms and female blooms, and still others have both sexes in the same bloom. This last class is called hermaphrodite and to it belongs the Rose.

The male organs of the

(*Continued on page* 210)

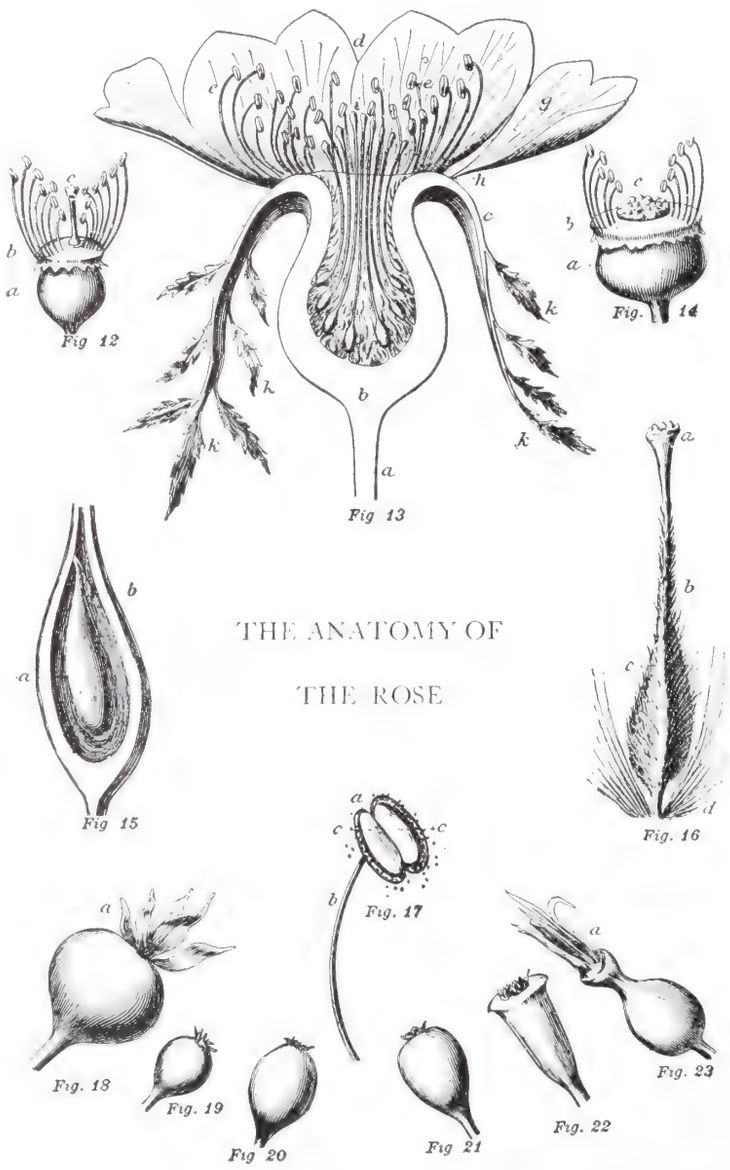


Fig. 13: Single bloom cut lengthwise; A, Pedicel; B, Receptacle or calyx; C, Sepals, recurved after fecundation; D, Corolla; E, Stamens; F, Ovaries; G, Blade of petal; H, Aiglet (base) of petal; I, Styles free showing above opening of calyx; K, Appendices. Fig. 12: Styles bunched in column; A, Envelope of calyx; B, Disk of calyx; C, Styles. Fig. 14: Stigmas covering orifice of calyx; A, Envelope of calyx; B, Disk of calyx; C, Stigmas. Fig. 15: Ovary cut lengthwise; A, Fertile germ; B, Sterile germ. Fig. 16: Carpel; A, Stigma; B, Style; C, Ovary; D, Expansion hairs. Fig. 17: Stamen; A, Anther; B, Filament; C, Pollen cases. Fig. 18: Fruit, depressed; A, Persistent sepals. Fig 19: Fruit, round headed. Fig. 20: Fruit, ovoid. Fig. 21: Fruit, pear shape. Fig. 22: Fruit, funnel shape. Fig. 23: Fruit, gourd shape; A, Sepals persistent, spear shape. Anatomy plate shown by courtesy of Roseraie de l'Hay



Thomas Ellison



*ht) The deli-
y patterned
ght iron gate
ng into the Rose
en of Willard
lapp, Cleveland.
Shipman,
scape architect*

(Above) One of the features of the Clapp gardens is the wide perennial border with its Boxwood accents which incloses a turf panel and a simple pool

HEN IT'S SPRING IN AN OHIO GARDEN





*The reverse of the view
the top of the prece
page looks toward
wrought-iron gate and
Rose garden. In the
background can be seen
interesting ovals in the f*

*One of the walks, shaded
fruit trees, is planted w
flowers for early spr
bloom, such as Iris, Peo
and Sweet Williams. At
extreme left can be seen
of a pool in the grass fo*

BEAUTY IN

SIMPLICIT



There is no more effective feature in the Clapp plantings than the naturalistic pool which, with its irregular, flower-sprinkled outline and clear water, lies at the foot of the lawn



The walk which passes by the pool is fittingly informal, as are all the plantings and other effects in this part of the grounds. In spring and early summer this spot is fairly alight with bloom

ALONG THE POOL'S EDGE



John Kabel

ARISTOCRATS OF THE WOODLAND

In those most vibrant days of spring when new leaves cast soft shadows and the forest floor is a mosaic of greens, the Trilliums come into their own. Cool, pure and gleaming, straight-stemmed and courtly in their perfection, they are the spirit and essence of the woodland's aristocracy

MAY CALLS FORTH THE TRILLIUMS

The Garden in the Shade Profits Richly from the Presence Of These Showy Native Flowers

LOUISE BEEBE WILDER

MAY is the month when the Trilliums, or Wood Lilies, come forth in the oods and open copses and with their ace and distinctive beauty charm the eyes all who behold them. One or two spe- es bloom in April, and one at least lingers ell on into June, but for the most part lay is their festal month.

I have often thought how great must ve been the delight of the early settlers hen first they came upon a colony of he great white Trillium, *T. grandiflorum*, leaming in the shadows of some woodland lade. It is one of the most beautiful of ur wildflowers and must certainly have een an object of interest and admiration the colonists, for no Trillium is to be ound in Great Britain or on the continent f Europe. Indeed, save for one or two siatic species, the tribe belongs wholly to Jorth America, and one species or another to be found in nearly every State in ie Union. In the *Cyclopedia of Horti- ulture* twenty distinct species are listed; of iese less than a dozen are in cultivation, nd only two or three in what might be ermed general cultivation.

Trilliums are essentially woodland lants, growing in situations where the oil is deep and rich and cool. Some are ound along mountain streams or about prings, but they do not desire boggy con- itions, though they are happy where the oots may go down to moisture. They are ardy perennials, growing from a tuberous root-stock and after flowering and seeding have been accomplished the stout stem and leaves die away, long before the frosts of autumn have signalled the time for general departure. As one writer has pointed out, the whole plant is curiously governed by the rule of three. The flower, sometimes on a short stem, again quite stemless, arises from a whorl of three leaves; it has three petals, three sepals, twice three stamens, three styles and a three-celled ovary. It is not surprising that one of its common names should be Trinity Flower. Country people call it Birthroot or Birthwort, and it has acquired numerous other pet names, none prettier than Wake-robin, which, however, it does not quite deserve, for no self-respecting robin ever awaits the flowering of the Trillium before making its eager appearance.

Trilliums are among the choicest and most lovely flowers that the countryside has to offer. It is not surprising that we should aspire to have them close at hand, in our gardens, for the woodland places where these flowers foregather have a way of receding, getting further and further away, so that to see them in their natural haunts means an expedition. I find that many persons are deterred from bringing Trilliums into their gardens, however, because of a belief that they are difficult flowers to grow. This is not at all the case, and it is quite possible for any one possessing a garden of whatever size to know the pleasure of going forth upon a May morning to seek Trilliums no more than a minute or two from his own front door. For while shade is a first necessity in their successful culture, one does not require a forest, and very happy colonies may quite readily be established on the north side of a boulder in the rock garden or in the north border, planted against the house or other building or wall.

I would urge, however, any one intending to plant Trilliums, thoroughly to prepare a place for them before the plants are received. Unless this be done, while they may give a gratifying display of bloom the first season, the plants will steadily deteriorate until finally they quite disappear. On the contrary, if proper provision for their comfort be made in the first place, the colonies will increase in strength and beauty year by year, and will require no great attention beyond the application of an occasional top-dressing of leaf mold and sand to keep up the fertility of the soil, and a covering of leaves in winter.

The happiest situation wherein to make a planting of Trilliums is a lightly wooded slope where colonies of the different species may be settled among such congenial neighbors as Ferns, Solomon's Plume, Solomon's Seal, Foamflower, Mitrewort, Bloodroot, Bellworts, yellow Lady's Slipper, Violets and wild Phlox. Ferns seem their most natural companions. One of the

(*Continued on page* 194)



The Nodding Wake-obin (T. cernuum) s a fragrant species hat hangs its re- urved, waved pink lossoms well below the leaves



Trillium grandi- florum is the finest of the race—snowy white when its great blossoms first open, gradually suffusing with pink

L. W. Brownell



Syringa reflexa, one of Mr. Wilson's discoveries in central China, has gracefully hanging clusters of rosy pink blossoms. Photograph by courtesy of Mrs. Charles W. McKelvey

LILACS WILD AND OTHERWISE

For Six Full Weeks, If the Right Choice Is Made, This Worthy Tribe Will Furnish the Garden with Bloom

ERNEST H. WILSON, V. M. H.
Keeper of the Arnold Arboretum

TWENTY-EIGHT years ago—in June 1901, to be exact—when hunting for plants on the mountains of central China, I chanced to gaze across a broad, noisy but shallow mountain torrent to its forest-clad farther bank and there beheld hanging clusters of rosy pink blossoms. With the aid of field glasses I noted that the leaves were simple and that the flowers were small, so the plant could not be a Wistaria. What could it be? It did not take long to wade the stream and investigate and to my surprise I found it was a Lilac, a Lilac with hanging clusters of flowers, something unheard of in the whole Lilac family! I gathered specimens, marked the locality and went my way happy at having made so remarkable a discovery. It was given the name *Syringa reflexa* a few years later.

In the autumn I revisited the place but the plant bore no fruits. In June 1907 I again waited on my Lilac, caught him in flower, but the autumn again showed no fruits. June of 1910 saw me on another pilgrimage to my Lilac friend. This time I was fortunate in taking a photograph of the shrub and in the autumn succeeded in securing a goodly quantity of seeds, for, as if to reward my persistence, the plant fruited abundantly. The seeds were freely distributed by the Arnold Arboretum, where a portion sown produced a number of plants. Some of these were planted and others distributed among friends. In every other garden, save the Arnold Arboretum, the plant immediately made itself at home. It has grown well and flowered freely since 1915. Under cultivation the flower clusters vary from eight to twelve inches in length and may be cylindric or much branched, suberect, nodding or quite pendent, as in the original plant I happened upon. The color is a rich reddish pink in the bud and rosy pink as the flowers open. The plant itself, when growing happily, is a vigorous, broad-topped spreading shrub fully ten feet high and as much in diameter with long, oblong-pointed dull green leaves.



That a Lilac so distinct should be welcomed by the hybridist is perfectly natural and, moreover, being a very hardy plant it possesses additional advantages. At the Central Experimental Farm in Ottawa, Miss Isabella Preston has succeeded in crossing this pendulous Lilac and *S. villosa;* the result has recently been named *S. Prestoniae.* This hybrid bloomed for the first time in 1924, the color of the flowers varying from pale to deep mauvish pink; spreading or nodding inflorescences are the rule. Miss Preston's success will no doubt be emulated by others and in the years to come we may enjoy a multitude of late-flowering Lilacs of this parentage even as we do forms of the Common Lilac.

This Lilac with pendulous flower clusters *(S. reflexa)* is but one of several Chinese Lilacs it was my good fortune to introduce into

(*Continued on page* 180)

The French Hybrid Lilac Edith Cavell is a double-flowered white, whose buds are a pale sulphur color. It is one of many excellent forms derived from the Common Lilac



m northern China
s Syringa pubescens,
-flowering and one of
loveliest of the race.
lossom trusses are pale
, fragrant and the flow-
ers dark violet anthers



(Left) The last true Lilac to blossom is Syringa sweginzowi, a rather recent arrival from China. Its flowering season is followed by that of the Tree Lilacs, a cascade of white

(Right) Dark red-purple single flowers are borne by Congo, one of the numerous named French hybrids developed from the Common Lilac. A wide range of colors is found within this group



(Below) About two hundred named varieties of the common Lilac are growing in the Arnold Arboretum. This border planting between a walk and driveway shows a portion of the collection



THE CHARMS OF THE MODERN DAYLILIE

The Old Forms of These Popular Flowers Have Been Greatly Improved by Careful Hybridizing

A. B. STOUT

A MANTLE of imposing color spread over a compact mound of graceful grass-like foliage—such is the Daylily (*Hemerocallis*) of the flower garden. On a well-established plant, numerous flowers open in succession day after day to continue the canopy of color throughout a rather extended period of bloom. A proper selection of varieties will provide these islands of color in the garden continually from early May until late August.

Upon close inspection, the individual Daylily flower reveals a rare beauty in richness and abundance of color and an exquisite grace in form. The green foliage comes early in spring and holds its place attractively throughout the season. With many of the best varieties, new leaves continue to appear and the foliage is freshly green until the freezing temperatures of autumn arrive. In the different varieties there is a wide and pleasing variety in size and habit of growth. There are Daylilies all the way from dwarf forms only a few inches tall to those whose flower stalks rise to a height of six feet; but it is to be noted that at the present time the best varieties range to a height of about four feet. Furthermore, all of the Daylilies are among the hardiest of perennials. They thrive in an ordinary flower garden without special care or attention. Garden weeds cannot crowd them—cannot compete with their compact and sturdy habits of growth. The fleshy roots of Daylilies withstand and defy ordinary periods of drought. The home gardener may take a vacation in summer without fear that his choice Daylilies will suffer for want of care. No garden plant is more reliable, more self-sufficient.

As a group the Daylilies are remarkably free from insect pests and fungous diseases. The virus diseases so destructive of the Lilies (*Lilium*) apparently do not attack Daylilies. Year by year the plants spread compactly in circumference through the extension of creeping rhizomes or of short branches, the total number of flower stems and flowers increases proportionally. A plant may readily be divided and transplanted at any time, whenever the need arises. With such an array of worthy qualities the Daylilies rank as most desirable plants for growing in the flower garden.

Color is a primal quality in any flower. In Daylilies color is a dominant feature both in quality and quantity. The basic colors are yellow, orange and red.

In the older types that come to our gardens as species transplanted from the wild, yellow and orange predominate. There is the pale lemon yellow of Thunberg's Daylily (*Hemerocallis thunbergi*), a somewhat deeper shade of yellow as in the Lemon Daylily (*H. flava*), the shades of orange in flowers of *H. dumortieri* and *H. middendorffi*, the delicate combination of orange and a thin fulvous red overcast seen in *H. aurantiaca*, and the still darker and more copious fulvous red which characterizes the old familiar type *H. fulva* I on Europe

Especially have the shades of yellow an orange of these original types been some what extended in varieties produced b breeding that are already available in th trade, such, for example, as Apricot, Lute ola, Shirley, Yellow Hammer, Sovereign Gold Dust and Tangerine.

But there are still greater diversity and a much wider range of colors in the seedlings that have recently been obtained ir breeding. In some of these the flowers are a very pale lemon yellow that approaches white and gives hope that a pure white-flowered Daylily may yet be produced. There is practically every known shade of yellow and orange, and the red colorings include not only the fulvous shades intensified to more copious darker red but also some entirely new colorings of bright red and delicate pink.

There are several elements in the coloring of flowers of Daylilies and several aspects in the distribution and development of these elements.

The plastids and pigments which are responsible for yellow and orange effects lie in the inner tissues of the flower, and when these exist alone there are clear colors usually of one shade and rather uniform throughout. When there is also a smooth glassy or waxy surface there is an air of depth, purity and solidity to the color. Among the various wild species this is perhaps best developed in *H. dumortieri.*



The blossoms of Aurioli are a clear, uniform light cadmium, with somewhat pointed petals forming a lovely star

In the variety known as Hippeastrum the sepals often stand quite erect after the narrow petals gradually become reflexed



Maggie Perry, one of the newer varieties, is really star-like. Its color is cadmium yellow at the throat, running out in stripes



There are single and double forms of fulva. Lower right is the type long cultivated; lower left, a wild plant in Japan. Above, Fulva floreplena

Fulva maculata resembles the well-known fulva, but its color is somewhat paler than the type and the blossoms are larger

The fulvous, brownish and red pigments lie chiefly in the surface layers above the yellows and the oranges with which they blend and for which they act as filters. They tend to be absent or weakly developed in the throat of the flower and to develop best in the outer two-thirds of the inner surface of the opened flower. In the banded pattern the red is most intense in a zone just outside the center of the face of the flower. Frequently the petals are more strongly colored than are the sepals, and when this difference is extreme the flowers have a distinctively bicolored aspect.

When the petals are thin and somewhat transparent the red coloring, if present, is often most intense in veins which are either parallel or interlacing.

The inner surface of the flowers of various Daylilies has a velvety aspect due to epidermal cells which project into the air as tiny finger-like elevations. This gives depth to the coloring by increasing the surfaces for dispersion and reflection.

Still another important element of color is produced by bundles of minute needle-like crystals that lie in the

(*Continued on page* 202)



The shades of yellow and orange in the original types have been extended in the newer varieties such as Tangerine, shown here



The autho house, Cogg Bendende Kent. This re dence, in cru half-timber a stucco, dates the 13th Centu

ENGLAND'S GARDENS OVERSEAS

To the Farthest Flung Corners of the Empire English Garden Lovers Carry Their Passion for Flowers

MARION CRAN

To English gardeners Marion Cran is a familiar name. Founder and director of the Garden Club, she is one of the most intelligent amateur gardeners in England. In addition to her many delightful garden books she has published several volumes of poetry

GARDENS over-the-sea-and-far-away have a magic often unsuspected at first blush of meeting. Sophisticated travelers, accustomed to the mellowed traditional gardens of England and aware of the great movement toward flower growing in its cities, are inclined to look lightly upon scattered gardens in remote and sparsely populated lands. Only under close observation and after intimate acquaintance does the essential difference between Britain's gardens and those of the Colonial possessions reveal itself and is the vital charm of the latter brought to light. Where ignorance of climate and general conditions makes the whole game a struggle results are particularly to be appreciated.

Thoughtfully surveyed, the position is really a curious one. Much in Nature's rhythm escapes the ear of today, yet never perhaps in any of the prior civilizations has there been one in which the troubled ear of humanity has strained in a more humble and universal effort to catch the life-beat in the great heart of the soil.

Town dwellers, herded close in the industrial cities of England, have their Garden Guild, under the banner of the National Gardens Guild, to help them in the planting of window boxes, yard gardens, bulbs indoors and little front door gardens. Every newspaper has its "Today in the Garden" paragraph, each weekly and monthly its garden editor and garden page. Informative garden talks are broadcast regularly. Learned horticultural periodicals and popular garden magazines are plentiful, as are books on every sort of gardening. The researches in the Royal Horticultural Society and the experimental gardens of Kew and Wisley are followed eagerly by thousands of keen amateurs. Cups, trophies and medals are offered annually for the best of each new fruit, flower and shrub collected or raised. Each flower has its own society, from the National Rose Society downwards. The round of the seasons is cataloged and parceled out almost to the minute; the public is told when to plant and when not to plant every seed, bulb, bush or tree. Today the road of horticulture is thoroughly mapped out and signposted, for this age of mechanical transport has enabled city men by the millions to have their suburban plots of earth.

The impulse is very interesting to watch, although to the discerning eye this movement has in it a kernel of artificiality, odd as that may sound. One observes that while the people do as they are told, they discover little for themselves—they do not read the "Book of the Lanes" which is the wisdom of the real romantic; they do not study Nature at first hand, they accept advice without question and garden mechanically.

The way to garden knowledge has, c course, been made too easy. People ar warned to plant, let us say, Primulinu Gladioli at a certain time. They write t a nurseryman or visit the nearest seedsman shop for corms, plant them conscientiousl according to instruction, and enjoy thei bloom—but seldom does the vision of thos delicate flowers in their native habitat com to their minds as they so easily garden Never do they see in dreams the swaying Gladioli among the grasses of the Africa veldt, or experience anything approaching the joy of the great engineer who firs found that yellow-hooded one in the mist where the Zambesi throws itself headlong over a cliff and breaks into a million raindrops. The "Maid of the Mist" they called the delicate yellow Gladiolus he sent home to England. It is the ancestor of our loveliest Gladioli race today.

These new gardeners plant the multicolored hybrid Primrose in cool soil on shady borders as they are bid, but do not trouble to visit the lanes in which it grows wild contentedly under last year's Oak leaves, wherever a bed of leafmold has rotted in a kind, shady place, wherever the lime-hating shrubs abound. What they do is done blindly, without a foundation of shrewd observation. A good gardener is a self-made one.

The joy of the collector who finds a new species in some wild unspoiled place—the long patient task of hybridization, the thrills of experiment and acclimatization are very far from these spoon-fed gardeners

e Motherland who, with all their zeal,
in unaware of the pathetic quality in
communion with Nature.

nose who garden in the farther lands
e Empire have all the pleasure of a
with them still. Romance is living
n gardens where people cannot work
ile of thumb, where all is to learn and
, where the beginner is not tyrannized
now is the time to". In time, of course,
way will be mapped out for those gar-
rs, too, and the last fastnesses of happy
ance will be left only, perhaps, upon
nountain-tops or in green glades under
sea. But by that time we may have
ied the road to Mars and have new
ds to conquer, new mysteries to solve,
soils and climes to study!

he colors of gardens under the South-
Cross are impossible of realization by
people of the North; words can convey
little of their striking beauty. Of little
is it to endeavor descriptions of the
er and orange of Cannas against a rich
-red Hibiscus, the heavy-scented waxen
denias or flame-red Poinsettias. The ebb
flow of Moonflowers at dawn and dusk,
ed out streams of *Bignonia venusta*,
golden shower", passionate draperies
ougainvillea in orange, red and purple,
mantles of *Petrea volubilis* and the
oned mauve of the Jacaranda trees,
lier than any Wisteria, would tax the de-
otive powers of the most gifted minstrel.
Whatever else they may lack—and they
miss much that English and American
deners take for granted—the gardens of
younger nations do not lack for inspira-
; they are made by eager amateurs who
e boundless enthusiasm and are created
ull of character as of color.

The three most important things to learn
tarting a garden in a new country are
climatic and soil conditions and the facts
ut local labor. In Canada, Australia and
v Zealand the last is mostly a question of
household, for labor is white, expensive
scarce. In other lands there is the native
count upon—the much-derided native
o is the most admirable help to those who
able to understand and treat him well.
s is not always a simple matter, for the
ous races have their different char-
ristics. A Basuto will make a better
dener than most Zulus or Matabeles. For
se who can afford him, the Chinaman is
best gardener in the world. A Tamil

(*Continued on page* 188)



The native wildflowers of South Africa contribute generously to our own flower lists. They are constantly being improved. In the view above they are seen in their native habitat



The English resident's first instinct is to make a garden, and the outposts of the British Empire are marked by them. This is part of the Residency garden at Maseru, Africa



This log cabin stands among trees on the edge of a forest preserve twenty-five miles from the heart of Chicago. It is the summer home of Lewis Barker and was built for him by C. S. Johnson

A PIONEER HOUSE WITH PLUMBING

A Log Cabin, Twenty-five Miles from Chicago, Combines Primitive Outdoor Features with Modern Indoor Comfort

ANNE FORESTER

BEFORE the days of sawmills, brick kilns, or cement mixers, man turned to the forest when he wanted to build a home. These log houses were constructed for shelter and protection and the esthetic found no place except as it expressed itself through natural things for natural needs. Inventions of man having kept pace with complex living needs, the simple log house has grown into a vast beehive of steel, brick and concrete, with a resulting divorce from privacy, peace and personality. This condition obtaining today, it is a matter of note when a man desires to return to the primitive, and builds a log cabin in the manner of our ancestors, eliminating the inconveniences of early pioneer days and adding grace to the solidity of cabin construction. The high cost of logs and the disappearing knowledge of cabin building, however, have resulted in a dearth of men who understand this type of house. That such an one could be found made it possible for a young Chicago manufacturer, retired temporarily through ill health, to go back to nature and live an outdoor life with indoor comfort,—and led to the building of the cabin illustrated in this article.

This cabin is fittingly placed among trees in a fifteen acre area adjoining a large forest preserve twenty-five miles from the heart of Chicago. Mr. C. S. Johnson, who has had a great deal of experience in log cabin building, supervised its construction. He is a woodsman with abounding faith in the far reaching influence of this type of building. His own words, part of which are quoted, are enlightening: "For you and your family, I hope the log cabin will always be what you conceived it to be—more than a shelter. My standard, in embarking in the enterprise of building log cabins, is that these should not be oddities, but sanctuaries or retreats wherein the owner may find seclusion and peace. Someone has said not everybody can afford to have a good log cabin and I say that not everyone deserves one. Log houses are designed and built with regard to the purpose desired; they exhibit character, and to a certain degree they will breed character. My sole guide so far has been practical experience and contact with nature."

While the owner and the builder were painstakingly bringing into existence this ideal cabin home, the decorator was in Europe in pursuit of the elusive antique for several other decorative schemes. But the cabin constantly obtruded itself. One can

(*Continued on page* 166)



This cabin has none of the inconveniences that characterized the pioneer log houses. Modern comfort is found in overstuffed chairs, in conveniently placed furniture and in up-to-date equipment



(Left) The colors of the main room are from Indian rugs—red, orange, black and gray. Cream colored linen barred and banded in red makes curtains and table linen. Anne Forester, decorator

(Below) Bunks in the main sleeping room are covered in purple and white hand-woven spreads. Curtains are of a Java print with a yellow ground that tones in with the red cedar logs

On the wall under the stairs hangs an Indian tapestry in black, gray, white and red. The chaise longue in this group is Italian willow, the table and chairs early American pine and the rug Indian







G. W. Hoyt

Fashioned after the pattern of [illegible] *along the Seine's banks, the week-end house of* [illegible] *Hill, Conn., stands on a rocky knoll overlooking a wide brook that runs into the mill pond beyond*



The house is painted pale lemon yellow with jade trim. Window frames and trelliage are black. White porcelain Normandy cats in fantastic attitudes crawl up water pipes and along the roof edges spying on porcelain birds

A FRENCH WEEK-END HOUSE



AS FOUND
ALONG THE
SEINE



Where the stone crops out, a number of informal rock gardens surround the house and spread from the driveway steps. Other colorful flower beds lead up to the stone tea terrace that overlooks the mill pond set below the house

The terrace and the porch afford ample room for outdoor entertaining. Here the colors are gay —awnings and table umbrellas in tones of yellow, orange, jade, green and black, with wicker furniture and flowers in abundance



Photo by E. Wallace

A WALLED-IN TERRACE WALK

About the living porch of the Morris L. Cooke residence at Chestnut Hill, Penn., runs this narrow, brick-paved walk, bordered with squared grass plots and enclosed by a high wall laid up in the natural ledge-rock of Pennsylvania. Walter T. Karcher and Livingston Smith were the architects



THE DOVECOTE DOORYARD

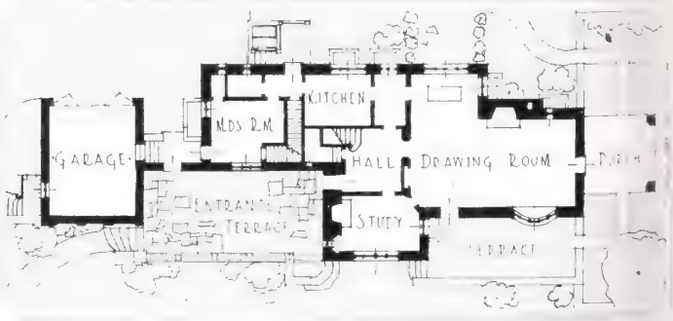
House walls of roughly dressed ledge-rock in the Cotswold manner, Tudor detailed doorway and windows, and a thatch-roofed dovecote lend to this flagstone-paved dooryard the atmosphere of 15th Century England. Other photographs of this house are shown on the two following pages





(Left) The massive front door of the Cooke house opens into a small paved hall whose walls are of masonry and rough plaster. The narrow doorway shown leads to the basement

A particularly outstanding feature in the appearance of this house is the mellowness, as of age, which has been achieved by the excellent textural treatments of both walls and roofs



The centrally located entrance hall connects with drawing room and study. The drawing room is used as a dining room and the kitchen connects with it by a small breakfast room

A PENNSYLVANIA HOUSE



The first floor study is an intimate apartment with plaster walls and a ceiling whose paneling is made from two Spanish doors. Old linen-fold paneling is used as an overmantel

At one end of the entrance terrace is the garage, presenting an extremely picturesque façade. Above the motor space is the chauffeur's apartment, reached by an outside stairway



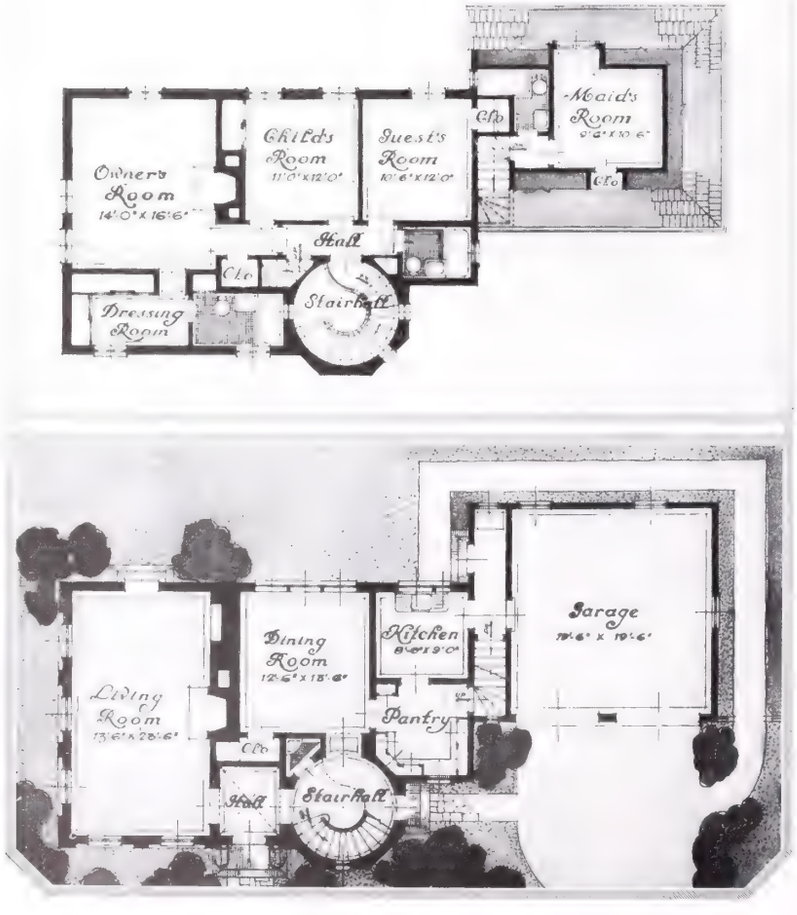
On the second floor of Mr. Cooke's house are six bedrooms, a study and four baths. The master's room connects with a smaller one. Walter T. Karcher and Livingston Smith, architects



OF OUTSTANDING MERIT



Trowbridge



In design the Winnetka, Ill., home of Ralph D. Huszagh shows evidence of French inspiration. The walls are of whitewashed brick and stone and the roof is covered with wood shingles. Huszagh & Hill were the architects

The entrance hall opens only to living room and stair-hall, which also is used as a passage to the dining room. On the upper floor are located three master bedrooms, a dressing room, two baths and a maid's room and bath

ADAPTED FROM THE FRENCH



Margaret Bourke-White

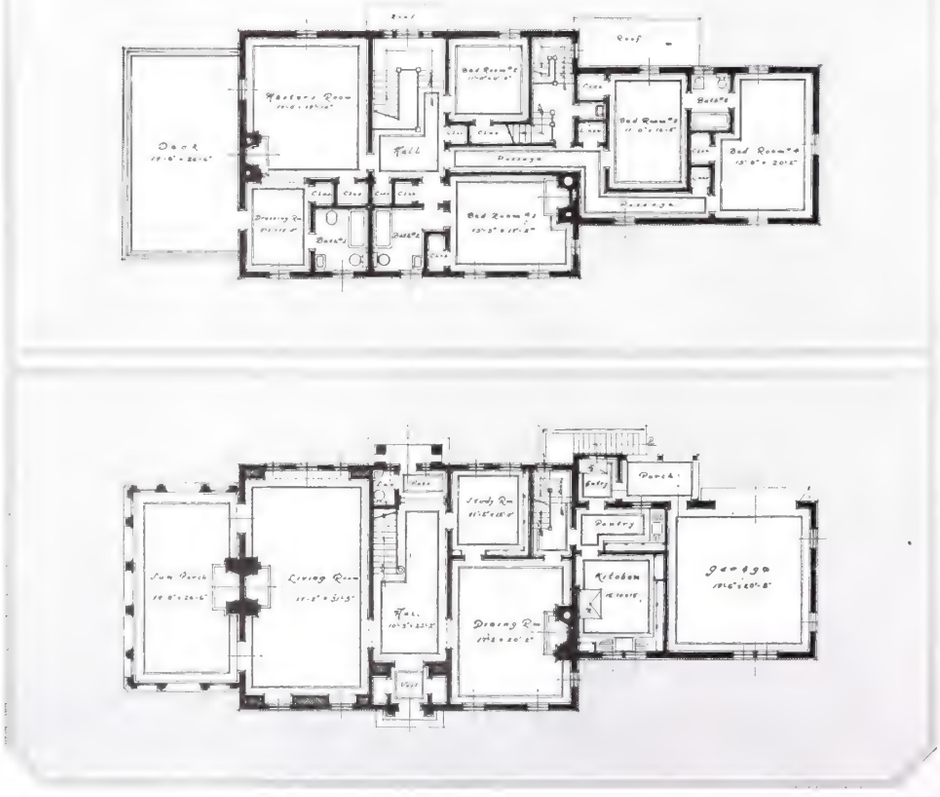
THE DOUBLE HOUSE

The man who has a house-side pool has two houses—a house in which to live and a house of shimmering and illusive dreams. Such is the home of William H. Albers at Cincinnati. Bloodgood Tuttle was the architect and Albert D. Taylor, landscape architect



John Wallace Gillies

The rear façade of Henry Clark Bridgers' Georgian residence at Tarboro, North Carolina, facing upon a motor drive, achieves a distinction almost equal to the front. A house-depth hall connects the front and rear entrances



Spacious, well-proportioned rooms make up this house. The living room opens upon a large glassed-in sun porch with fireplace. Service wing and garage are not visible in the photograph above. Dwight James Baum, architect

GEORGIAN *for* CAROLINA



Sloping roof sides contrast pleasantly with the flat terrain of the house site and give accent to the horizontal effect created by the long range of second story windows and the repeated lines of the cornice



Seen against the red brick walls the white painted trim of the various details is extremely effective. Well-considered shrubbery plantings soften foundation lines and relate the house to its site





The residence of Frank C. Root at Greenwich, Conn., is a Colonial house built fully two hundred years ago. It has lately been enlarged and restored under the general direction of William F. Dominick, architect

All of the interi timbering and flo boards date from t time of the origin house. The distin tive living roo mantel at the left w designed by M Dominick to repla an early one whic had been destroy

AN EARLY COLONIAL HOUSE RESTORED



ft yellow
d blue are the
ominating
lors in the
droom. Cur-
ins and wall
per have blue
gures on a
llow ground.
he bed niche
painted blue



Another view of the combination living and dining room shows how well the architect has kept the Colonial spirit. The cupboards were especially designed

ENEWING THE LIFE OF OLD TIMBERS





The modern furniture shown in these rooms is well designed, simple in line, with an interesting fluted base. In this scheme it is old white and gold with black knobs

The color scheme of this summer bedroom is coral, yellow and beige. At the left is the curtain material—a modern hand-blocked voile patterned in deep coral on a beige ground





(Right) A modern wall paper with shaded yellow ground and leaves in deep coral, with touches of lavender and green, gives character to this summer bedroom. From Thibaut

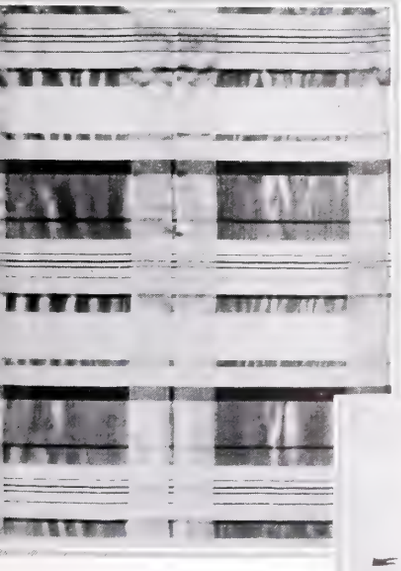
(Above) The material used for the bedspread and chair seat is a moire stripe in beige and light and dark coral color. The furniture and fabrics illustrated are from R. H. Macy & Co.

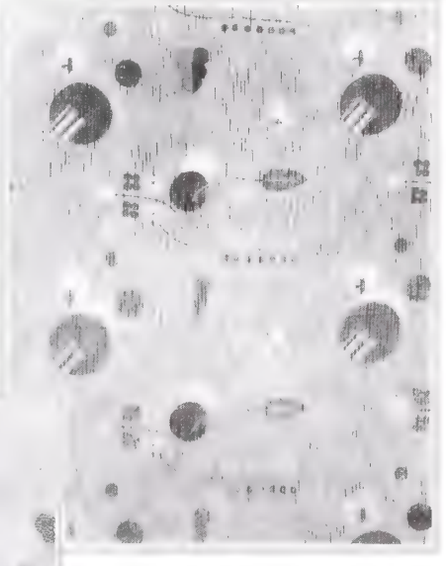
TWO SCHEMES FOR SUMMER BEDROOMS



In this scheme the same bedroom furniture pieces are used, painted apple green with a darker green trim and base. Here the walls are painted in pale gray with doors and window trim in green

Below is the glass curtain material—modern voile with chartreuse yellow ground and designs in brown and yellow. The pattern is printed horizontally, necessitating double or triple curtains





A rayon and cotton plaid colored in orange, green, tan and yellow is used to cover the cushions on the chair and dressing table bench



A modern damask in shades of green, with touches of blue and silver, is used for the spread. Fabrics and furniture from Macy

ITH MODERN PAINTED FURNITURE





Above is a gay slip cover using both plain and figured materials. Ruffle and cushion are of dark blue glazed chintz with rose red flowers; chair of blue chintz piped in red

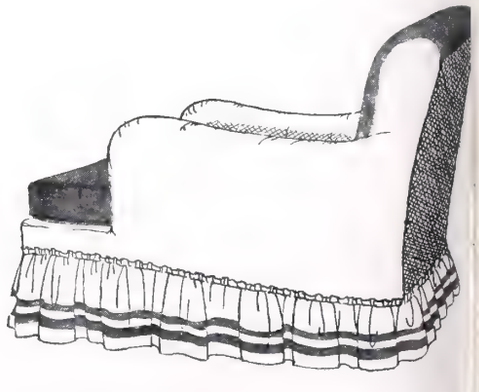
(Left) A chaise longue cover in a room with flowered wall paper is yellow of sunfast cotton material in narrow, self-tone stripe. Bands and cordings are of turquoise glazed chintz

GAY COVERS FOR SUMMER FURNITURE

Slip covers of semi-glazed percale printed in moire design are especially interesting when used with flowered chintz hangings. At the left is shown an example in blue and white



An armchair for a man's room might well have a slip cover of linen in two shades, using the darker tone on seat and back. The graduated flounce is trimmed with darker bands

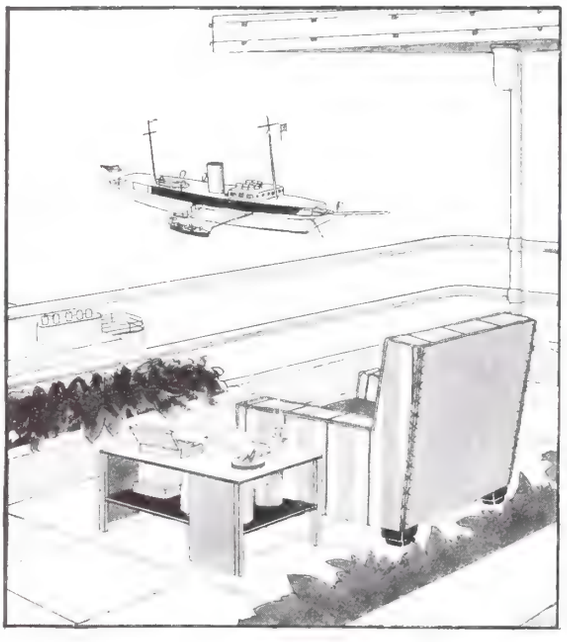




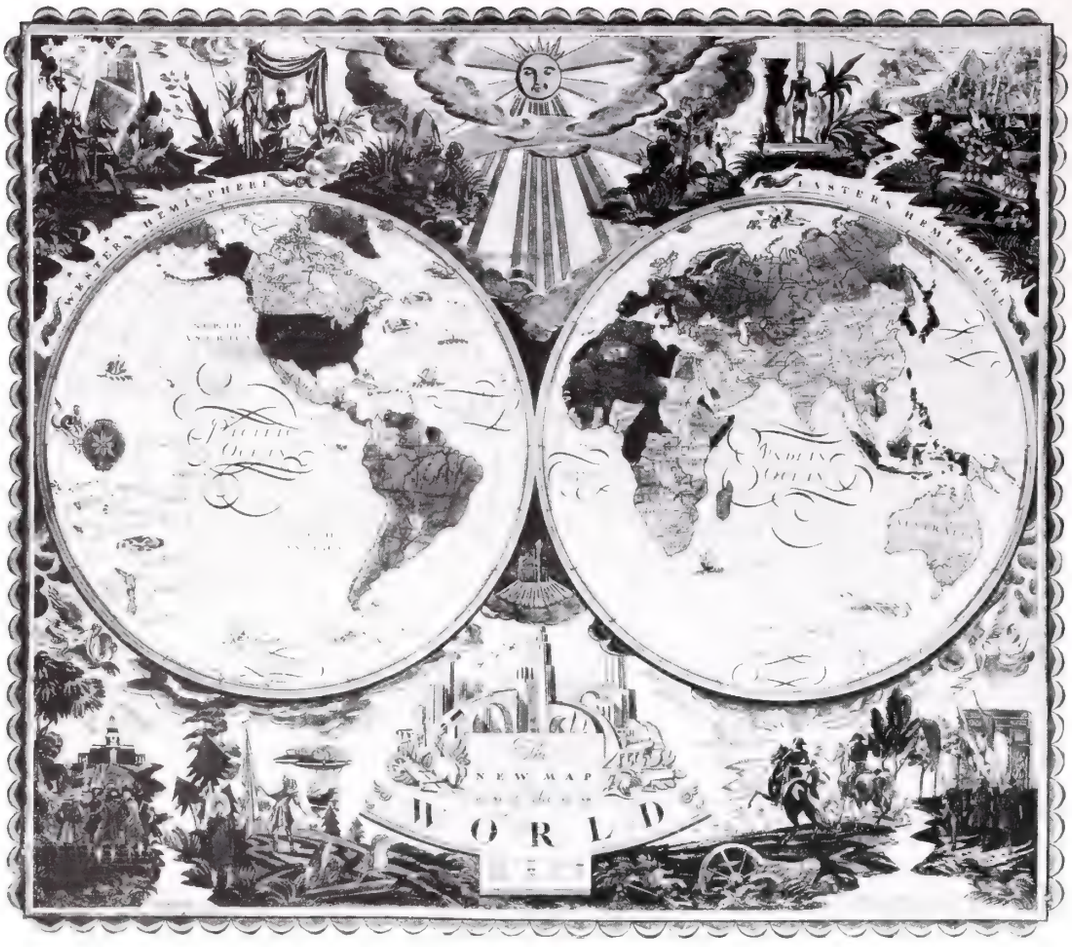
(Above) In this attractive group the chair has a slip cover of canary yellow taffeta, hand quilted. A plain fabric is used here on account of the figured wall paper and screen. Pierre Dutel, decorator

Beds with head and foot boards upholstered in brocade should be protected in summer. (Below) Plain color quilted cotton or linen covers on head and foot board; spread to match, with toile de Jouy flounce

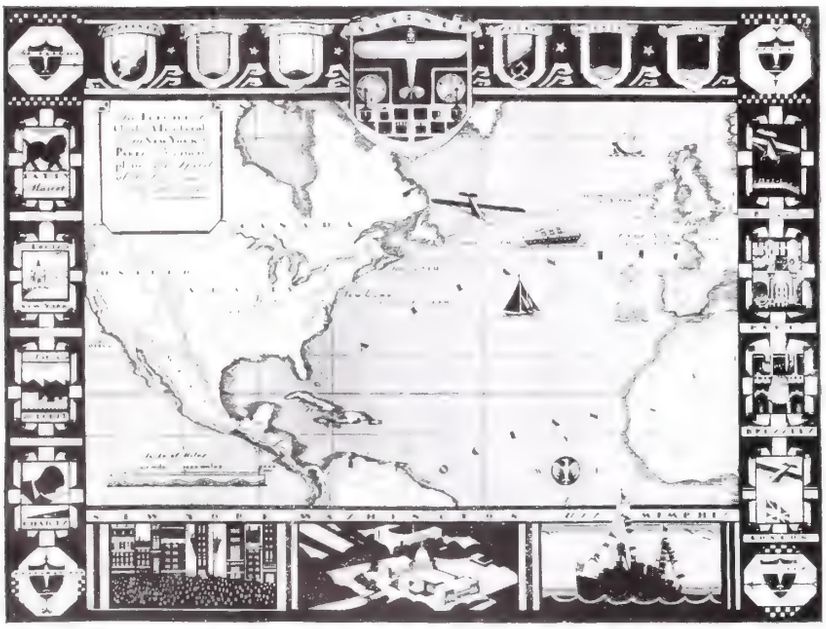




An overstuffed living room chair may be used on a porch if protected by a durable slip cover. (Above) Coarse linen in colorful stripes has been used to make this slip cover which has an interesting laced closing



Those who find it difficult to keep up with changing boundaries will find the New Map of the World helpful. It was designed by Edward Everett Henry, and may be had framed or unframed at the Washington Square Book Shop

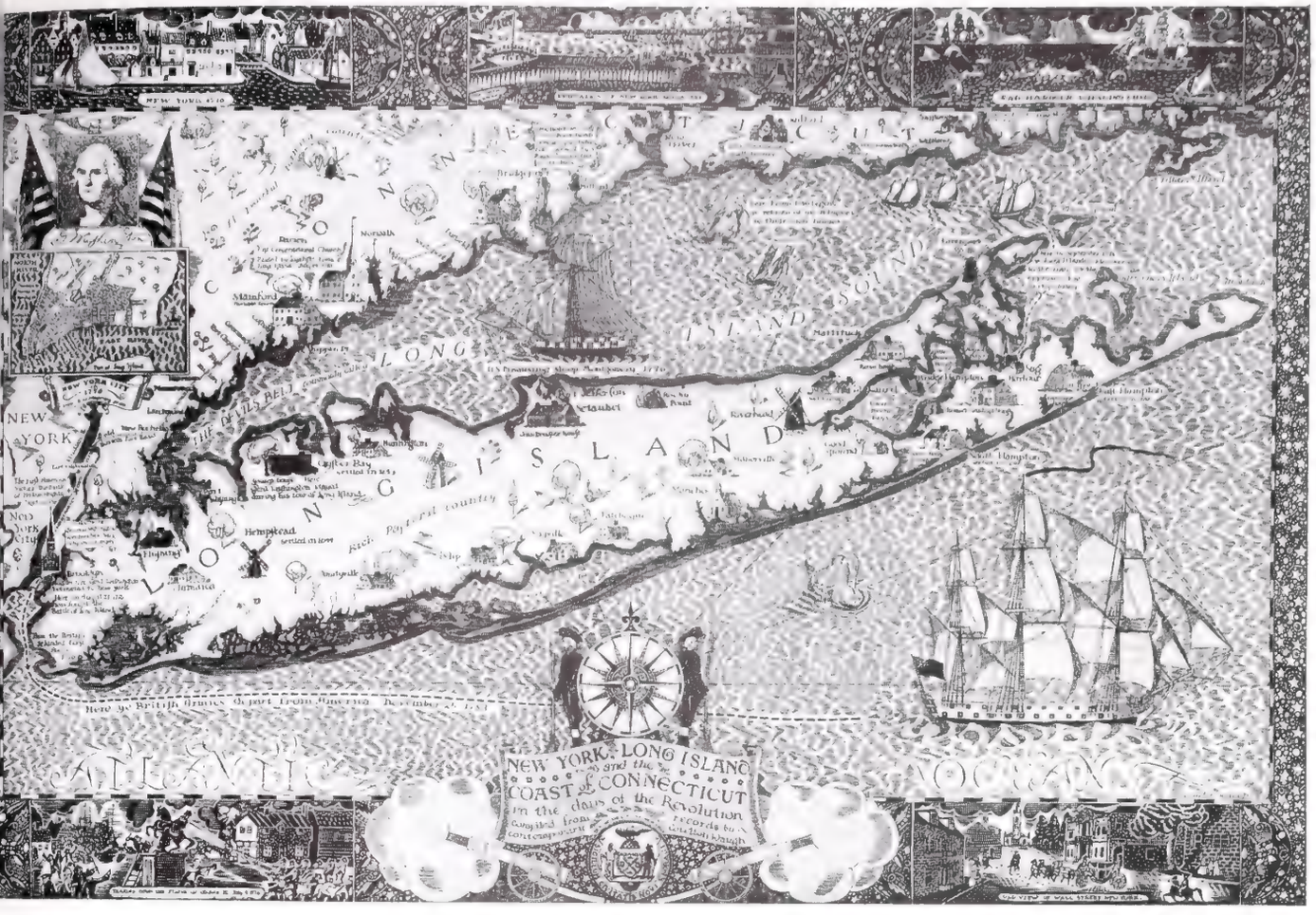


(Above) The historic flight of "We" on May 20-21, 1927 is commemorated by a decorative map designed and published by Amy Drevenstedt. This map comes in four colors—sea green, Chinese red, blue or tan. Japanese vellum paper



(Right) The student of English literature will enjoy this colorful map which shows the localities of authors' homes as well as the sites of famous incidents in British fiction. It was designed by Paul M. Paine. The Children's Book Shop

NEW MAPS FOR DECORATION



A map of New York, Long Island, and the Coast of Connecticut in the days of the Revolution was compiled from contemporary records by Coulton Waugh. This may be had in black and white, or tinted and antiqued. Childhood, Inc.





No Early American interior should be without at least one of these reproductions. Cape Ann and the North Shore (left) and Cape Cod (above) were both designed by Coulton Waugh to depict maritime development. Childhood, Inc.

Maps have interested man since the beginning of things and old maps have long been a favorite medium for country house wall decoration. These modern versions with their entertaining motifs from old documents are particularly well designed

REVIVING OLD DOCUMENTS

The GARDENER'S CALENDAR *for* MAY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

FROM now until the close of the season, regular weekly cultivation of all planted soil will be an important activity in every well-kept garden. It makes no difference whether you are growing flowers or vegetables, the advantages will be the same—better root development because the soil is kept loose and friable, better development above-ground because the entire plant is healthy and well fed, and practical immunity from weeds. So cultivate thoroughly, early and late, at least once a week.

By this time, also, most of the young flower and vegetable plants which were sown early in hotbed or coldframe should be well started on the hardening off process which necessarily precedes their migration to their permanent places in the garden. By gradually accustoming them to more and more fresh, open air for a week or so you will avoid the shock of moving them suddenly from protected conditions to full exposure.

In the rock garden there is generally a good deal to do this week. Young, but aspiring weeds will call for attention, some of the plants will need fresh top dressings of peat, sand or stone chips, as the case may be, and here and there will often be found miniature slopes where the spring rains have eroded the soil and perhaps even exposed some roots. All of these conditions are important, though individually they may seem trivial.

Out on the lawn and along the driveway the Maples are coming into leaf, recalling the fact that here and there is a branch which droops too low or in some way spoils the contour of the tree. This is the time to remedy the trouble by pruning, notwithstanding the time-honored custom of doing such trimming in fall or winter.

SECOND WEEK

A GOOD many of our loveliest spring wildflowers vanish completely within a few weeks after the flowers pass, so if you contemplate transplanting any of them later on, you will do well to mark their locations exactly while they are in bloom. Troutlilies and Dutchman's-breeches are particularly skillful in this disappearing act, and Bluets (*Houstonia*) have a baffling way of hiding when one looks for them along in June. Incidentally, if you collect any Troutlilies, seek only the largest bulbs unless you are willing to wait a good while for flowers, for the bulbs of this delightful little wilding are said to take seven years to reach blossoming size.

Of all the spring tonics which can be administered with excellent effects and perfect safety to the garden in general, perhaps none is as good as ground bone. Its effect is reasonably quick, long-lasting and it is devoid of all unpleasant odor and messiness. It can be scratched in as a top-dressing for Roses or herbaceous clumps, or dug into the drills and hills where vegetables, Gladiolus and Dahlias are planted. The coarse and medium grades of raw bone are better than the fine, steamed bone-meal.

In most seasons, the second planting of Gladiolus bulbs can go in now in the Middle Atlantic States, to be followed by the third in about ten days. By this method of succession plantings the flowering season can be greatly prolonged, of course. Full sunlight and a well-drained soil are the best, for the Gladiolus came originally from a region where these blessings were abundant (Africa) and has never got over its preference for them.

THIRD WEEK

WHEN a young plant is first transplanted to a literal place in the sun, it suffers something of a shock. Its whole system of roots and top growth is disturbed and, for a day or two, cannot get settled again. Consequently wilting takes place unless the gardener is one of those careful souls who provide some kind of temporary shade—inverted berry baskets, newspapers or cheesecloth stretched on a frame.

About this time, the Sweet Peas are putting forth some of their strongest growing efforts, reaching higher and higher every day. It sometimes happens that this aspiring habit is underestimated by the gardener, who fails to provide a sufficiently tall support in the way of trellis, netting, brush or other suitable material. The result is that the plants flop over and, instead of producing long, straight flower stems that are good for cutting, twists and distorts them into all manner of unsatisfactory shapes.

Many of the other early garden flowers will be needing attention, too, that they may blossom their best and longest. Whether they are being grown to lend their beauty to the border or to the vases in the house, they ought not to be allowed to ripen seed for, that task once accomplished, they will make no further effort. So, when a flower has withered on the plant, it should be nipped off.

And in the vegetable garden don't forget the Melons, Squashes and other vine crops which were started early under portable forcing frames. If these have reached the stage where they are beginning to spread out over the ground their future health will be improved by nipping off the tips of the runners. This makes them more stocky.

FOURTH WEEK

CLIMBERS of all kinds nual, herbaceous and —will benefit by a little att this week. They are do making rapid growth now, means that the success with they are making connections their supports is of some i tance. Those which cling with feet, like the Ivies, will pro be all right, but others, lik climbing Roses, are not so sufficient. A bit of soft, twine here and there—or, yet, a collar of leather and a c of small nails—will do a l hold wayward shoots in place distribute the plant evenly its support.

House plants of many can advantageously be planted doors during the summer, mos them in a partially shaded s tion. The change of soil, air all-around conditions somet works wonders with them. C and the various succulents so o grown in indoor bowl gar are in this class.

The end of May finds Peonies well in bud. At this s they are putting forth a deal effort and will especially ben from the liberal application liquid manure to the soil imm ately around their crowns. A matter of fact, this particular of quick-action stimulant is cellent for practically all kinds flowers just before their buds o for it supplies the final push nee to produce the best color and of blooms.

When the Lilacs are throu flowering, the unsightly skelet of their trusses had better broken off at their bases for sake of appearance and also beca such removal will facilitate development of new wood a flowers for next year.

OLD DOC LEMMON SAYS—"*When ye stop to think o' whut a turrible lot o' land there must be into this country it's kind o' ridic'lous how much store some folks set by the leetle smitch of it thet's took up by roads. To hear 'em talk ye'd say thet roads was built o' gold an' di'monds.*

"*I'm thinkin' 'bout the howdydo over the new highway thet the State is goin' to put through our neck o' woods. The hull blame county's all het up over it, gassin' 'bout whether it'll run through Bill Thomson's farm or Hen Pillikins's or Joel Ewalt's an' figgerin' how many thousands o' dollars Bill or Hen or Joel will git for his land if it does. As if thet warn't enough, half the folks are schemin' to buy this or thet tract o' property, hopin' the highway'll come near it so they can sell out at a wallopin' profit. Meanwhiles the State fellers they just keep on runnin' more survey lines an' not lettin' on to nobuddy which one they're really goin' to use.*

"*It's all plumb foolishness, to my way o' thinkin'. Mebbe I'm old-fashioned, but these here new cement roads strike me as bein' a dern nuisance, anyway. They ain't purty an' they're hard on a hoss's hoofs an' they cost a lot o' money. Chickens are allus gittin' killed onto 'em, an' so are dogs an' folks, all 'b'cause they're so blamed smooth thet people tear along 'em like all-possessed. There ain't nothin' to 'em except gittin' where ye're goin' a few minutes ahead o' t'other feller.*

"*Twarn't like thet in the old days. A road was a real road, then—frien'ly an' full o' leetle hills an' hollers. Flowers an' bushes growed along it an' a man hed time to see 'em. Whut if there was ruts an' thanky-ma'ms an' mud in the spring? A good hoss an' buggy didn't mind thet, an' ye allus knowed ye'd git to where ye was goin' 'thout bein' knocked to Kingdom Come by some gol-dinged ottermobile.*"

How the hostess gives charm to her table!



Look for the
Red-and-White Label

— and nourishing too!

In the subtle art of entertaining, Campbell's famous French chefs are valued lieutenants. Especially when the hostess delegates to them the blending of a Pea Soup which will give the exact note of dainty charm.

* * *

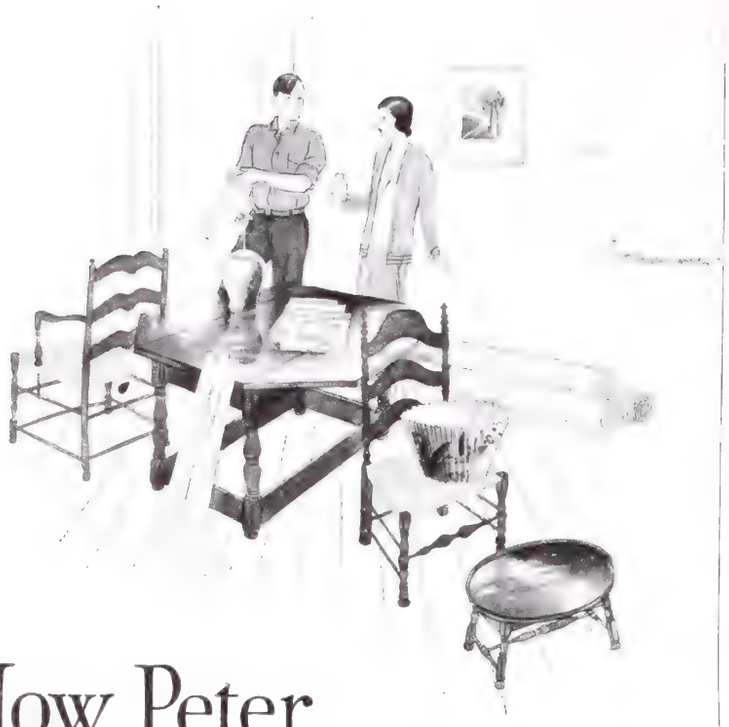
Delicate and exquisite in flavor, yet splendidly nourishing as such a soup should always be, Campbell's Pea Soup is a favored social selection.

Puree of the sweetest little peas is enriched with nutritious creamery butter and seasoned to an irresistible perfection in Campbell's Pea Soup.

* * *

Prepared with milk or cream instead of water, Campbell's makes the most delicious Cream of Pea Soup imaginable. And there are 20 other Campbell's Soups listed on the label for your selection. 12 cents a can.

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



"Now Peter, *—first they all must be Vernaxed"*

"BEFORE you put the furniture back into place, go over each piece thoroughly. Have you used Vernax before? No—I hadn't discovered it myself when I opened the house last summer. But now I use it all the time in town, and you'll soon like it as much as I do.

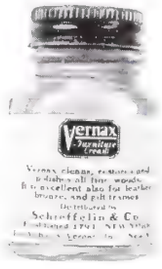
"You'll find it gets better results than anything you've used—and it's easier on your arms and back! First you put some on a clean cloth—don't use too much . . . it's very rich and creamy. Rub it in well—you'll see from the dirt on the cloth how well it cleans the wood. On very bad places, dab some Vernax over the surface and leave it awhile, then rub it off the same way.

"After you've given this first rub, take a clean cloth, without any Vernax on it, and go over each piece again. You don't need to work and work over it, the way you used to do—this second quick rub brings out the natural lustre. Hereafter the furniture will have to be Vernaxed only once a week.

"Here's the bottle — Got your cloths? All right—you don't need me to supervise you. Just let me know when you're ready to do another room."

To prove the efficacy of Vernax* (distributed by Schieffelin & Co. for Arthur S. Vernay, expert in fine woods), pin a dollar bill to the coupon for an 8 oz. bottle, or send 10¢ for a trial size.

Vernax
Furniture Cream



Sold through Department, Hardware, Drug and Furniture Stores—60¢ and $1.00 a bottle.

*Reg. Trade Mark

Laboratory of Schieffelin & Co.
20 Cooper Square, New York City

A-19

☐ I enclose $1 for 8 oz. bottle (to be shipped through my dealer).

☐ I enclose 10¢ for trial bottle.

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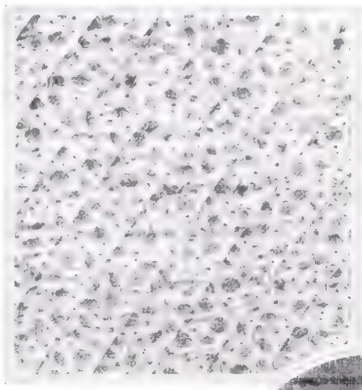
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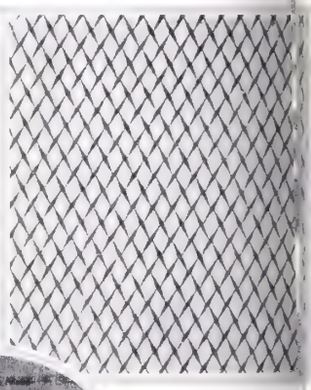


Above is an unusual slip cover for small chairs, of plain and flowered chintz. The silk dressing table drapery is protected by an organdie cover

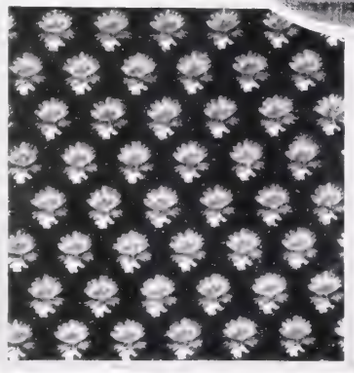
FABRICS FOR SLIP COVE



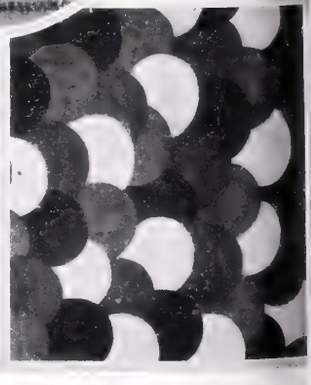
(Above) Old-fashioned calico, machine quilted, makes interesting slip covers. Wide color range. McCutcheon



Latticed glaze chintz for u with flowere chintz. Mu berry, orang blue, or gree Chintz Sho



(Above) This glazed chintz with small flower design has brown, green, light or dark blue ground



(Center) Heavy linen in antique weave for curtains or slip covers. Wide color range. Chandler Ireland

Modern chintz moon design in b liant orange, bl lavender and gr The Chintz Sh

Have you thought about a permanent towel trousseau for your bathrooms?



Did you ever stop and count up how many bath towels, face towels, hand towels, wash cloths and bath mats it takes every week for your family, your guests, your maids? Do it; then double that number, and allow extra items for emergencies.

It makes a good many, doesn't it? Yet with Cannon towels you can have all the towel equipment you need. You can have towels you are always proud to see in your bathrooms, towels that wear wonderfully well. And you can buy them at astonishingly reasonable prices.

Here is an estimate of the number of towels needed for a bride's trousseau, figured for a six or eight room house with two bathrooms, and a maid's bathroom.

Towels for family and for guests	*Towels for maid*
Bath, 1 dozen fine 1½ dozen heavy service	(desirable to have these in special colored border)
Small hand, 1 dozen	Bath, 1 dozen heavy service
Small face, 3 dozen (many people like the same color but a different design for each member of the family)	Wash cloths, ½ dozen
Bath mats, 4	Face, 1 dozen medium
Bath sheets (European type), 4	Bath mats, 2
Face cloths, 2 dozen	

About a hundred! Ample—generous—but not lavish. You might require more or fewer things for *your* permanent towel trousseau. Salespeople in department stores and drygoods stores everywhere will gladly show you Cannon towels. . . . You will find designs as Modern as the most Modernistic Bathroom, conventional stripes and decorative borders too. Cannon colors, rose, turquoise, jade, peach, maize, orchid *are guaranteed absolutely fast.* Cannon prices range from 25c to $3.00, depending on sizes and weights. Cannon Mills, 70 Worth Street, New York City.

• • •

Cannon Lavender Lawn is a textile achievement, the finest cotton sheet in the world woven of real Egyptian cotton, famous centuries for its long staple. . . . It is packed scented with Yardley's English Lavender. Average size in white sells for about $5.00 each.

Cannon Lineen is a wonderfully substantial sheet, and a very fine buy. Average size in white priced about $1.75.

Cannon Muslin is an exceedingly satisfactory service-weight sheet. Average size, white, about $1.50.

All three grades are made plain and hemstitched, in snowy white, orchid, canary yellow, sea-shell pink, nile green, azure blue and peach.



These newest Cannon towels are reversible. There is no "wrong side." The smart colorful patterns show clearly on each side of the towel. In six new colors—rose, turquoise, maize, peach, jade and orchid. Cannon prices, even for these new towels, are amazingly reasonable. From 25c to $1.50.

CANNON TOWELS

TRADE MARK CANNON

To Lovers of Gracious Living





WALL paper made by the Thomas Strahan Company has been used for two generations by people whose homes were planned for gracious, pleasant living. Modes of decorations come and go, but beautifully designed wall paper will endure long after fads of the moment have grown tiresome and been laid aside . . . Appropriate paper for any room in a wide variety of charming colors may be found in the distinguished collection of the Thomas Strahan Company.

Ask your dealer or decorator to show you Strahan Papers.

· THE ADAM ·

How many minuets have been danced against such a dignified background as this medallion paper affords. The delicate lines and the balanced proportions blend especially well with furniture of classic design. Width of paper 30 inches.

THOMAS STRAHAN COMPANY

ESTABLISHED *1886*

Factory: CHELSEA, MASSACHUSETTS

New York Showroom
417 FIFTH AVENUE

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6 NO. MICHIGAN BLVD.



Toile de Jouy wall paper in green and white, green carpet and French chairs and day bed painted old white are features of this bedroom. Pierre Dutel, decorator

SCHEMES FOR SUMMER ROOMS

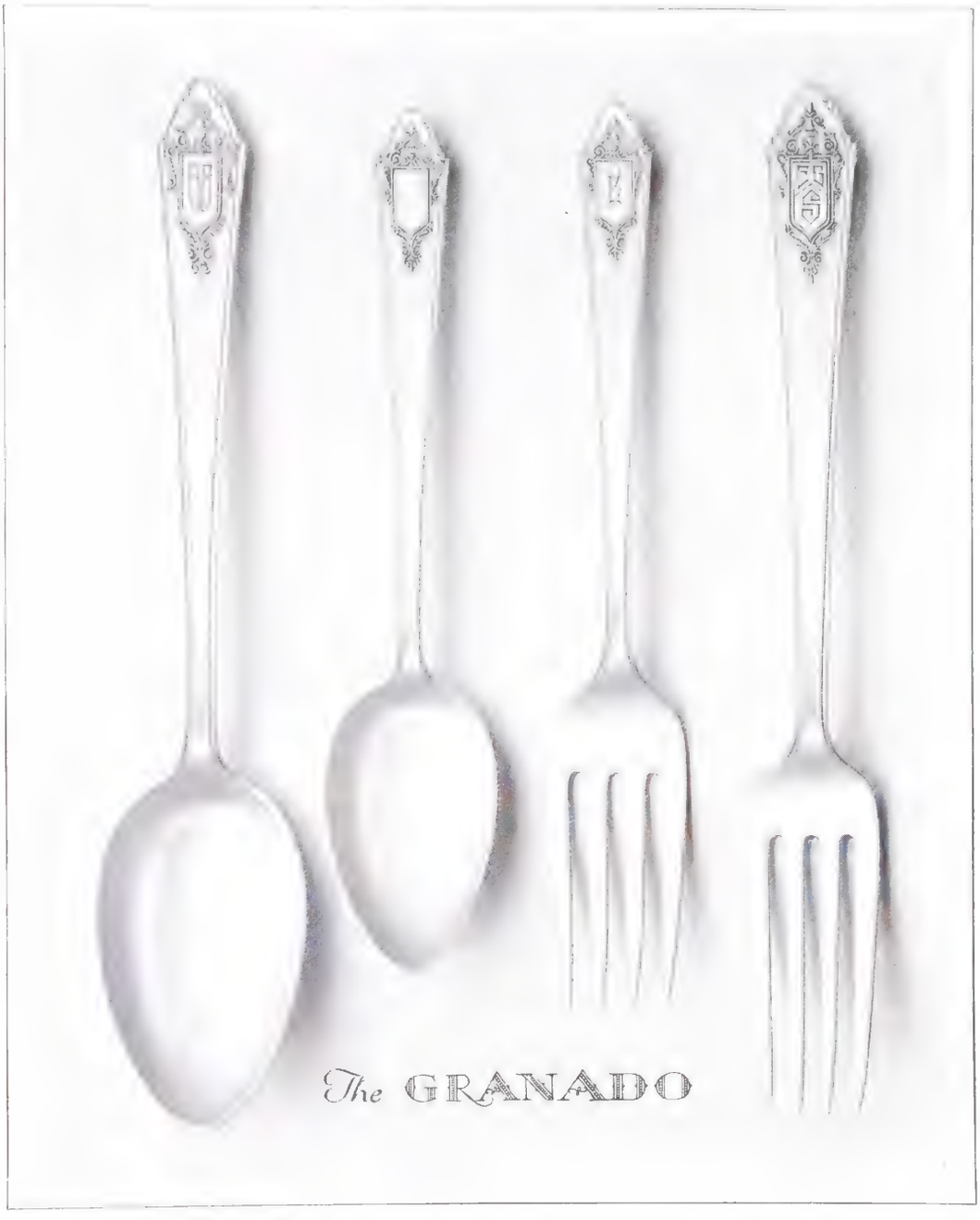


Colorful scenic paper makes a distinguished background for Georgian furniture in this library which was decorated by Pierre Dutel



As a change from chintz this country house bedroom has soft taffeta curtains edged with gathered ruffles. The chaise longue cover is toile de Jouy, bringing a pleasing note of design. Diane Tate and Marian Hall, decorators

More exquisite than Words can tell . . . this lovely new pattern in Sterling Silver



ONLY by seeing the GRANADO design in actual silver can you properly appreciate the rare beauty and loveliness of this new pattern in Sterling Silver tableware. Only then can you note its exquisite modeling, its delicacy of ornamentation, its mellow, rich finish. Not until you take a piece in your own hands can you sense its generous weight, perfect balance and unmistakable Sterling feeling.

At any of the jewelers listed, you may see and examine at your leisure the GRANADO pattern. You will be welcomed as a visitor, whether or not you may be a purchaser at just this time. And we know you will thoroughly enjoy becoming acquainted with this latest creation in lovely Sterling.

Send today for a copy of the Granado Brochure, which awaits just your request.

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ROGERS, LUNT & BOWLEN CO. *Silversmiths*

GREENFIELD ' ' ' ' MASSACHUSETTS

Treasure TRADE BC MARK

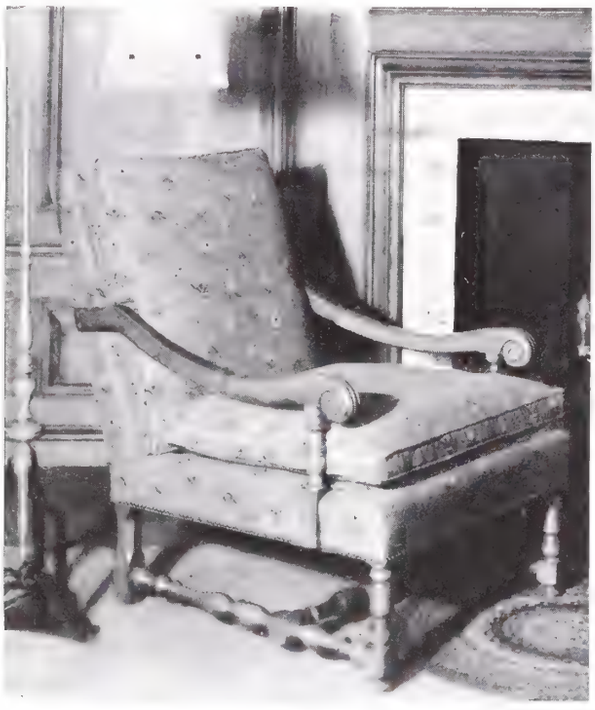
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These stores will be pleased to show you the GRANADO pattern

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...nsas City, Mo.—OPPENSTEIN BROS.
...oxville, Tenn.—W. J. HEINS, INC.
...tle Rock, Ark.—CRESCENT JEWELRY CO.
...s Angeles, Cal.—DONAVAN & SEAMANS CO.
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...n Antonio, Texas—E. HERTZBERG JEWELRY CO.
...n Francisco, Cal.—SHREVE, TREAT & EACRET
...attle, Wash.—HARDY & COMPANY
—L. W. SUTER, INC.
...ux Falls, S. D.—FRANK HYDE JEWELRY CO.
—SMITH JEWELRY COMPANY
...okane, Wash.—MEMHARD & MILLER
...ringfield, Ill.—JOHN W. FEE
...ringfield, Mass.—TRUE BROTHERS
...mpa, Fla.—BECKWITH-RANGE JEWELRY CO.
—OWEN-COTTER JEWELRY CO.
...cson, Ariz.—GREENWALD & ADAMS, INC.
...lsa, Okla.—SANDERS RONES & CO.
...shington, D. C.—R. HARRIS & COMPANY
...chita, Kan.—CLEON A. WHITNEY
...lmington, Del.—BANKS & BRYAN
—BAYNARD'S, INC.

...nly a partial list of cities and stores where ...e GRANADO pattern is being presented ...n here be given. If the name of your fa...rite shopping place does not appear, please ...rite us.

What is Modern Furniture?



THE designs of Danersk furniture are developed with a definite conception of what is most truly modern in home furnishings.

We believe that nothing—be it art, literature, or furniture—can survive from the past unless it has some real meaning in our lives today.

This is true of antiques. The finest are, in a sense, the most modern; they have a beauty which lives today. Otherwise nothing in furniture would become antiquated, and much more has vanished into righteous oblivion than has survived to become priceless.

Every Danersk piece, original or period, is designed and made with this thought: that its character, its grace, its comfort must be in harmony with the modern art of living, must bring an intimate and lasting charm to your home.

We believe you will sense this creative spirit the moment you step into our showrooms. And here you will find a lovely collection of individual pieces and related groups for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION

Designers and makers of choice furniture

NEW YORK: 383 MADISON AVE. *CHICAGO:* 620 N. MICHIGAN AVE.

Distributors

LOS ANGELES: 2869 WEST 7TH STREET

BOSTON: 132 NEWBURY STREET

CLEVELAND: 11129 EUCLID AVENUE



This wall paper in a Long Island country house is egg plant color with design in yellow, magenta and green. The woodwork is pine, and the carpet bottle green. Diane Tate and Marian Hall, decorators

SCHEMES FOR SUMMER ROO



A slip cover of sunfast cotton in a narrow self tone stripe is used as contrast to flowered chintz hangings



A cool color scheme distinguishes this modern room. The wall paper is gray and green; the furniture is two shades of gray with green satin upholstery piped in black. Black carpet. Pola Hoffman, Inc. Decorators



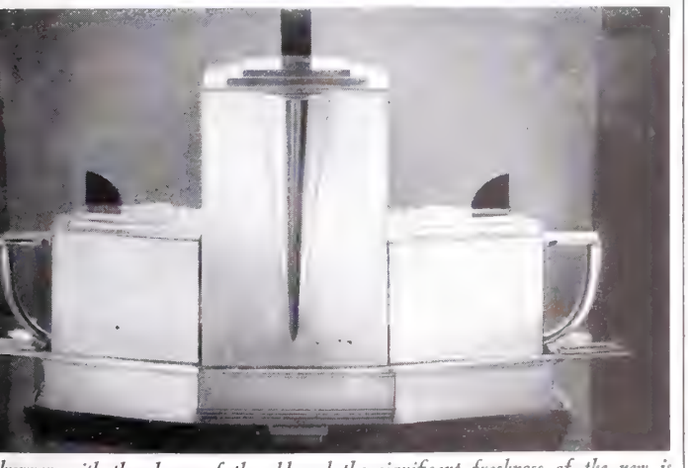
simplicity of design and the beautiful emphasis on the quality of the silver itself

new SOPHISTICATION *in keeping with fine old traditions of* SILVERSMITHING

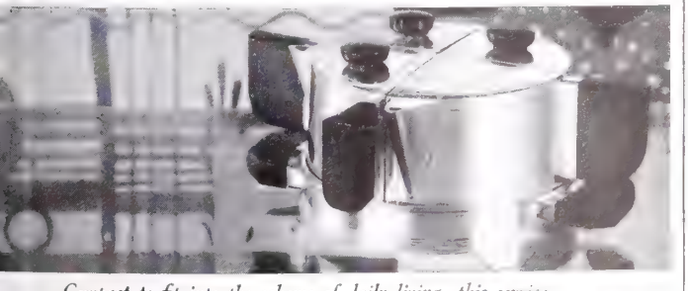
Decorative expressions of today, these tea services in the manner are ideal from the practical point of view for use in , breakfast nooks, on little tables, or for tea wagons. They are easy for and take up little space. The tea services above and below are the Wilcox Silver Plate Company Division.



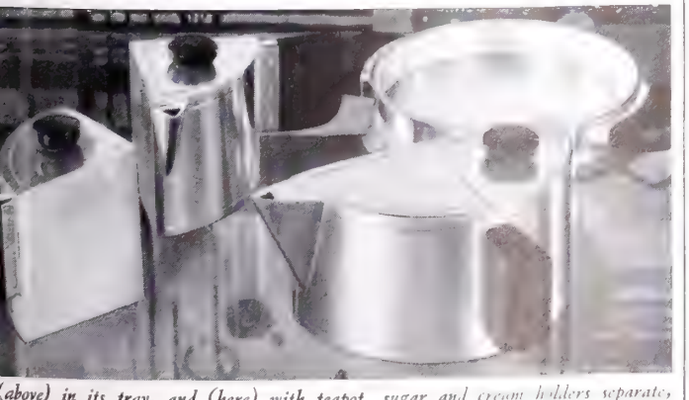
With the return to elegance established by the mode, this gracious and formal new pattern has been created by the Barbour Silver Company Division (above)



lverware with the charm of the old and the significant freshness of the new is admirably made to serve its purposes



Compact to fit into the scheme of daily living, this service



(above) in its tray, and (here) with teapot, sugar and cream holders separate, forms a striking and efficient unit

A SIMPLICITY at once classic and modern marks the new hollowware in International Silverplate. Whether your taste dictates the sophisticated severity of the newest silver, or the gracious elegance and formality of Period designs, you may choose International Silverplate not only with certainty you will secure harmony of shape and pattern, but also a service thoroughly in keeping with the fine old traditions of silversmithing.

Twentieth century craftsmen have simplified silverware to suit the needs of today, making it beautifully appropriate for modern apartments with smaller rooms, where an effect of spaciousness is desired, although space is at a premium. New designs of International Silverplate are in no sense "experimental." They are creations of practical designers who have sensibly studied the decorative trends of our times.

International Silverplate does not go out of fashion. Platters, vegetable dishes, tea services are ideal gifts. They last and are in style for a lifetime. They are guaranteed by a maker whose name has long represented high quality and fine workmanship; yet they are not costly.

When the dealer tells you that silverware is an INTERNATIONAL brand you are assured of value. Should he not have the particular piece or pattern wanted, he can get it for you. For illustrations of a wider variety of such goods, as are shown on this page, write for booklet No. HW-131. Address Dept. E, International Silver Company, Meriden, Conn.

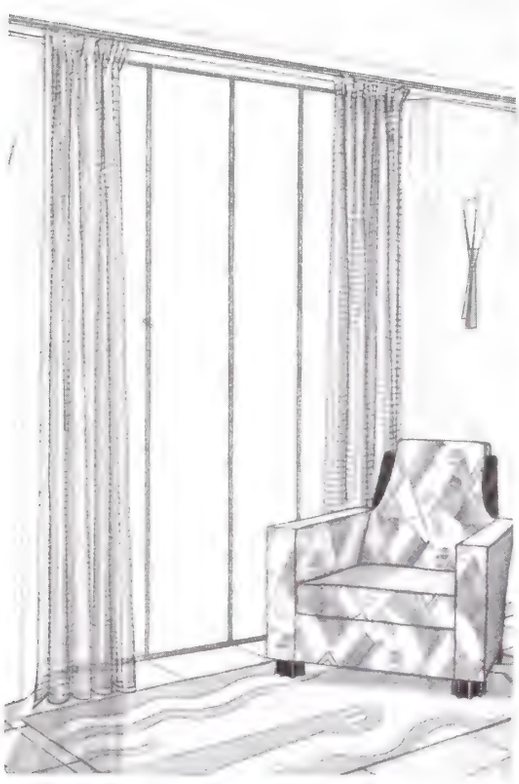
Matching the well-known flatware patterns

In addition to designs as illustrated, special patterns are made to match the knives, forks and spoons of the well-known brands of 1847 Rogers Bros., Holmes & Edwards and Wm. Rogers & Son.

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S.CO MARK

The Colors of Carnival Days in Romantic Sardinia are guaranteed fast in this new Orinoka Drapery Fabric of Variegated Chenille





GUARANTEE: *These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace without cost goods or refund the purchase price.*

PERHAPS you have heard them, the tales of ancient Sardinia . . . sparkling with the audacity of her brigands . . . glowing with the brilliance of her religious festivals . . . all tinged with a gorgeousness of color—the rich, vibrant color that is her true personality . . . they have been famous for centuries.

Today these same captivating colors are found in the newest Orinoka drapery fabric—"Carnival Chenille." It makes draperies that are gay with the radiance of Italian sunshine. Upon a linen-colored ground, chenille threads in perfect Sardinian colors are woven into a smart, square design.

This fabric is especially effective in a sun-room, for light brings out the splendor of it. And then, because it is sun and tubfast, neither the brightest sun nor washing will fade it. The colors are so nicely varied and the design so simple, that they blend perfectly with other furnishings. The texture is fine and sturdy.

Ask to see Orinoka Guaranteed Sunfast Carnival Chenille, No. 2886. If you will mail the coupon below, we shall be pleased to send you a copy of the Orinoka booklet. It is full of practical suggestions for draping windows, and illustrates room interiors and new fabrics in full color. It is free.

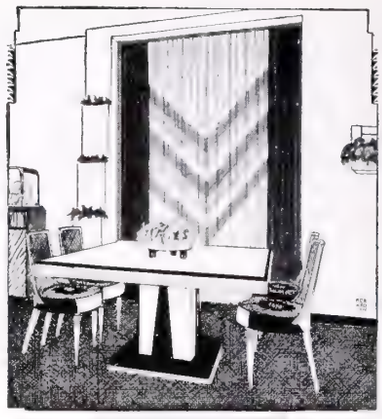
THE ORINOKA MILLS, 215 Fourth Avenue, New York

Please send me, without charge, the new 24-page Orinoka booklet, "Color, the Secret of Beautiful Homes."

Name_____ Street_____

City_____ State_____ 1410

Orinoka



Glass curtains of pale peach chiffon or voile are trimmed with two bands in darker shades. Draperies are pinkish orange

COUNTRY CURTAI



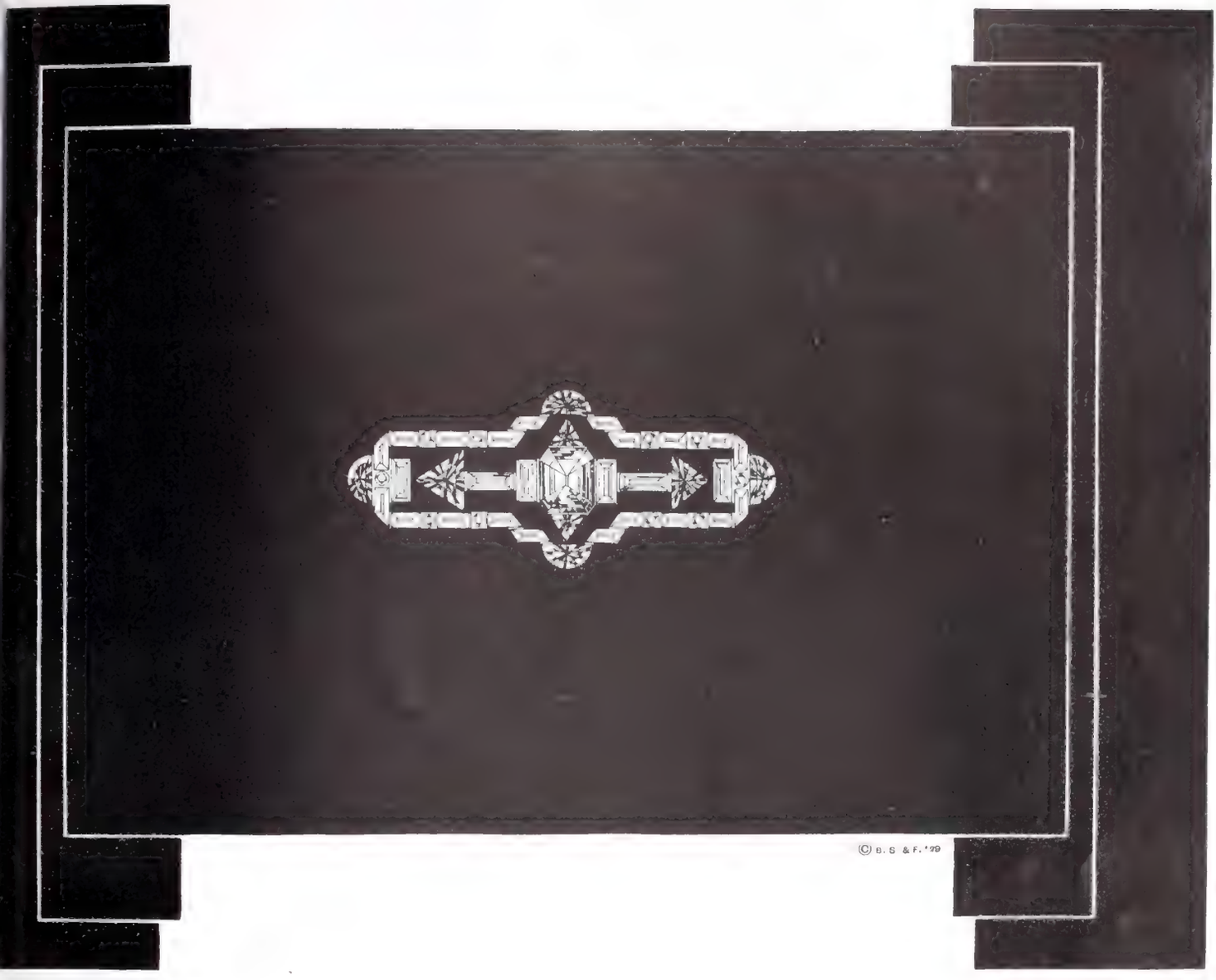
(Above) Modern glass curtains of white embroidered voile. Hangings, pink and silver damask. Park Avenue Galleries



(Above) Graceful curtains o casement cloth dyed blue an trimmed with fringe. The gla curtains are cream organd



In this little girl's room the polka dot wall paper covers the valance board which has a scalloped edge outlined with glazed chintz ruffles, Whitehall, Inc., Decorators



Modernism in jewelry today demands that precious stones be cut with sharp angles and long slim facets. And, certainly, these new cuttings . . . the baguette, the trapeze, the parallelogram, the triangle, and the half-moon . . . reveal a hitherto undiscovered beauty in the diamond.

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 119 YEARS

H AVENUE, CORNER 48TH STREET, NEW YORK • • • PARIS • PALM BEACH



"Despite the fact that I am always supposed to be funny, it was not until recently that I could see the fun in driving a car. Bumps and holes in the road used to come from nowhere just to get a shot at me. But all that is over now. I have just equipped my car with Miller Tires. It's the greatest feeling in the world—I'm riding along on smiles, sunshine and music. I sure was pleased to meet you, Miller Tires."

EDDIE CANTOR.

miller

"I sure was pleased to meet you, Miller Tires"

Eddie Cantor

The new Miller De Luxe 6-ply Balloon pictured below is a new super type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.



IF ever a tire was manufactured to justify the confidence of its users—Miller is such a tire.

If there is a tire of longer mileage on the market, the Miller Test Fleet has failed to find it. They drive year in and year out—not only Miller Tires, but *all* tires—in their relentless search for improvement.

If there is a tire that can better resist the hard usage common to the new-day driving conditions, they have not found it.

If there is a tire built that can give you greater safety of travel, they do not know about it. And their safety tests include non-skid effect, freedom from the puncture and blow-out hazard, strength to resist stiff jolts and blows from stones and rough roads.

And the engineers who build Miller Tires are just as searching in their efforts toward improvement. They know of no better materials than those employed in the making of Miller Tires. No richer, broader experience than theirs is available to any tire manufacturer.

Thus it is—that Millers are able to justify, during a longer period of service, the confidence and enthusiastic praise of all who use them.

Thus also—that Millers are conceded, by the vast majority of automobile owners, to be among the *very* few *best* tires manufactured today.

MILLER

TIRES · TUBES · ACCESSORIES AND REPAIR MATERIALS · DRUG SUNDRIES
BATHING WEAR · SHUGLOV FOOT-GEAR · RUBBER BALLS AND TOYS · MOLDED RUBBER GOO



hen Cadillac Makes Such A Statement You Know It

So . . *Cadillac can honestly say that in twenty-three years it has never exaggerated or over-emphasized and Cadillac can still truthfully, honorably say: There are no motor car manufacturing plants in the world in which every other consideration is so completely set aside for the attainment of the highest possible quality and precision as the magnificent manufacturing laboratories in which Cadillac and La Salle are produced.*

ITH the wealth of surpassing new engineering and manufacturing refinements in today's Cadillacs and La Salles, omes more obvious than ever before that if you want the f luxurious motoring that Cadillac provides, you simply must a Cadillac or La Salle. ✣ Three new safety features incord in both Cadillac and La Salle would, for themselves lead you to these cars to the exclusion of everything n the market: The new Cadillac-La Salle Syncro-Mesh t-Shift Transmission; the Duplex-Mechanical System of Four-Wheel Brakes; and Cadillac-La Salle Security-Plate Glass in all windows, doors and windshields. ✣ Prestige, beauty, long life, brilliant performance—these you know Cadillac and La Salle possess. Now have these newest features explained to you, and experience them for yourself. Drive a Cadillac or La Salle, and see if you can find their equal elsewhere.

✣

La Salle is priced from $2295 to $2875; Cadillac $5295 to $3995; Fleetwoods up to $7000—all prices f. o. b. Detroit. Cadillac-La Salle dealers welcome business on the General Motors Deferred Payment Plan.

CADILLAC - LA SALLE

CADILLAC MOTOR CAR COMPANY • DIVISION OF GENERAL MOTORS • DETROIT, MICH. • OSHAWA, CAN.

THE • PERFECT • ENSEMBL



VITAL...IN YOUR SILVER
AS IN YOUR PERSONAL

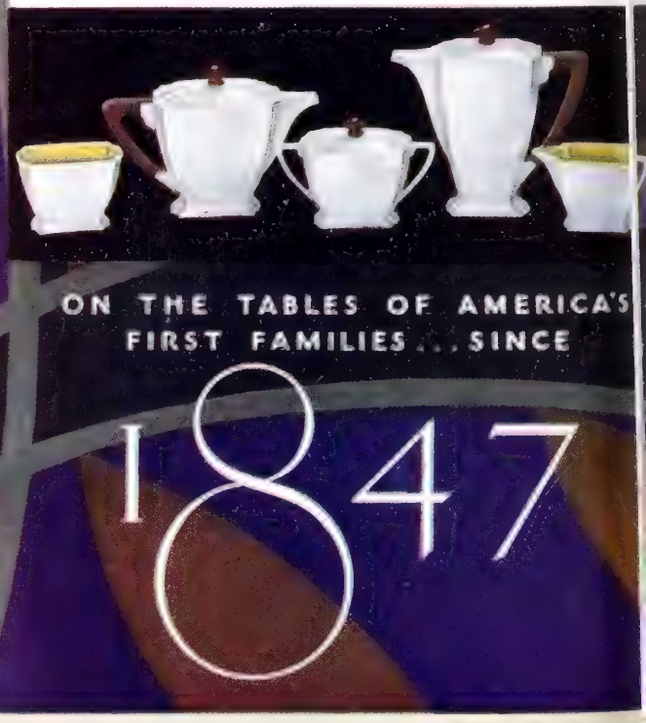
"My dear! Imagine this! Mrs. Llewelyn Jone appeared at her dinner party in an exquisite formal dinner gown, but with sport shoes and gypsy jewelry!"

Fantastic? Yet hardly more so than a formal dinner with the table silver all at discord—the tea and dinner ware in one pattern, jangling with the spoons, forks and knives in another.

Today, the "Ensemble Idea" is the mode, involving ware as well as in frocks . . . Which is another big reason for choosing 1847 ROGERS BROS. Ivoted plate. For it affords unlimited pattern matching.

Start with the PIECES OF 8, in knives, forks and spoons, in any one of its illustrious patterns. Service of 34 pieces, $43.75 . . . slightly higher in Canada.) And at any time you choose, you may add your other pieces, all in the same pattern.

You can see the PIECES OF 8 sets at any silverware counter, or write for booklet E-16 to Dept. E, International Silver Co., Meriden, Connecticut



Presenting the LEGACY Pattern, the modern flair in silverware. LEGACY five-piece tea set $100 . . . LEGACY pastry forks "eights" . . . $11.30 . . . "sixes" $8.50.

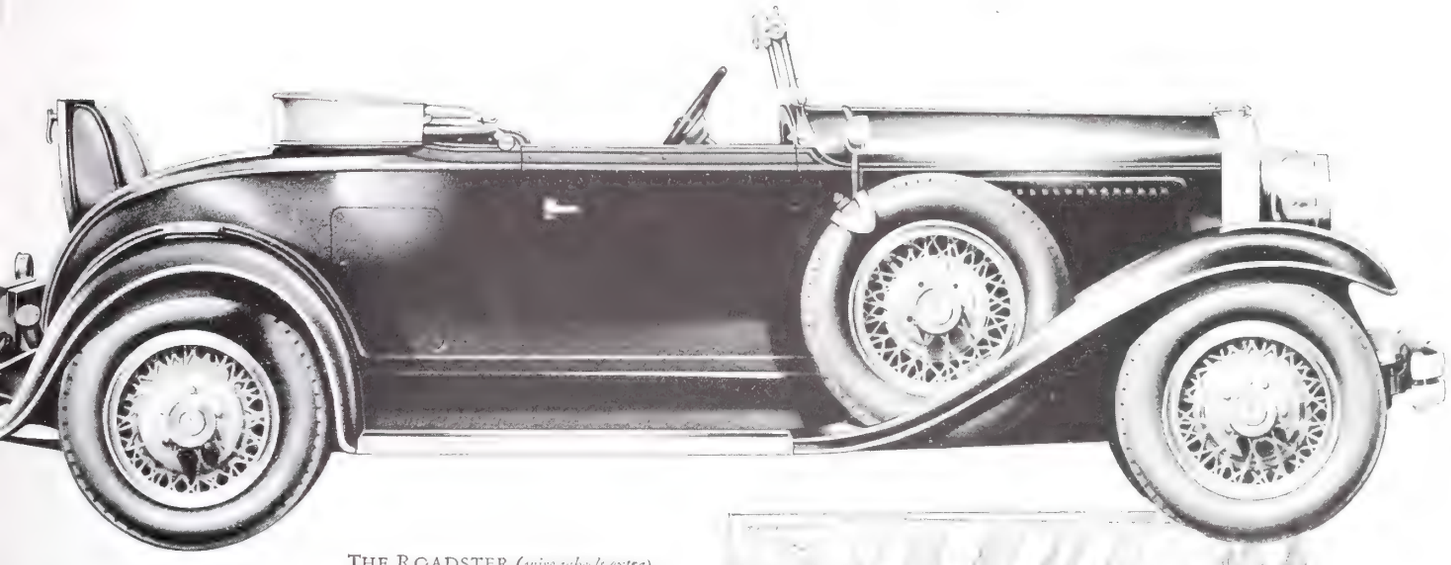
• 1847 ROGERS BROS. •

SILVERPLATE

INTERNATIONAL SILVER CO.

SALESROOMS . . . NEW YORK • CHICAGO • SAN FRANCISCO, CANADA: INTERNATIONAL SILVER COMPANY OF CANADA, LTD., HAMILTON, O

A custom-car in all but price—and the price is now still lower



THE ROADSTER *(wire wheels extra)*



LARGEST, handsomest and most luxurious of all Dodge Brothers motor cars—the Dodge Brothers Senior is a custom car in all but price. Its performance and long life bear out that conviction with finality. Walter P. Chrysler inspired the Dodge Brothers Senior—fashioned, tailored and equipped it in the Chrysler way. Dodge Brothers offer it as an example of that skill and craftsmanship so characteristic of Dodge Brothers motor cars. At present much lower prices, the Dodge Brothers Senior transcends in value, in style, in beauty, and in its intrinsic worth, cars costing much more.

NEW LOWER PRICES: $1495 TO $1595 F. O. B. DETROIT

DODGE BROTHERS SENIOR

CHRYSLER MOTORS PRODUCT

Carlin Comforts



A Woman's Bedroom by John W. Root

Selected for the Metropolitan Museum of Art

We are permitted to announce that by invitation of the Metropolitan Museum of Art in New York City, we participated in the recent Exhibition of Contemporary American Design. In the illustrated setting the Bedspread, Pillow and Chaise Longue Throw, which received so much favourable comment from interior decorators and the visiting public, were designed and created by the Carlin Shops. We are devoted exclusively to intimate and divine feminine things — Silken Puffs and Pillows, Couch Throws, Chaise Longue Covers and Blankets, Pajamas and Bed Jackets and Travel Accessories — lovely beyond expression but modestly priced.

CHICAGO
662 N. MICHIGAN AVE.
at Erie St.

NEW YORK
528 MADISON AVE.
at 54th St.



The Garden Club of Rye, N. Y., presented a prize-winning composition of a bay window planting which featured Azaleas and conifers with Wistaria and Ivy against the wall and potted plants indoors

THE NEW YORK SH



In the Federated Garden Clubs competition a first prize was given to the simply designed little pool garden above. This was entered by the Club of Douglaston, Long Island



Second prize in the Federated competition was awarded to the Hempstead Community Club for its splendid pool composition against a house wall. Well-chosen flowers accented the conifers



French Furniture, exuberant with color and the sheen of rare woods, is silhouetted here against a simple background of soft pastel tones.

NEW YORK GALLERIES, INC., *Decorators*

FRAGRANT with the blithesome spirit of XVIII Century France, the decorative treatment of this room suggests an environment in which a *penchant* for the exquisite finds expression.

¶ If you happen to be engaged in the fascinating pursuit of decorative ideas, a leisurely half hour or so in our Galleries will reveal a source of inspiration to the sophisticate, intolerant of the commonplace.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

© 1929, N. Y. G.

And now... du Pont offers **a new and improved** *Tontine washable window shade*

Test in Your Home a Window Shade of This Beautiful New Material for Only $1.00

LABORATORY research and constant experimentation, backed by a fundamental and inherent desire to furnish the public with a good window shade made better, have made this development possible. The perfecting, at no greater cost to the consumer, of a more beautiful, more washable and longer-lived Tontine window shade, is in keeping with the general policy that has established the leadership of du Pont in the window shade industry.



Tontine shades can be washed clean—freed from every trace of dust and stain with soap water and brush.

Heavier in Weight—More Durable

The two most important features of the new and improved du Pont Tontine are its greater weight and beautiful smooth finish. By impregnating the base fabric with an additional amount of that most durable, water- and wear-resisting material known as pyroxylin—the same basic substance used in making the famous du Pont Duco—du Pont Tontine has been made materially heavier in weight, which makes for greater washability—and longer life. Soap, hot water and a brush will restore Tontine's original beauty and freshness always. Rain or dampness will not harm it—nor will it crack, pinhole, fray or fade, and with this new and improved Tontine years of service are added to the life of your window shades.

Smooth Finish—Added Beauty

The soft, smooth finish of this new Tontine greatly enhances its appearance. Then, too, with this smooth finish dust and dirt will not cling so readily, thus reducing the number of times your shades will require washing. For maximum shade satisfaction, always ask your dealer to mount your Tontine shades on the companion product—Tontine Rollers.

THIS SPECIAL OFFER

Test In Your Own Home a Window Shade of This Beautiful New Material for Only $1.00.

In order that you may become acquainted with the merits of this new and improved material, we will make you an introductory offer, for a limited time only, of a window shade of the new du Pont Tontine for only $1.00. You may select from any one of four of our most popular colors—white, cream, green, ecru. Send in the coupon below—test a shade of this beautiful new Tontine for yourself. Place it on the bathroom window. Here the test is usually more severe than in any other room. Deliberately smear dirt across it—then scrub with a brush, soap and plenty of hot water. See how the original beauty and freshness of du Pont Tontine are instantly restored.

Send in Your Coupon Now!

This special offer of a new Tontine washable window shade at $1.00 remains open only until July 1st, 1929. This Tontine shade at $1.00 is for introductory purposes only, and for this reason we can allow only one (not exceeding 40 inches in width) to a home. The retail price of Tontine washable window shades, depending on the length, width and accessories, is from $1.75 up. Mail us the coupon today. You will receive your Tontine window shade in a few days.

DU PONT

TONTINE

REG. U.S. PAT. OFF.

THE *WASHABLE* WINDOW SHADE

Follow These Details

[illegible]

Measure width you wish to replace with the Tontine shade. Measure up to [illegible] inches at top of roller as diagram above. Measure also length of shade unrolled. Specify which color is wanted: White, Cream, Ecru or Green. Fill out coupon fully. Put $1.00 in coupon.

(This offer closes July 1, 1929)

E. I. DU PONT DE NEMOURS & CO., Inc.
100 Du Pont Avenue, Newburgh, N. Y. HG-May

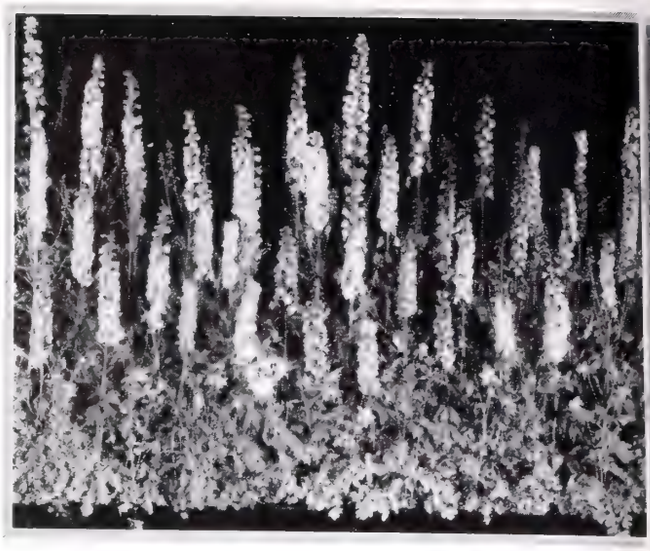
[illegible] coupon. Canadian Fabrikoid Limited, New Toronto, Ontario, Canada

Herewith $1.00 pinned to coupon. Please send me complete Tontine shade [illegible] inches wide, up to top [illegible] exactly 4 inches, and [illegible] inches long (shade unrolled).

White ☐ Cream ☐ Ecru ☐ Green ☐

Name .....

Address .....



William Duckham's Delphinium groupings attract much attention at every International Show. This year they were made against a black cloth background

THE NEW YORK SHOW



Percy Chubb was awarded the gold cup of the Holland Bulb Growers' Association. This, Mr. Chubb's third victory, gives him permanent possession of the trophy



Bloom bordering the walk around the gold medal winning garden of John Scheepers, Inc., was supplied largely by Tulips, Hyacinths, Primroses and Pansies

One of the martest Brides in Washington

Mrs. Edward Cortlandt Parker

oses this silver for it's "Distinguished Beauty of Design"

distinguished connections in Balti-ore and Washington—her recent bril-ant wedding at Emanuel Church, —her delightful blonde beauty and personality — make Mrs. Edward Parker one of the most interesting tant brides of the season.

rker's new home is in Washington. a leader in the smart younger set, ains charmingly.

A personal decision

sly, she has consented to reveal one y personal decisions as an important stess—the selection of her silver.

rker's choice was Gorham Sterling, utiful Fairfax pattern.

ays—

bride instinctively desires the most hed of all silver. Gorham Sterling every wish. Each lovely Gorham s a miracle of beauty in design.

ted the Fairfax pattern because I ad-xquisite simplicity. What a magic s Gorham artist had, to create such ings as are these Fairfax pieces, from on to dinner knife!

x has such classic lines and yet it so marvellously fits into the most modern table setting . . . It has the timeless beauty of a superb design."

To many distinguished brides, their Gorham Sterling is—as it is to Mrs. Parker—"a most treasured, most admired possession."

Artists-in-silver

Nowhere in the world is there a more gifted group of artists-in-silver than the Gorham designers. In their delicately precise hands, silver, the subtlest, the most elegant of metals, achieves the sweeping grace, the distinction of sculpture. On each lovely Gorham piece they bestow the indefinable touch that comes only from a genius of design.

That is why Gorham Sterling has been for nearly a century and is today the choice of women of inherited position and distinguished taste.



A DINNER SETTING IN MRS. PARKER'S HOME, SHOWING HER BEAUTIFUL FAIRFAX STERLING

Amazingly low cost

And the amazing thing to know is how small an investment purchases this most beautifully designed of all Sterling—perfect for today and for all time. There are many sets of hollow ware and flat silver in matching patterns which may be had at surprisingly low cost.

Your jeweler will be proud to show you the Fairfax and many other beautiful patterns in Gorham Sterling. The Gorham Company, Providence, R. I., and New York City.



. EDWARD CORTLANDT PARKER, ORMER MISS CHARLOTTE RIGGS OF MORE, IN HER EXQUISITE WED-NG VEIL OF ROSE POINT LACE

SIX FAIRFAX TEASPOONS COST ONLY $12; SIX DESSERT KNIVES, $20; SIX DESSERT FORKS, BUT $21.50

GORHAM

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



FLOWERS beautiful in any vase are doubly beautiful in the right vase—such as the full richness of red roses in a Weller Pottery bowl of Coppertone. Here the bowl in its shape and texture resembles a piece of ancient copper that centuries have mottled with green. . . . Other Weller bowls and vases have an unusual freshness of luster—or are overglazed or underglazed, with any colors in living fire. . . . Besides Weller flower holders, observe massive old candlesticks, fruit platters, lamp bases, jars for plants—and some thick fruit-patterned cups and plates as in the days of monasteries. Prices for any of this pottery are doubtlessly less than you believe. Write for descriptive folders. The Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio—*Potters since* 1872.

WELLER POTTERY



H... G. H...

A n o... feature ... year's ... the ex... F. R. Pi... views ... are sho... page. ... woodza...

THE NEW YORK SHOW



One section of the Pierson garden was a little lawn refreshingly simple, enclosed with Roses and leading through an archway to the rock garden area



In the rock ... choice appr... plants wer... ranged on ... sides of the ... way. These ... legibly lab... a helpful a... portant fe...

OXFORD

A DESIGN ADAPTED FROM THE CLASSIC BEAUTY OF THE WINDOWS OF CHRISTCHURCH



	Set of six
DESSERT KNIVES *with stainless Mirrorstele blades, new French shape.*	$21.00
TEA SPOONS . .	13.50
DESSERT FORKS .	22.50

TO HAVE this beautiful Sterling Silver on your table is to bring to it the glorious associations of centuries of English history. For the design was inspired by the high-arched windows of Christchurch Cathedral in ancient Oxford—celebrated in the annals of kings and poets, artists and erudite scholars of every period.

This pattern has distinctive character. The silver is substantial, and has lasting value. It is wrought with the same pride of perfection that has marked the work of Reed & Barton for more than a hundred years . . . See the Oxford Design at your jeweler's and select it for your own.

TAUNTON, MASS. REED & BARTON NEW YORK, N. Y.

REED & BARTON

TAUNTON, MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE





BRILLIANT COLORS *in Summer* LAMP

delightful for living rooms, sun porches and summer home

THIS delightful group of picturesque lamps, especially designed to lend gay color to summer interiors, is presented by The Miller Company and is on display in your favorite store.

They are lamps in brilliant colors—Apple Green, antiqued Chinese Red, and antiqued Jonquil Yellow. Or they are Statuary Bronze, with delicate shades of parchment. All contribute to the pleasant atmosphere of informal summer days.

Lamps in Matching Pairs

Not only have these lamps new loveliness, but—the latest attribute—*they match!* Lamps A and B, the table and candle-lamp, both come in the three bright colors listed and each has three matching shades from which you may choose.

Shade No. 5557 (shown on Candle Lamp A) is exceptionally artistic, a round, 8-inch shade of corn-color homespun, embroidered in wool. It is lined with Peach tub silk and interlined with Maize. It is to be had in 17-inch size (No. 5558), an oval shape, for the matching table lamp.

Shade No. 5556 (shown on Table Lamp B) is decorated parchment a vivid design, size 10¼ x 16. Its colors, gaily harmonizing whichever lamp you choose, would lend distinction to room. This shade comes also in 8-inch size, for the candle l

Shade 5555 (not shown) is an extremely smart striped parchme pastel colors. Size 10¼ x 16 is for the table lamp. In 8-inch it is for the candle model.

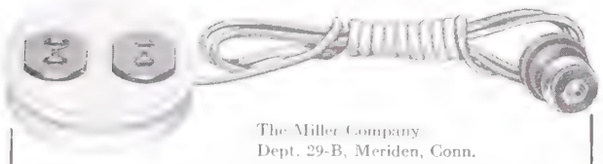
Lamps C and D, the Statuary Bronze Junior Floor and Bridge la may also be used together. They come with delightful et print parchment shades, hexagon shaped. The bridge sl (No. 5547) is 12 inches wide, the Junior floor shade (No. 5 18 inches wide.

All of these lamps exhibit the artistic beauty line and color for which Miller Lamps—made Distinctive Craftsmen—have been distinguis since 1844. The lamps in color are heavily ename for lifetime service. They are safe against crac nicks or scratches; their charming beauty will dull or wear off.

These lamps are on display in leading depa ment, furniture, electrical and interior decorati stores in your city. If your dealer does not car them, write us for information. The Miller Co pany, Dept. 29-B, Meriden, Connecticut.

Special $1.25

A practical and beautifully colored two-way Convenience Table Outlet will show you the fine enameled finish which comes on Miller Lamps. The outlet's colors are Rose, Yellow, Green or Dull Silver. Merely pin your check or money order to coupon and mail.



The Miller Company
Dept. 29-B, Meriden, Conn.

☐ Please send me information *only* about your Summer Lamps.
☐ Enclosed is $1.25 in money order or check. Please send me enameled Mill two-way Convenience Table outlet in:
☐ Yellow; ☐ Green; ☐ Rose; ☐ Dull Silver.

Name.....
Street.....
City.....State.....

MILLER LAMPS

OF DISTINCTIVE CRAFTSMANSHI

PACKARD



The Emperor Justinian codified and restated the principles of Roman law and conduct

Packard enjoys a priceless reputation in the fine car field. It has been earned not alone by the unchanging quality of Packard cars, but as largely by the established Packard principles of doing business.

"Packard principles" is not a mere phrase. These principles—settled rules of action in public relations—have existed in substance since the founding of the Packard company. As early as 1909 they were put in writing, and in 1925 carefully codified, simply stated and published for the benefit of the nation-wide Packard organization and its growing clientele.

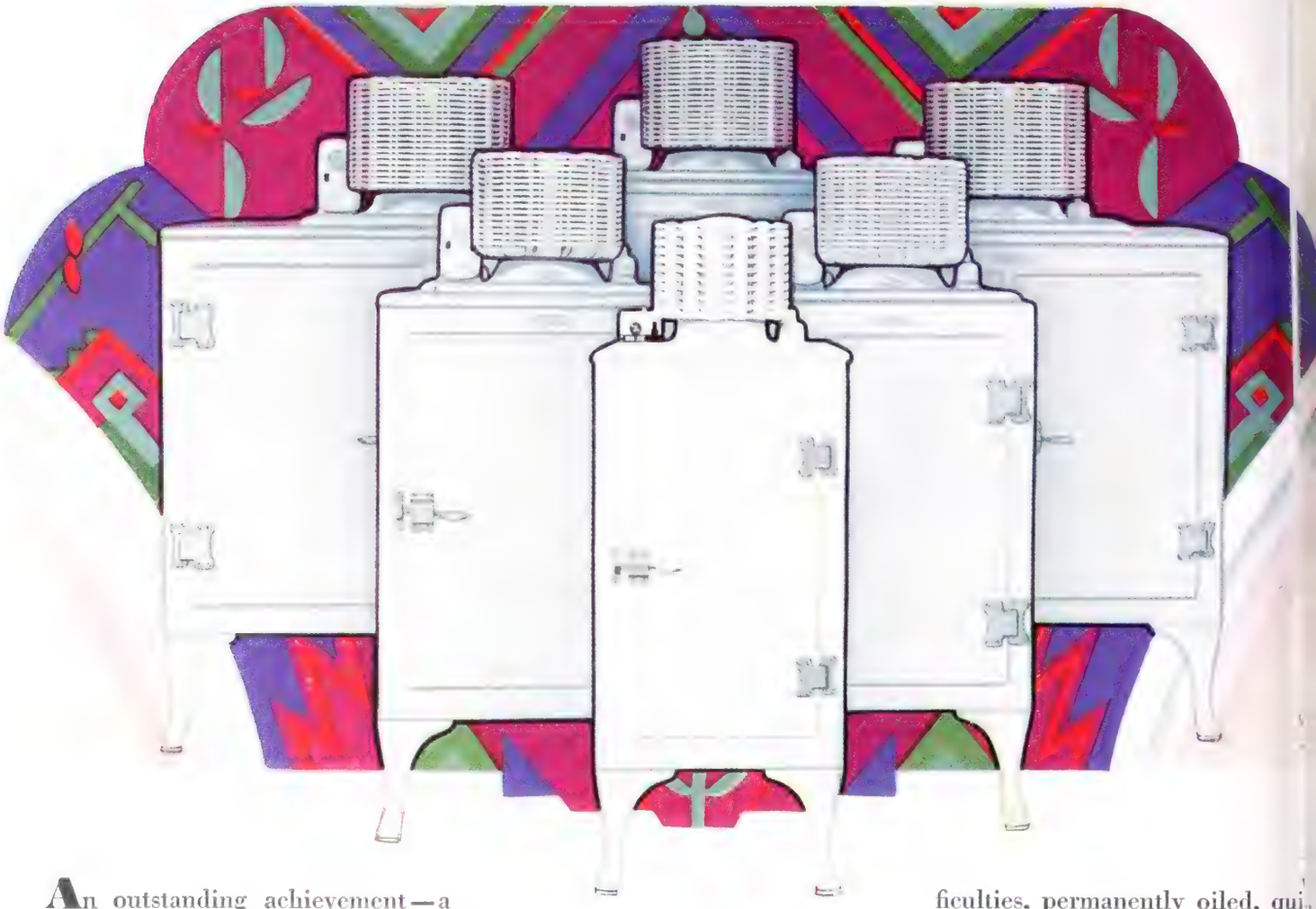
Today these fixed principles guide every Packard man, from chief executive to humblest employee, in courteous, dependable and just dealings with appreciative customers. For Packard reputation is not only a reward—but a continuing responsibility. No Packard man is allowed to forget the significance of the Packard slogan—

A S K T H E M A N W H O O W N S O N E



Now presenting six ALL-STEEL MODELS

INTRODUCING STILL HIGHER STANDARDS OF EFFICIENCY



An outstanding achievement—a distinct contribution . . . the first all-steel refrigerators. Revolutionary designs—new low prices. The greatest values ever offered by General Electric.

This all-steel refrigerator development marks the climax of years of painstaking work. It is another contribution to better living—made by the engineers and scientists of the General Electric Research Laboratories. This is the same group that perfected the hermetically sealed mechanism which, by reason of its simplicity, its quietness and its efficiency, has already made the General Electric Refrigerator an outstanding success.

CAN'T WARP
STRONGER, STURDIER
COST LESS TO OPERATE

Now you can buy a refrigerator with a cabinet built like a safe. One with doors that will always fit perfectly. One which will operate with the least amount of current.

The hermetically sealed mechanism remains just as it has always been . . . sealed away from dust and difficulties, permanently oiled, qui unseen, untouched . . . one of t miracles of modern science. Tl mechanism and the all-steel cabin combine to make what we belie to be the most perfect refrigerat ever built.

Mass production has made possil many important economies. Pric now start at only $215, at the fa tory, and there are six sizes of tl all-steel models to choose fro Investigate them thoroughly a drop a card for a descriptive bookl to Section K-5, Electric Refriger tion Dept., General Electric C Hanna Building, Cleveland, Ohi

GENERAL ELECTRIC
ALL-STEEL REFRIGERATOR

PYROFAX GAS MAKES A GENUINE GAS RANGE POSSIBLE ANYWHERE



"I am in love with my range, and Pyrofax Gas Service is most satisfactory"

—Mrs. B——, Maryland

ING *you* had been trying to get ith a slow, troublesome, incon- stove in the kitchen and then gas and a real gas range, even you lived miles from any city ly—wouldn't your enthusiasm you to write us exactly as Mrs. did when she started to use ? Every woman knows that ever has been a fuel so com- atisfactory, so thoroughly suited cooking occasion as real gas. fore, homes in the country have et along with some sort of com- in the kitchen—slow, inefficient ot to be dirty; clumsy cooking ; the *next* best things to gas. ow, with Pyrofax, every home burbs or country can have *real gas* and a *genuine gas range* for cooking. Pyrofax is actual gas, made from natural gas, stored in steel cylinders and delivered to thousands of country and suburban homes and institutions. The organization behind Pyrofax is national, and the delivery service is maintained with the highest standards of dependability and efficiency. There are two to three months' supply of genuine gas, cooking for the average family, in every cylinder of Pyrofax. Two cylinders are kept outside in a neat steel cabinet, one in use, the other a reserve.

And what gas ranges there are to choose from, when you use this perfect country fuel! The very modern ranges enameled *in color*—you can find one to match the decorative scheme in your kitchen and make it the most cheerful room in the house! Pure white enamel and nickel if you like them better. With or without oven-heat regulators. Right-hand or left-hand ovens—any sort of gas range that you set your heart on.

Let us send you complete information about Pyrofax Gas Service. Return the coupon.

CONVENIENT TERMS

A small down payment enables you to start cooking with gas at once. Spread the balance over a full year, if you like. Pyrofax equipment, including the gas range of your choice and complete installation, is surprisingly low priced.

AS LITTLE AS **$37.50** *DOWN*

R O F A X D I V I S I O N
IDE AND CARBON CHEMICALS CORPORATION

Unit of Union Carbide and Carbon Corporation

Carbide and Carbon Building, 30 East 42nd Street, New York

017 Old South Bldg. —Madison Ave. and n St.
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ST. LOUIS—4228 Forrest Park Boulevard
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PYROFAX DIVISION HG-5-29
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

Name_____

Address_____



"Beauty is created by the emotion of the artist"—SCHOEN

ADVENTUROUS . . . modern . . . intriguing . . . are these creations of Roseville craftsmen. In them you see expressed through fascinating form the spirit of vital artistry . . . fashioned with today's appreciation of beauty.

How you will adore these Futura shapes! Picture flowers in them . . . wonderfully exquisite in your home . . . a touch of dashing charm in your living-room or hall or library . . . yes, in any number of places

Many are the kinds of pieces to choose from . . . in several soft harmonies of delicate coloring . . . with tastefully modeled decorations . . . superb . . . distinctive . . . vastly interesting!

There are jars, vases, bowls, hanging baskets, jardinieres, window boxes, wall pockets, candlesticks . . . scarcely any two alike. Displayed at leading stores, where you may make a selection for yourself, or remember some one with a cherished gift.

We will gladly send you a free copy of the beautifully illustrated booklet, "Pottery". Write for it.

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY



The Paris Ateliers of the New York School of Fine and Applied Arts recently exhibited these designs for interiors at the Anderson Galleries

FROM THE PARIS ATELIERS





An interesting foyer ... porating blue, grays a... low, designed by D... Hinman (top) contrast... a salon designed by Pat...

(Left) This sketch by F... Gilman for a rococo ant... was inspired by resear... Venice. Old ivory, blue, ... and gold mingle harmon...



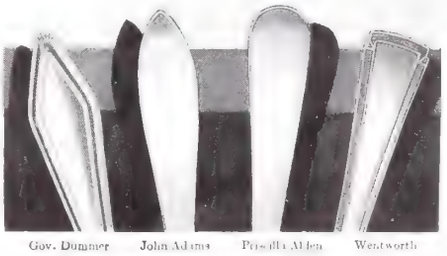
A Provincial dining room of the period of Louis XV was designed by Louise Sparrow. Painted pieces in tones of yellow and blue-green reign here

...SON STERLING — PURE DESIGNS THAT ARE ALWAYS BEAUTIFUL



Beauty that lives and lives...

John Alden



Gov. Dummer — John Adams — Priscilla Alden — Wentworth

"Simplicity is the purest form of art"
Ruskin

Writing in prize competition, thousands of women from all over America and from two countries abroad . . . placed their unqualified stamp of approval and preference on these pure Watson designs as possessing all that is fine and smart and permanent in beautiful solid silver tableware.

THE critical hostess may choose Watson Sterling, purest solid silver tableware, with utmost certainty that its beauty and charm are authentic and smartly correct . . . The exquisite designs shown here were approved and judged supreme by thousands of women voting from every state and abroad . . . Like many other modern hostesses and brides-to-be, you may wish to purchase out of income. We shall be pleased to assist you, making all arrangements through your favorite jeweler. Please fill out the form below and mail it to us.



WATSON
Sterling Silver
Solid Silver 925/1000 Fine

Watson Company, Attleboro, Mass.

...is _____

...ress is _____

_____ State _____

...rite jeweler is _____

I would like to have . . . . ( ) particulars of your convenient payment plan whereby I may obtain a service of Watson Sterling (solid silver 925/1000 fine) for ( ) $65 ( ) $150 ( ) $295 ( ) $750 . . . ( ) A specimen spoon in the_____ design to examine at home. . . . ( ) A photo of the chest ( ) tray ( ) which I may expect with your compliments. . . . ( ) Literature on Watson Sterling designs.



A favorite of Washington's



For his Mount Vernon home, George Washington ordered "two neat tables 4½ feet when spread and made to join occasionally." The drop leaf table was an Early American favorite.

Of the 300 pieces bearing the Stickley name, there are many reproductions of Early American tables, perfect replicas of the settler-craftsman's art.

Like all Stickley pieces, these are produced of the same woods and with the same velvety finish of the originals . . . aged by a special process until they are exact counterparts of early masterpieces.

On display by the better dealers.

Tourists welcome at factory showrooms 5 miles east of Syracuse on main highway—Route 5.



Rocker
7007



Console Table
4016

We also have a display at Lake Placid Club, Adirondacks.



Write L. & J. G. Stickley, Fayetteville, N. Y., for your copy of the attractive Stickley Booklet H, mentioning the magazine in which you saw this ad.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE



This colorful guest room has blue ground French wall paper with brown branches and flowers, flame taffeta curtains, furniture covered in blue, brown and flame striped moire and a brown carpet. Irene Sidley, decorator

COMFORT IN GUEST ROOMS

(*Continued from page 99*)

in a hand-blocked paper brought from France, with flowers and a quaint figure here and there in brown and occasional touches of flame color on a sky blue ground. The woodwork was painted blue and the carpet was the brown of the branches in the paper. The curtains of flame colored taffeta were unlined and trimmed with ruffled picoted points.

A single Louis XV walnut bed, placed lengthwise against the wall, was covered in blue taffeta embroidered on the top with small bouquets and finished with a double valance of picoted points in blue over flame color. An old Louis XV chest, also in walnut, stood beneath a French mirror framed in gilt, and a walnut night table at the head of the bed held a porcelain lamp composed of a cluster of flame colored tulips fitted with a simple maize taffeta shade. At the foot of the bed was a slipper chair in blue taffeta piped and tufted in flame color. A small chaise longue and overstuffed chair were covered in striped moire in brown, blue and flame stripes. A painted *poudreuse* and bench in flame colored lacquer repeated the color note of the curtains on the opposite side of the room.

Adjoining was a bath with walls paneled in painted stripes of blue and flame and decorated with a set of "Cries of Paris" prints mounted on the walls and framed by narrow painted lines. Curtains of blue glazed chintz were edged with triple ruffles of blue, yellow and flame color, and tied back with pleated rosettes. A happy ensemble, this room and bath.

Guest rooms of city apartments do not usually boast much light, therefore an atmosphere of sunshine must be created by the decorative scheme. A city room facing not only north but the gray-blue of a waterfront had walls paneled and painted ivo space inside the panels being in alternate stripes of silver an the stripes themselves only one inch wide, and about five inches The overdoors were decorated vit small flaming urns also in silv an gold. The carpet was a dark sl mauve, and the curtains of pe taffeta in green, ivory, yello mauve, trimmed with a blocked in the same colors, were tied bac ig as well as low under a pleated v ho

The glass curtains were green scalloped at the bottom. The toire beds with yellow marl columns and black trim wer holstered in mauve strié taffet the night stand and chest, i Biedermeier style, were of satin with black and gold trim. A dressing table was hung in soft satin edged with gold bullion f On this were white and gold D toire lamps with yellow taffeta s and the appointments of the dr table were of gold.

A chaise longue, an overstuffed and a slipper chair were slip-co in a green Directoire chintz patt in all colors of the draperies, ar one corner, behind the chaise lo stood a screen of green marbl paper decorated with old prints a the top. The bath-dressing room a floor of white tile, accented small notes of black. It had bu cupboards painted old white, st and decorated in black to the paper, which had black silhouette an old white ground.

The lavatory of statuary marble its gold fittings and the French bo of white glass with black stoppers ried out the color scheme which further accented by the oval rug black and white fur cloth bound striped bindings in black and w

A STRIKING

ARITIME PRINT

FROM FRANCE

with a wealth

of delightful incident

diterranean port — an 18th Century man-of-war lies at anchor off
gged coast. Fluttering sails and intricate rigging etch a vigor-
attern against cliffs and sky and terraced villas. Around this
the restless life of the harbor — robust fishermen in picturesque
urbaned merchants, busy housewives, all eagerly bargaining for
orning catch—

n is one of the animated scenes on this striking print, done in
anner of a steel engraving. Its unusual dramatic quality and
id drawing, together with the appeal of ship scenes, make it
larly delightful for hangings or panels in the man's room,
country home or country club.

s charming fabric once more illustrates the stimulating variety and
tion of design to be found in Schumacher collections. There you
nd exceptional fabrics of every type and for every purpose.

ır decorator, upholsterer, or the decorating service of your depart-
tore will be glad to obtain samples appropriate for your purpose.

s—the Key to Successful Decoration" . . . This helpful booklet will be sent to
hout charge upon request. It is planned to help the woman who wishes
ne to be successfully decorated, but has not the time or the inclination to
deep study of interior decoration. F. Schumacher & Co., Dept. E-5
40th St., New York. Importers, Manufacturers and Distributors to the
nly of decorative drapery and upholstery fabrics. Offices also in Boston,
, Philadelphia, Los Angeles, San Francisco, Grand Rapids, and Detroit.

SCHUMACHER & CO





Reminiscent of steel engraving—novel print in monotone on light ground



Of striking interest for curtains or wall panels in the informal room



French furnishings for *fine houses*

THROUGH our own buyers we import continental furniture of rare beauty and character, as well as mantels, tapestries, paintings and those accessories which complete distinguished interiors. . . . . Visit our interesting display rooms.

John A. COLBY *& Sons*

129 North Wabash Avenue, Chicago

Interior Decorators Since 1866

BRANCH IN EVANSTON, ILLINOIS



Thoroughly modern equipment characterizes the furnishing of this log cabin. Above is a view of the kitchenette showing the convenient arrangement of shelves adjacent to both sink and stove

A PIONEER HOUSE WITH PLUMB

(*Continued from page* 122)

find tables after Sheraton, and Chippendale chairs in interesting profusion, but to catch a glimpse of an old cricket table cut from the heart of a Willow tree, colored by the smoke of countless hearth fires and be able to carry it off from old Cheshire, spelled romance. It now stands in the reading corner of the main room in this cabin. Wales produced a pair of old native chairs entirely in keeping, and from Italy come a low table and willow chaise and a fine old cradle now doing duty as a receptacle for fire-wood. An old pine settle stands under the stairway, serving as a table when not required for extra seating purposes; a Moroccan leather cushion in black and red and a pair of Early American chairs complete an interesting group. Added to these are modern overstuffed pieces for comfort.

Next came the quest for old pewter, brass and copper. The first find was a set of pewter pitchers from an armory shop in Queensbury; then came an old trivet from Avon and an oval copper boiler from Chester. And while the decorator's European trip was highlighted by this constant search for articles that would add to the comfort or interest of the cabin, the owner, becoming imbued with the charm and value of the better class of Indian craft, old and modern, had brought back with him from the Southwest some fine examples of pottery and weaving, supplemented by similar articles from a local dealer. A small taboret with a sheepskin tray stands by the side of the Italian willow chaise longue in picturesque and comfortable harmony; on the wall under the stairway hangs a tapestry patterned in a majestic stalk of Indian corn done in black against a gray field, with simple animals of the community lying, fresco-like, in gray-white with touches of strong color applied on either side of the center motif.

The colors of this main room are red, orange, black and gray. ... niture is a combination of ... maple, dark and light walnu... few old painted pieces. Windo... ments are extremely simple c... of cream linen curtains bar... banded in red, hung from sm... rods and made to draw ac... windows when required. Th... linen is made from the sam... as are the curtains.

The main sleeping room ... one double-deck bunk and thre... ones, on which the most com... bedding is used. This room is ... when needed, by a curtain to ... those at the windows, made of J... print with a yellow ground th... monizes with the honey color ... well oiled red cedar logs. The ... lets are purple and white hand ... material, the purple catching t... of the Canterbury Bells in the ... and occasional splashes of red ... design add brilliance to the s... A foreign pearwood chest ... friendly with the little pine one ... up in a neighboring barn. The ... goat-skin between the bunks ... mutely of the chill of the nigh... morning, when its comforting ... is more than welcome.

The loft which provides addi... sleeping quarters, is furnished ... pine. The bath room and kitch... fitted with modern equipment k... as close harmony with the rest ... house as the combination of p... atmosphere and the last devices ... 20th Century will permit. The w... man finished his work and wen... way before the inside was equ... for living. Should he ever loo... upon the cabin, which served to c... a real friendship between owne... builder, it will be gratifyng t... concerned if he approves the si... endeavors to carry out his ide... that this log cabin should be in... truth a welcome sanctuary ... peace and seclusion may be f...



This lovely portrait of Mrs. Christy by her husband, Mr. Howard Chandler Christy, adorns the wall of the dining room in their studio home in New York.



Mrs. Howard Chandler Christy's china service is a pageant of *changing* color

natural that Mrs. Howard Chandler
ristry should enthusiastically embrace
vogue in china . . . which brings a new
kling lustre to the famous dinners fre-
given at her studio apartment in the
Artistes in New York . . . which resolves
ess of courses into a pageant of changing

Christy says of her personal service of
night China: "It transforms my table
ifting sea of flashing jewel colors . . . it
most as if each course change were a fresh tide, casting up new riches of beauty and color."

A service plate done in magenta, laced in gold, leads Mrs. Christy's service. Green is next . . . the scalloped oyster plates are banded in it. Soup appears in soup-cups, richly brocaded in cobalt and in gold. The entree plate is gold-and-ivory . . . then the roast, on a dinner plate simply lined in deep blue. So through the dinner, from oysters to Brie, marches a harmonizing procession of color, a brilliant pageant of design.

What a far cry from the monotony of a single pattern! What a relief from the bondage of the "dinner set!" Flashing color where once was drabness . . . originality where once conformity reigned . . . you, too, will want your own personal service of Black Knight China . . . a different color for every course . . . to suit your own environment, to do honor to your own taste.

* * *

Smart china shops in nearly every city show this lovely china . . . and will send you on request our charming book, "The Gracious Art of Dining" . . . will explain in detail the "color-for-every-course" vogue . . . or, if you wish, write, enclosing 25¢, to Black Knight China, New York City.

BLACK KNIGHT CHINA

Let's peek behind the curtain . . .

Faust, at the Metropolitan Opera. Swords clash in the duel scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . . "We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."



Only the piano can eloquently portray the deepest emotions of the opera, the highest glories of the symphony, the simple beauties of folk melody. The Knabe brings to your home the same magnificent tone which won the approval of the Metropolitan Opera Company . . . as well as thousands of society people, musicians and every day folks. See the handsome new period models at your local dealer . . . or write for catalogue to Wm. Knabe & Co., Baltimore, Md. . . . $875 up.

KNABE

Official Piano of the Metropolitan Opera Company

With the Ampico in the Knabe, you can hear the lovely melodies of Faust played whenever you wish, and by the world's great pianists. After Faust, perhaps you'd like a bit of jazz. Victor Arden and Adam Carroll will set your feet tingling with their fox trot duets; you'll understand why seats are always scarce for any show they appear in. And then, to smooth away the day's worries, perhaps Rachmaninoff's C Sharp Prelude played by the composer himself: or the Rigoletto Paraphrase or Foster's Plantation Songs (a great favorite with the youngsters), or any of 2500 different selections by such great artists as Lhévinne, Brailowsky, Samaroff, Lopez, Youmans, or a hundred others. Every crescendo or diminuendo, every bit of shading, or expression is preserved with fidelity. Only the Ampico does this; no other instrument may use the patented devices which reproduce exactly the artist's playing upon the piano. $2495.

CONVENIENT TERMS MAY BE ARRANGED



ITEX RUGS

Priced *from* **$2 to $22**



WAITEX Summer Rugs

ill *Add* New Beauty *to* Your ome This Summer—*at Little Cost*

HE WORK of the best designers in modern art—welcomed n the fine homes of Bar Harbor and Lake Forest—and ed by Waite to retail at prices from $22.00 downward. thout a stroke of redecoration these cheerful modernistic igns will bring the breath of springtime indoors and te a welcome gayety to greet every guest.

WAITEX—an exclusive, patented fabric—offers a glor- s canvas for the finest patterns and color schemes in the art. It has a scuffle-proof, non-absorbent surface of gh Kraft fibre, a cushiony interior of American Wire ss. The romping of children, the tramp of sport shoes, s stains, cigarette ashes and grit do not damage this ideal mer rug. It is dirt-resisting, cleanable and lies flat, while il painted patterns retain their lustre.

WAITEX rugs this year possess the full glory of modern —yet the designs will properly fit into conservative, as well as modernistic, backgrounds. At the cost of a handful of American Beauties, WAITEX will recharge your home this summer with new interest and style.

There is a WAITEX dealer near you who carries a wide variety of patterns and sizes. If you do not know his name, send us the coupon. We will inform you and mail you a free catalog of natural color photographs for your inspection.

waite RUGS

WAITE CARPET CO.
Dept. H2, Oshkosh, Wisconsin

Please mail me a free catalog of Waite Summer Rugs, braided canvas ovals and Wool-Waite Ovals. I am planning the decoration of a_____ which has rug space of_____. The firm from whom I usually purchase house furnishings is_____

*Name*_____

Street _____ *City*_____ *State*_____

. . . "In the very nick

These new, beautiful and graceful models arrive upon the scene!"

QUOTED above is a reference to *the new Pierce-Arrow Straight Eight,* by Colonel Robert D. Garden, who for twenty-five years supplied fastidious New Yorkers with motor cars of this same famous make.

And now another page in fine car history has been turned with the new Pierce-Arrow—a car that has size without bulk, and beauty rather than tonnage.

Generous size and capacity there must be in the finer cars. But no longer at the sacrifice of symmetry of line, and spirit of performance.

Pierce-Arrow has solved the problem in the finest tradition. Incidentally it has brought forth an automobile which spells the end of "the dowager" type among fine cars.

There was never a car more satisfying to the eye, or one more easily handled, than this newly arrived patrician among automobiles.



Twenty years ago Louis Fancher painted the original of this Pierce-Arrow automobile—then the finest car of its day. The scene is the Library of Columbia University, New York City.

PIERCE

nd point of time–



The same artist who did the illustration on the opposite page painted this 1929 Pierce-Arrow. The scene is the same . . . the car is of the same make, the same fame . . . the finest motor car in America.

$2775 to $8200
AT BUFFALO

The purchase of a car from income has been made an altogether attractive procedure by the Pierce-Arrow Finance Corporation. The average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

STRAIGHT EIGHT *by* PIERCE-ARROW

125 Horsepower Engine • • 85 Miles per Hour • • 133-inch and 143-inch Wheel-bases • • 59½-inch Rear Tread • • 72-inch Over-all Height • • Ample Head-room • • Wide Doors • • Pierce-Arrow Coachwork • • Non-shatterable Glass • • Fender or Bracket Headlamps optional without extra charge • • Bodies by Pierce-Arrow—and Pierce-Arrow in every part! *Pierce-Arrow mechanical detail embraces every device of proved character known to fine motor cars.*

ARROW

Only J-M ASBESTOS SHINGLES insure you this *Lower Cost* per year



Colorful, fireproof, ev-lasting are the shi being applied ove old roof. In this s way, you can re-r your own hom for the last time

Here is *real roofing economy* . . . J-M Asbestos Shingles are *fireproof, everlasting* and *beautiful*

A good roof protects your investment in your home, and by its attractiveness reflects your good taste.

You can have the finest roof at reasonable cost by using Johns-Manville Asbestos Shingles. However you rate the importance of fireproofness, permanence or beauty these sturdy J-M Asbestos Shingles will more than satisfy you.

No matter what you pay you cannot buy a roof that will last longer than Johns-Manville Asbestos Shingles, nor one which will more attractively adorn your house.

Comparative Costs are Surprising

Do not leap to the conclusion that the superior qualities of Johns-Manville Asbestos Shingles mean that they are expensive. On the contrary, a roof of J-M Asbestos Shingles is the most economical roof you can have. It will never have to be replaced. Its first cost is its last cost. You are assured permanent protection against weather and fire.



Yet for all this value you may have a roof of J-M Asbestos Shingles for only about twelve per cent more than the average cost of eighteen inch stained cedar shingles. That is real value for the home owner! About twelve dollars more on each hundred dollars and you have a roof that will never burn, and under which your grandchildren's children can live.

Everyone who owns a house knows that maintenance costs are important. Maintenance costs on roofs are major expenditures, yet they are unnecessary. When you pay for a J-M Asbestos Shingle roof you are through paying for a roof for the house it covers. This is true because whether you are re-roofing your present home, or building a new one, Johns-Manville Asbestos Shingles should outlast the building they cover. Measured by length of life alone, Johns-Manville Asbestos Shingles cost less per year than the cheapest roofing. Measured by protection from fire, and beauty, they are far superior to any ordinary materials.

A Color Combination for Every Home

The pleasing shades of Johns-Manville Asbestos Shingles are suggested here. They offer more variety than is obtainable in most other roofing materials. Yet we cannot show you on this printed page the full beauty of Johns-Manville Asbestos Shingles. To see this ask your dealer to show you houses roofed with these beautiful shingles. Also study the dealer's samples. See for yourself how easy it is to select shingles exactly suited to your home and its surroundings.

The Name Spells Safety

Johns-Manville is a name that means safety. It is the world's foremost name in asbestos and its uses. Other products have made the trade mark J-M famous. These include packings, insulations for every range of heat and cold, motor car brake linings, and industrial roofing and flooring. When you buy Johns-Manville Asbestos Shingles you are assured of a perfect asbestos product. In order to protect you from disappointment your roofer will issue you the Johns-Manville Certificate when your roof is laid. This shows that your roof is registered at our sales office as of genuine Johns-Manville manufacture.

A Free Estimate by a Roofing Expert

Fill out the coupon below. Without obligation a J-M dealer who is a roofing expert will estimate the cost of a roof which will be the last roof you or anyone else will have to buy for the house it covers—that is a roof of J-M Asbestos Shingles.

Johns-Manville

RIGID ASBESTOS SHINGLES

JOHNS-MANVILLE CORPORATION
New York, Chicago, Cleveland, San Francisco, Toronto
(*Branches in all large cities*)

☐ I would like to have a free roof inspection and estimate.
☐ Please send me the "*New* Book of Roofs."

*Name*_____

*Address*_____

RS -27-5



his antiseptic shampoo gets rid of dandruff quickly

guard against dandruff. Don't let it get the upper d. Treat it immediately with Listerine as a precaution hin hair and baldness.

ly tens of thousands have been benefited by this easant treatment.

you realize that dandruff is a highly infectious con- used by germs, you can appreciate the effectiveness rength Listerine in checking it.

se used this way, Listerine is an effective germicide ive it even destroys 200,000,000 of the stubborn Typhosus (typhoid) and Staphylococcus Aureus rms in 15 seconds.

uld not make such a statement unless we were pre- prove it to the entire satisfaction of the medical n and the U. S. Government.

Though powerful, Listerine, at the same time, is so safe, that it will not harm the tenderest tissues. Indeed, it has a soothing effect. Actually balm to burning, itching scalps. After a Listerine treatment your head feels simply great.

At the first sign of dandruff, simply douse full strength Listerine on the scalp and massage vigorously, keeping the treatment up several days. If scalp is excessively dry a little castor or olive oil may be used in connection with the shampoo. It is the combination of antiseptic and massage that does the work. You will simply be delighted by results. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

The Safe and Soothing Antiseptic

ls 200,000,000 germs in 15 seconds

...ould never dream a WINDOW SHADE could make such a difference!



How, indeed, *could* you have looked for window shades that are real units of the room's decoration—like your draperies, rugs, and furniture?

For never until now have window shades had the charm and distinction of *pattern*, as well as color.

Which brings us to Brenlin Piqué—today's window shade!

Smart, slender piqué cords—woven top to bottom right in the fabric itself! Design—rich, velvety—imparting a new note of character to your windows and the entire room.

Lovely hand-applied tints to select from. Colors that resist fading in the sun and spotting by rain.

Your shades of Brenlin Piqué will always hang straight and smooth, for they are made of the famous Brenlin long-wearing window shade material.

Send for samples, descriptive book, and Color Selector

See Brenlin Piqué for yourself! And choose just the tints that will harmonize most effectively with your draperies and furnishings.

You can do this by means of an interesting Color Selector, worked out by a well-known interiordecorator. 10c enclosed with coupon below brings you samples of Brenlin Piqué in all tints, Color Selector, and an instructive new book on this modish material. We will also send name and address of your nearest Brenlin dealer.

BRENLIN PIQUÉ

The Chas. W. Breneman Company, Dept. A-7,
2045 Reading Road, Cincinnati, Ohio

Please send me samples of Brenlin Piqué, descriptive book, and Color Selector. Also, name and address of nearest Brenlin dealer. I enclose 10c (stamps or coin)

Name.....

Address.....

FACTORS IN HOUSE HEATIN

(*Continued from page* 106)

satisfactory fuels for his up-to-date hearth fire. But the decision of what to burn should be made when the heater is decided upon. For boilers and furnaces especially designed to use to the full the intense and concentrated heat of fuel oil or to accommodate a gas burner are naturally more perfectly coördinated than when a burner for either of these fuels is introduced into a system designed primarily for coal. Most of such heaters will burn coal too, if desired.

The rise of the oil heater is one of the most spectacular developments in the history of the home. Today over half a million homes live in the automatic summer created by this genie of science in response to the rubbing of the lamp each autumn. Oil is brought through an obtrusive feed pipe, from the storage tank in the yard into the boiler where it unites with pressure-fed air and is ignited by an electric spark to form a steady and dependable heat. The burner sponsored by manufacturers of sound standing has been brought to such a pitch of excellence that its owner assumes no responsibility beyond the purchase of the grade of oil required for that particular burner, the filling of the boiler with water and an occasional lubricating of the motor. For the ingenious little thermostat upstairs assumes full control of maintaining an even temperature. When the temperature goes above a certain point, the thermostat shuts off the burner. When the house begins to cool, it lights it again. It lowers the heat at night and stirs it up again in the morning. Its performance is double checked by safeguards in the cellar, for every step of the functioning of an oil burner is guarded against mishap.

The rigid tests of the underwriters' laboratory, the seal of heating institutes and the recommendations of the architect are all deciding factors in the selection of the "heart of the home". The integrity of the manufacturer will insure which may be needed by of machinery or the ability a part ten years hence.

It would seem impossibl further improvement on makes of coal burning hea have been perfected to s type of house. In additi regular anthracite burners, th are self-feeding heaters which smaller sizes of coal, dema tention only once a day. electric stoker which feeds and removes ashes simul While for the soft coal regi a simple device which auxiliary air over a fire so t the cheapest grades of bitum will burn without smoke. coal systems, too, responsive drafts and dampers can be to a thermostat, which w tain the temperature at a fig both day and night.

Another supplementary tion in the heating questio provision of moisture as th air circulates. Both humani and household furnishings suf over dry air of seventy deg usually it contains less than of the moisture it is capable ing in suspension. Ingenious hanging behind the radiator into the radiator enclosure the healthful humidity th evaporation of the water they

Until the luxurious day when heat is obtainable fro stations at the pressing of a the choice of which of th good heaters to install will of the major problems of hou ing. And even the finest be furnace cannot function to th extent of its possibilities if allowed to gallop up the c if the insulation of the house or if the care of the equipme thoroughly mastered.

IMPRESSIONS

Heart, Heart, you have journeyed far
And sought your life where strangers are.
Sanguine-sailed fish boats have you seen,
And wide plains striped with gold and green;
A forest arched with pillared trees;
Poppy and wheat fields brushed with breeze;
Dim churches and the bones of saints;
Portraits aglow with maestros' paints;
Pale-armed dancers; a white-robed nun;
Honey-haired children in the sun;
A carpet vender; a gypsy's van;
A terraced vineyard; a starving man;
Ghost-ridden castles; a mountain road;
A woman bent by a market load——

And Heart, Heart, what did you find?
"The dream of a fair head left behind!"

Elizabeth Ann Moses

W THE FOREMOST AMERICAN DECORATORS ARE USING

CELANESE FABRICS

TRADE MARK REG. U. S. PAT. OFF.

ANCY McCLELLAND, a genius in her use of materials, chooses Celanese Voile, of floor length, to give perfect filtering of sunlight through the windows of this delicately lovely bedroom; Taffeta to provide precisely the rich texture for the over-draperies for its windows; and rich Moiré for the pillows on the chaise longue. The use of French mirror-strips, as and panel frames for the hand-painted Chinese paper, reflects the soft brilliance of the Celanese colors throughout the . . . Among the finer decorators, Celanese is enthusiastically accepted for its practical characteristics, as well. Celanese pos- many inimitable qualities—it neither shrinks nor stretches, it does not curl and it cleans with remarkable ease.



CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Celanese Yarns, Fabrics and Articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York.

MANENT MOIRÉ · · · TAFFETA · · · VOILE · · · NINON · · · TWILL · · · SATIN



Nowhere else in America can this pattern be seen

Old York, in the celebrated Wedgwood Queensware, is another pattern available *only* through this shop. Another Plummer panacea for all who decry gift duplication, all who shun the commonplace be it in cars or clothes or china. Old York was first made in England about 1780 for use generally and on semi-formal occasions in the family life of old Yorkshire. The renowned Wedgwood Factory of England has reproduced it directly from originals found in York and is now making it *exclusively* for Plummer's. Thus patrons of this shop are presented a china veritably *individual*—the opportunity for a distinctive gift or a service for their own tables. The pattern consists of flowers in high relief, placed on the rim and decorated in various pleasing colors. Available in separate pieces or complete services. Prices: Dinner Plates, $20.00 doz.; Bread and Butter Plates, $14.00 doz.; Tea Cups and Saucers, $22.00 doz.; Tea Set, 23 pieces, $34.00; Dinner Service, 97 pieces, $160.00. Mail inquiries attended to promptly.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN. 954 Chapel Street
HARTFORD, CONN. 36 Pratt Street



A small guest room has yellow walls, yellow sateen hangings with flowered linen valances and coral colored lacquer furniture. Chamberlin Dodds, decorator

CONVERSION OF AN OLD BAR

(*Continued from page* 95)

room with its unfinished beams and dead white plaster walls. Almost one entire side of the room is composed of eight large French doors (rescued from a fine old town house recently torn down), which swing out to welcome the glorious vista over the lake and waterfall down the glen into the woods. Hangings here are of turkey red cotton flannel edged with white cotton fringe. The furniture, of Spanish, English, French peasant origin, forms a conglomeration of gay and grotesque fancies. On the old Finisterre table stands a big oil jar out of which grows a Cedar tree almost reaching to the roof. The crisp color scheme of dead white and vermilion throws the worn old dark wood into interesting relief, while a dark purple carpet gives color and warmth.

Stairs mount to the old hay loft which has been rearranged into a room, guest dressing room and bat walls are dark "blueing" blue. a gold starred ceiling; a pair of poster beds are hung in blue n banded in cerise and yellow, wit der-hangings of ruffled organ cerise edged with blue. The F carpet is a modern design of different flowers done in nun colors with blue, magenta and y predominating. The dressing ro papered with old prints showin battles of Napoleon, and the bath has yellow walls with a c of glazed wall paper. This pap a large diamond shaped design a cut in points to form a valance ar the top. From each intersection o diamond pattern, on the ceiling from the valance points, hang and white crystal drops, givi

(*Continued on page* 174)



The master's bedroom is done in jade green. The four-poster bed above, built into the slant of the ceiling, is hung in flower patterned, black grounded cretonne with under curtains of green mosquito netting

Built Like a Fine Piano

A NEW radio awaits to enthrall you!

See it. You will realize that radio has attained a new dignity—the traditional stateliness of a fine piano.

Hear it. You will be amazed with a tone miracle—an achievement that could only come through the patient collaboration between tonal engineers and radio technicians in skillfully mastering the problems of resonance.

Operate it. Be convinced that refinements have given an entirely new meaning to both selectivity and rejectivity.

A new grandeur, a new purity of tone, a new sureness of operation—all are yours. Own this radio that's built like a fine piano. Let it speak of that instinct which unerringly leads you to seek and acquire perfection.

Seven new models of Bush & Lane Radio built side by side with concert grands—are now announced. They are sold only by franchised dealers, specially appointed because of the confidence merited by them from those who buy with discrimination.

BUSH & LANE COMPANY

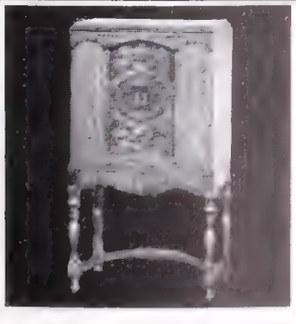
HOLLAND, MICHIGAN







Bush & Lane RADIO



MODEL 60. There is a quiet elegance [illegible] operation from A. C. house current. Stately as a fine piano—yet only $197.50 less tubes.

[illegible] butt walnut framed like a picture [illegible] ful maple burl. Illuminated dial, [illegible]

EVERY RUG needs an Ozite cushion



Soft as velvet underfoot . . . yielding as spring grass . . . Ozite Cushion makes any rug more enjoyable, more luxurious, more economical. Its gentle resilience, like an oriental's, creates a sense of luxury that makes every rug seem worth twice its cost!

And Ozite Cushion doubles* the life of rugs and carpets . . . makes them last twice* as long as ever before! Ozite actually *cushions* the fabric . . . absorbs the shocks and blows of every heel. It more than repays its own small cost by adding years of life to rugs and carpets.

All stores selling floor coverings recommend Ozite. Ask for the original Ozite, with orange colored taping on the edges. Ozite is permanently mothproofed, and unconditionally guaranteed to satisfy. Its principal features can't be imitated because they are *patented.* Send coupon for sample.

* *Deameator Home Institute recently proved after exhaustive tests that* Ozite triples *the life of rugs.*

Ozite Patented Sept. 9, 1924

Rug Cushion

CLINTON CARPET COMPANY, 130 N. Wells Street, Chicago

Factories: Newark, N. J.; Milwaukee, Wis.; Los Angeles, Cal.; St. Johns, Quebec, Canada; Nuremberg, Germany (*American Hair & Felt Co., Mfrs.*)

New York Los Angeles

CLINTON CARPET COMPANY, 130 N. Wells St., Chicago H59

Please send me a copy of your Free booklet, "The Proper Care of Rugs and Carpets," and free sample of Ozite Cushion.

Name .....

Address .....



Another view of the tap room in Mr. Dodds' converted barn, showing the small bar in one corner and the stone fireplace with its array of skillets and warming pans

CONVERSION OF AN OLD B

(Continued from page 172)

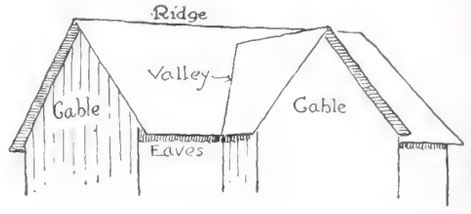
dripping effect that is very unusual and quite appropriate.

The smaller guest room is in yellow with yellow sateen hangings, relieved with a cut out linen valance done in multi-colored flowers. The twin beds are built-in four-posters with spreads to match the hangings. The furniture is in coral lacquer with some old Venetian chairs and tables.

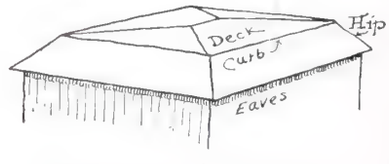
The master's bedroom, dressing room and bath are done in jade green. French doors give out onto the breakfast balcony in the tree tops. The bed, with ruffled valance, is built into the slant of the ceiling, and hung with a black grounded creton flamboyant design of lar white Daisies, Poppies and iums, edged with yellow fri the green *"soie de bourre* Under curtains are of green netting edged with white fri floor is green, "spattered" w and white specks. The con green with a black and gol top, and the Directoire de with a yellow decoration.

Over the gate, through w leave, you find inscribed, "A would I take back to town that God doth in this for

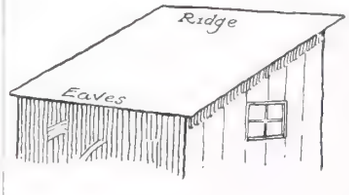
COMMON TYPES OF ROOF



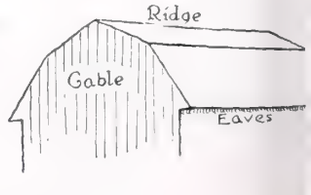
"Gable" or "V" Roof



"Mansard" or "French" Roof



"Lean-to" or Shed Roof



"Gambrel" or "Curb" Roo

OPPING WITH Janet Gray AT LEWIS & CONGER

Shoe Racks, $2.00 pr. These
ne closet doors and perch shoes
ys safe from trampling. Of steel,
inish, 20" long.

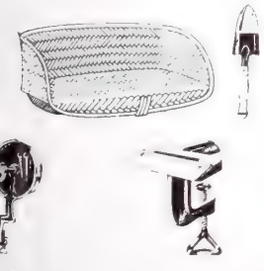
Hat Holders, Set of six, $2.50.
nze finish Hat Holders are an-
et convenience. The Big Chief,
likes them because they hold
securely. Each Holder also boasts
a coat hanger.



Luggage Stand, $7.50. I bought
niet a Luggage Stand. He likes
ely. It holds bag or suitcase at a
le easy height for packing, and
in use folds flat. Ours is mahog-
. But there were others in wal-
ry finish.

Kneeling Mat, $1.50. The Gar-
ing Mat is made of Chinese rush,
ick and has a waterproof bottom.
r knees! I'm getting one for
ecause she spends hours putter-
d her garden.

-Fork and Trowel, $1.50 for
And while I'm about it, I'll get
rt-handled Fork and Trowel for
k. They have sturdy handles of
ash, and blades of English steel.



-Bean Cutter and Bean Stringer,
r the two. The Cutter slices string
gonally. Feed the beans through
s, turn handle and out they drop,
r the pot.
ringer has a sharp, guarded blade.
s the bean over the blade and
off peels the string.

(*Below*)—**Garden Animals.** These are the most amusing garden ornaments! They come from France and are made of Faience.

Black Cat – for tree trunk. ("What a nuisance that dog is!") $22.50.

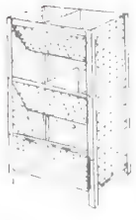
Brown Terrier—("Great sport to tease that cat!") $27.50.

White Rabbit—("Ha! those cabbages next door look good!") $18.50.

Little White Bunny—too young to know much, but he's a darling. $6.00.



(*Below*)—**Vegetable Binet, $9.00.** I find that my Binet keeps vegetables garden fresh. Made of light weight steel perforated all over. This, of course, permits free circulation and so prevents mustiness. Has five bins; 33" high, 20" wide, 12" deep.





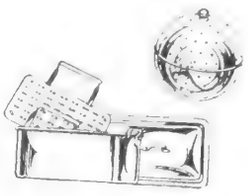
(*Above*)—**Baby Bottle Kit, $6.50 alone ($8.25 fitted with seven Pyrex bottles).** When I saw this Sterilizer I fairly pounced on it. It's small—yet it sterilizes 7 bottles at a time. Made of heavy aluminum with inset holder. When the bottles are sterilized I fill them right in the Kit and place the whole thing in the refrigerator.

(*Below*)—**Steppup, $3.00** This waggish Steppup boosts small folks up to the wash basin and it's remarkable how tooth brushing and hand scrubbing soar into popularity under his genial influence. He's painted pink (or blue). His puppy face forms one end and the jaunty tail makes the handle.



(*Below*)—**Asparagus Boiler, $8.00.** Keeps the stalks unbroken. It's an oblong aluminum pot—with a perforated inset tray with handles. When the asparagus is done I lift it out easily on this tray.

(*Below*)—**Rice Ball, $2.25.** The reason I have such good luck with rice is that I cook it in a Rice Ball. This is of aluminum, perforated all over. The rice boils in it, then drains dry.

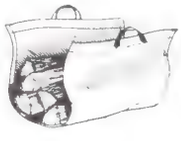


(*Below*)—**One-Legged Table, $7.50.** Here's a handy small table of many uses. It can be held on the knees or across the arms of a chair. One side of the top is padded soft, for cards (if you like solitaire). The other side has a smooth surface splendid for writing or for sewing. In coral red, apple green, or in mahogany finish.





(*Above*)—**Cylinder Jugs.** These are the jugs with the new idea. They have a cylinder down the middle for crushed ice. It promptly cools the beverage, yet keeps it safe from possible impurities in the ice. Both Jugs are of cut crystal glass. They have shining nickeled covers and handles. 3 pints $10.50; 6 pints $18.50.



(*Above*)—**Canvas Wood Carrier, $3.00.** There's many an evening when we're grateful for the warmth of a wood fire. And the boys lug the logs quite cheerfully now that we have a Canvas Wood Carrier. It carries logs comfortably and without soiling the clothes. Made of sturdy canvas with strong leather handles. Folds when not in use.

LEWIS & CONGER

45th St. & Sixth Ave., New York

Enclosed is.....check.....money order.....send C.O.D.
Please send me the following articles as described above:

.....

.....

.....

Name .....

Address .....

(Free delivery within 100 miles of New York City. Beyond 100 miles, express collect.) H5

Janet Gray

A Beautiful House Deserves an Attractive Kitchen





Dr. Edward Weston, famous scientist, whose Montclair, N. J., residence is equipped with White House Units writes: "White House Units have greatly improved the appearance and usefulness of our kitchen and have proved to be entirely satisfactory."

Well-known people the country over are enthusiastic in their praise of the White House Line. They find that it modernizes and beautifies their kitchens and its *superior, all-steel construction* gives many added years of faultless service. Three coats of baked enamel — white or color — make White House Units sanitary and easy to keep spotlessly clean.

White House Standard Units are made for every type of kitchen and pantry — large or small. Any space may be filled simply by combining units. Send for green booklet.

If you desire special WHITE HOUSE installations which include electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks, write for gray catalog. Send in your plans for estimate.

The WHITE HOUSE Line *is made of Steel!*

JANES & KIRTLAND, INC.
Established 1840
101 Park Avenue New York City



Grand
Paris



Adding a whole month of leisure

Mrs. Wiley in her kit

With this gas range you can start the meal when it suits yc convenience. When enough heat is stored to complete t cooking, the Autostat will completely shut off the gas. Ju as a Thermos Bottle keeps liquids hot, so does the highly sulated oven keep the meal hot for hours. The moment y light the gas and set the Autostat pointer, your time is yo own.

This method of cooking results in better baking, less gas co sumption and more leisure. Domestic economists estimate a average time-saving of two hours daily. Think of it,—a whc month of leisure added to each year for the price of a g range!!

"It enables one to prepare the meal some time before the dinn hour and then have the spare time and a free mind to do oth things", says Mrs. Harvey W. Wiley, well-known Americ housewife of Washington, D. C.

Top Stove Advantages Also

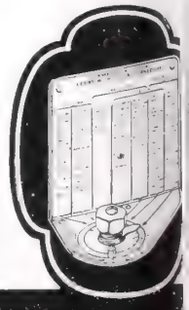
Vegetables under the Thermodome need but five to ten mi utes boiling. The gas is then shut off. Cooking continues an the foods stay hot.

Are you interested in retaining natural food flavors and foo values, in saving gas and food and time? Let the local deale show you this remarkable range or write us for a catalog.

THE CHAMBERS MANUFACTURING CO.
605 Columbus Park Shelbyville, Indiana

Originators of the insulated gas range, the Thermodome and the Autostat

You are free as soon as the meal goes into the oven. The Autostat shuts off the gas completely at exactly the right time.



COOKS WITH THE GAS TURNED OFF

Chambers
AUTOSTAT GAS RANGE



This is the quickly and

The best "Clean-up week" *lasts 365 days*

National Clean-Up and Fire Prevention Week is a ort of municipal face washing. After it's all over, the own looks more attractive and has more self respect.

n effect, it means the removal from attics, yards and asements of the rubbish and trash which cause 65% f our national fires. But what about the other fifty-ne weeks in the year?

The decent way—the logical way—is to dispose of rash and rubbish as fast as it accumulates. Burn it ith the garbage in "INCINOR," the portable, gas-red Home Incinerator which keeps your home pick-and-span for a few cents a week.

With "INCINOR" on the job, the malodorous and angerous garbage can and the rubbish barrel make asty exits. The things most likely to catch fire are afely disposed of at once—without smoke, odor or irt. Without the least bother to the housewife, it nakes "Clean-Up Week" last 365 days.

No wonder that the women's clubs, associations of ommerce, insurance companies and fire departments hich support "Clean-Up and Fire Prevention Week" o earnestly, heartily endorse "Incinor" for its good orks. Its low price places it within the reach of very home-owner in America.

Write today for complete information on this great fire and health protection for the whole household

Home Incinerator Co., Milwaukee, Wisconsin

INCINOR

THE HOME INCINERATOR

Good Riddance

GARBAGE · RUBBISH · TRASH

BURN IT WITH GAS — THE DECENT WAY

I. Co.

INCINERATOR COMPANY
Dept. E 5
Milwaukee, Wisconsin

our free booklet "The Decent Way."

Name.....

Street.....

City.....

A thorough job of spring cleaning includes the installation of

WILLIAMS OIL-O-MATIC HEATING

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SPRINGTIME is cleaning-time. Do a thorough job in your home—install a Williams Oil-O-Matic and rid your life of coal, shovels, ashes, soot and dirt forever.

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Each side of these brass fins is a heating surface throwing off heat at higher temperatures than could the old-fashioned radiators. The fins form flues, which greatly accelerate the flow of air, bringing the air in the room through the radiator with added frequency and increased speed.

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THE ROMANCE OF AN ART CAREER. By Joseph Cummings Chase. New York: J. H. Sears & Co.

RIGHT up to his closing sentence of his book Jo Chase charms and amuses by his anecdotes told with the joy and kindliness which are himself.

"This is neither a textbook nor an autobiography. Heaven forbid," begins the Preface. "It is a series of confidences," but when one has been taken into Mr. Chase's confidence he feels that he has very agreeably learned a lot about "the art game."

There are seven chapters (would there were seventeen) chock-full of illustrations of the artist's work in pencil, charcoal, pen and ink, and oils, reproduced by several processes.

Chapter IV. "What Is This Art Game?" is particularly valuable to the art student with its answers to many of the questions in letters received by Mr. Chase, and the information on the financial rewards of the various branches of art—"Design, illustration, advertising art, landscape painting, portrait painting."

Chapter I. "The Portrait Painter Speaks," and as interestingly as though you were "sitting" for him. In this chapter he says: "Good taste enters largely into the whole matter of being successful. It may be that the ability to get a likeness is a gift."

Chapter II. "The Adventure of Being Painted" has many delicious touches such as "Ambassador Morgenthau talked about himself. So did Bryan." And of McAdoo he quotes Guiterman's "I don't believe he ever hid a single thing he McAdid." He further says of the same "sitter": "He turned his face slightly to one side and asked me, 'Has it occurred to you that I resemble Abraham Lincoln? My friends often tell me that I do.'"

Chapter III. "Why All This Confusion About Color" tells of "Clean Color" and how to achieve it; "What Color Is—and Why" with sections on "Grays" and "White Shadows" invaluable as practical "dope" to the student, and intensely interesting even to the Philistine.

Chapter V. "Famous Sitters"—the book, like the jelly jar, gets better the farther you go. His account of making three charcoal portraits of President Wilson during a famous 16-inning ball game sitting next to the War President without Mr. Wilson's knowing (officially) what was going on; his record of William Jennings Bryan's "best line"; and his observations on our much admired Helen Wills, are only a few of the bright spots which catch a special radiance above the high plateau of interest and charm of the whole book.

Chapter VI. "The Artist Works When He Feels Like It" makes this generally held view look like an explosion in a shingle factory.

Chapter VII. "Painting the A. E. F. on the Gallop" in which Mr. Chase tells how and why he painted three portraits of General Preston Brown instead of only one, and one of the well-beloved Marshal Foch. It also contains the answer of "Rastus shoveling mud: 'De t'ing dat su... mos', is dat it takes so gor... work to run dis yere war.' ... answer was even better tha... the Marine at "Shatto Theo... same question, and for whic... you to page 219.

G. C.

ENGLISH AND AMERICAN Fu... By Herbert Cescinsky and ... Leland Hunter. Grand Rapi... igan: The Dean-Hicks Com...

IT is only fair to Mr. Ce... say that he has undertak... difficult task in attempting ... and complete the unfinished ... another. For a long tim... George Leland Hunter had ... lecting illustrations for a ... which he had purposed to ... development of furniture ... cient Egypt to our own ti... book published is a great co... of Mr. Hunter's ambitious ...

Mr. Cescinsky says in the ... to the book:

"When Hunter's photogr... notes came to hand with th... of the book, the idea occurr... that a simple handbook of f... in which native American a... lish examples were illustrated ... side, might have an appeal, a... all the book which I felt I ... petent to write."

And in the Introductory ... he points out:

"There are two ways in wh... book could have been wri... divide it into two parts, Engl... American, or to contrast the ... the two nations in successiv... showing the examples almost ... side. On consideration, I th... latter is preferable. One is en... point out the differences, and ... semblances, between Engli... American furniture when ... shown together; the lesson ... learned and not readily forgo...

Mr. Cescinsky's idea is a gl... —so good that it is with reg... we feel that he has not satisf... carried it out. He is one of t... authorities upon the subject ... niture, and it seems a pity ... did not feel that he could de... time to this work which wou... made it a most interesting a... uable book of reference. ... promised comparisons do not e... in many instances.

The text of each chapter i... followed by many pages of ... tions, of which the book ... more than 400; in the ... Chapter III there are but thre... of text to seventy-one cuts. In ... the Introductory one there are ... chapters. There are a good glo... furniture terms, a Bibliogra... Chronological Table of the So... of France and England from t... to the Early 19th Century, ... of Notable Events and Dates ... of them) in American Hist... list of Craftsmen and Auth... Design Books in England ... Eighteenth Century, and a ... American Craftsmen.

G.

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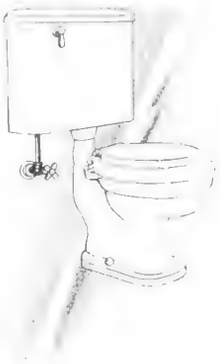
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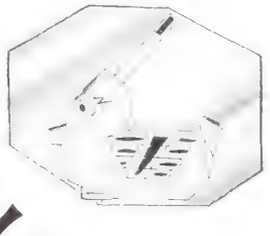




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French Line Officers and Stewards Converse in English



The Persian Lilac follows the Common Lilac in flowering season, opening huge trusses of fragrant blossoms which weigh down the slender branches

LILACS WILD AND OTHERWIS

(*Continued from page 116*)

gardens; indeed, during the eleven years I wandered in China I sent back seeds of half a dozen different species, all of which are perfectly hardy in the New England climate and may be seen flourishing in the Arnold Arboretum. Later it was my good fortune to add two others from the mountains of Korea.

These Lilac species commence to blossom earlier than the Common Lilac; in fact, the very first of all Lilacs to bloom is one with pinnate leaves which I got on the Chino-Thibetan borderland as long ago as 1904. But this is more curious than beautiful. On the heels of it blossoms another Chinese species (*S. oblata* and its variety, *affinis*) of which today there is a handsome race of hybrids. The last of the true Lilacs to blossom is *S. Sweginzowi*, a rather recent comer from northwestern China. Then when the true Lilacs are finished the Tree Lilacs burst into a cascade of pure white flowers. Wild Lilacs really commence to flower three weeks ahead of our old and familiar friend, the Common Lilac, and continue for at least three weeks after the last of his ilk have shed their blosson planting wild as well as nam sorts of Lilac the season cov six to eight weeks.

In American gardens the Lilac is the best loved exoti It is also one of the first br this country. Just when, or came, history is silent, bu oldest settled places it is o only sign of an old homest parts of this country, where mers are hot and the wint there is no finer shrub than th None is hardier, more florif none gives so little trouble of lime and of good food, t is so accommodating that flourish anywhere except in places. It cannot tolerate w If the plants get old and they should be cut to the grou in the course of a year or and shapely bushes will spr The Common Lilac is Europ so is one other species, the Hu Lilac. Another sort is peculia Himalayas; the rest are cont China and Korea, except f

(*Continued on page 182*)



Probably the best known and hardiest of the late-flowering Lilacs is S. villosa, an excellent shrub with erect branches and rather pale green foliage. Its blossoms are rose, pink or nearly white





here FLOORS get the hardest WEAR!

parts of the floor that your visitors see first — in hall-s, around tables, in front of the radio, piano or chairs — places that get the hardest wear. Now—these prominent an be just as attractive and beautiful as the rest of your nd they can be kept lovely *forever* with this magic quick -Old English Wax.

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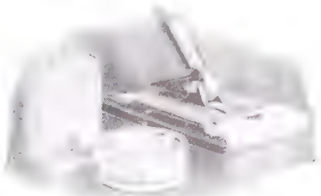
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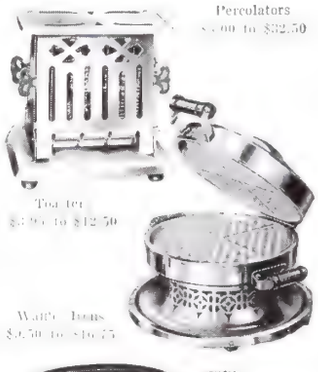
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LILACS WILD AND OTHER

(*Continued from page* 180)

Tree Lilac, which reappears in Japan.

Everybody knows the Common Lilac. It is an intimate flower with one and all, one that we love to press to the nostrils, for the fragrance is exhilarating. To most people the Lilac simply means the old familiar friend and its modern descendants, mostly of French origin. It will surprise many to learn that there are some twenty-six other distinct and beautiful species, some of them even hardier than the Common Lilac, flourishing as far north as Saskatchewan. The Himalayan Lilac *(S. emodi)* suffers somewhat in severe winters and late spring frosts often injure the blossoms of the Chinese *S. affinis.* But these are exceptions. Rarely it is that any suffer in the Arnold Arboretum and no shrubs can flower more abundantly.

Each succeeding year in the Arnold Arboretum there is a close race between two Chinese Lilacs (*S. oblata* and its worthy variety, *affinis*) to be the earliest to blossom, and usually the first-named wins. This is a sturdy, broad shrub of good habit and has handsome leaves, thick and leathery in texture, which in the autumn turn to a deep bronze-red or wine color. The flowers are large, pale lilac and very fragrant. The variety is a tall bush of loose, irregular habit and has thin branches and white sweetly fragrant flowers. The wild prototype of this Lilac was recently discovered in northern China, named var *Giraldii* and reached us through V. Lemoine et Fils in 1906. This has mauve flowers which open about the same time as the type.

The next Lilac to open is *S. pubescens,* also native of northern China and introduced in 1882 to the Arnold Arboretum where it flowered for the first time in 1886. This is a free-growing and free-flowering shrub with erect and rather slender stems, small hairy leaves and large clusters of pale lilac, fragrant, long-tubed, rather small flowers with dark violet anthers; it is one of the most beautiful of all Lilacs. These three Chinese species are the heralds of Lilacdom. In rapid succession they are followed by the numerous progeny of the Common Lilac.

THE PERSIAN

After the Common Lilac has finished flowering, or nearly so, the Persian Lilac (*S. persica*), with huge clusters of small fragrant flowers which weigh down the slender branches, assumes the throne. This lovely Lilac was cultivated as early as the middle of the 17th Century but it is now all too seldom seen in gardens. In cultivation it is a broad and shapely bush of medium height with small leaves and is extraordinarily floriferous. The type has pale rosy-purple flowers, and so, too, has the form *laciniata* with deeply incised leaves; there is also a white-flowered variety (*alba*).

Closely related to the Persian Lilac is *S. pinnatifolia,* a newcomer which I had the pleasure of discovering on the borders of China and Thibet and of introducing to cultivation in 1904. This species is remarkable in having pinnately divided leaves and in this characte
from all others. It has
white or pink flowers
pyramidate clusters; but
under cultivation, it has n
freely and unless it improv
it will be considered a cu

Another new species I
is *S. Julianae,* a broad shr
exceeding six feet in heigh
that in diameter, wit
branches and small hairy
rather small clusters are
produced, and the flower
grant and have violet colo
It differs from other Lilac
the stalks of the infloresce
the individual flowers an
outer surface of the cor
deep purple color; the
face of the corolla is w
the flowers open the inflo
purple and white in pleasin
It flowers toward the end

FROM THIBET

A late-flowering speci
tomentella. I saw this plant
for the first time on July 9
the frontiers of eastern Th
altitude of 9,000 feet an
then that I had never seen so
a species of Lilac. It had br
high panicles of pink to
flowers; on other bushes
nearly white. The plants
eight to fifteen feet hig
branched yet compact in
the wealth of flower clus
them conspicuous from a
leaves, oblong, lance-shaped
broader, are from four to
long and more or less hai
underside. In 1904 I had
in the same locality seeds of
and very successfully introdu
cultivation.

Of the late-flowering Lila
known and perhaps the har
villosa, native of northern
troduced into the Arnold A
in 1882. It is a large shru
cellent habit with erect, rigid
and oblong, lance-shaped, ra
green leaves. The flowers
colored, pink or nearly w
have an unpleasant odor. It
ever, a first-rate garden sl
ceedingly floriferous, very
for its hardiness and for
flowers. Very similar in habit
bluish purple flowers is the H
Lilac (*S. Josikaea*); though
ferior to its Chinese relati
garden shrub it has proved va
a parent.

The Himalayan Lilac (*S. e*
among the last of the true
flower but is less hardy than a
It is a large bush or bushy
casionally eighteen feet tal
oblong pointed leaves, light
green above, silvery and hair
and bears long, narrow clu
white fragrant flowers.

In 1928, the last of the tru
to flower in the Arnold Ar
was *S. Sweginzowii,* a ne
from northwestern China. T
shrub of erect habit with
slender dark red branches and
branchlets, dull, dark green,

(*Continued on page* 186

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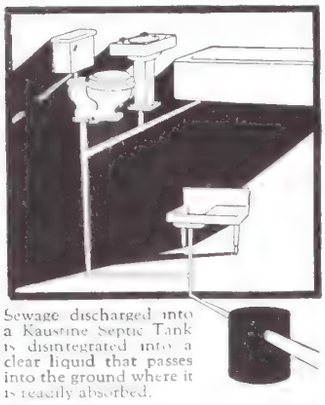
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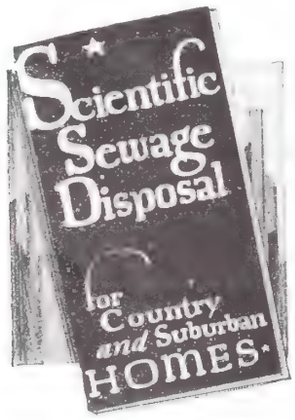
Sewage discharged into a Kaustine Septic Tank is disintegrated into a clear liquid that passes into the ground where it is readily absorbed.

RUST-RESISTING ARMCO INGOT IRON SEPTIC TANKS

A Kaustine Septic Tank permits city conveniences in rural homes. Underground, out of sight, these famous tanks are a permanent investment that pay for themselves over and over again in health, comfort and happiness—and besides they add a permanent resale value to the properties they serve. Kaustine quality is the recognized standard—the only septic tank made of genuine Armco Ingot Iron. Yet it costs no more than many inferior steel tanks.

Kaustine

SYSTEMS for Sewage Disposal



Look for the Kaustine trade mark and Armco Triangle on THE TANK YOU BUY.

Write for your free copy of the above booklet. It tells you what you want to know.

KAUSTINE CO. Inc. 35 Main St. Perry, N Y.
Please send me a free copy of "Scientific Sewage Disposal."
Name .....
Address .....
.....



Take Your home for example—

is it heated this clean, *automatic* way?

NOW that summer and warmer weather are here it is easy to forget such things as home heating. But are your memories of last winter's heating problem pleasant ones? Did you ever wish you could just "press a button" and *know* that your home would always be properly heated?

Then plan to install a Johnson Automatic Oil Burner now and realize this wish. Furnace tending is ended forever. Your home is always warm—at just the temperature you like—no matter what the weather.

There is no fire to bank at night. No oven heat one minute and shivering the next. And all this is done *automatically*, you need not lift a hand. The Johnson Automatic Oil Burner, installed at your furnace door, and a thermostat on the hall or living room wall do all the work for you.

Carefree—Economical

But this is not all. The Johnson Automatic Oil Burner brings cleanliness by eliminating all dust, dirt, the coal bin and ash cans. Your basement may easily be transformed into an *extra* room, as livable and as clean as any other room in the house.

There is no wasted fuel in banking fires; no unburned fuel to fall into the ash box. Oil is burned *only* when heat is needed. The Johnson Automatic Oil Burner is designed to burn the cheaper grades of furnace oil. Many users have paid for the entire installation from savings in fuel alone.

Install Now—Pay Later

Now is a good time to install oil heat and be prepared when winter comes. A down payment, as low as $75.00, will install the Johnson Automatic Oil Burner in your home now and you need pay nothing more until October. Thus you enjoy this new freedom in home heating as you pay for the installation.

A Free Booklet—*"A New Freedom in Home Heating" gives complete information. The coupon will bring it, without obligation.*



JOHNSON OIL BURNERS

LISTED AS STANDARD BY THE UNDERWRITERS' LABORATORIES

AUTOMATIC UNIFORM HEAT

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940-50 Arlington St., Oakland, Calif.

Please send me your free booklet "A New Freedom in Home Heating"

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MAKERS OF OIL BURNERS FOR MORE THAN 23 YEARS



BE free from disagreeable features of infrequent garbage and rubbish collection. Look out on a *clean* backyard—free forever of an ever-recurring flowing nuisance. Breathe air free of the foul odors of decaying garbage. Any *new* home can be *Chimney-Fed*—

KERNERATOR INCINERATOR

Just drop all garbage and waste to the handy hopper door—it falls to the basement incineration chamber where an occasional burning destroys the air-dried accumulation without odor. A match does it—no fuel required — the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.



The Basement-Fed Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable, gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.

Chimney-Fed Kernerator Should be in plans and seldom be installed in an existing building.

5 or 6 Room Residence Model $9[illegible]
Masonry about $80 additional.
Write for booklet.

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Offices in 89 Cities.
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Garbage and Waste Disposal



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Waterman's No. 7

Seven Points



Seven Dollars

Red
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Yellow
Rounded—A different pen point. The tip is ball shape. Writes smoothly on any paper in any direction. Suits southpaws.

Purple
Stiff, Fine—Writes without pressure. Makes a thin, clear line and small figures with unerring accuracy. Popular with accountants.

Pink
Flexible, Fine—As resilient as a watch-spring. Fine, tapered point; ground fine to shade at any angle. Loved by stenographers.

Blue
Blunt—An improved stub point. Makes a broad or fine line as desired. Unusual and rapid writers like this pen.

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Rigid—Tempered to armor-plate hardness. Will not shade even under heavy pressure. Unequaled for manifolding. The salesman's friend.

Grey
Oblique Point—A slanting stub, preferred by those who hold pen at an angle or between fingers.



Why "Number Seven"? To have a sharply stinctive name for a sharply new idea—a color band ound the cap to signal at a glance the kind of point. system original with Waterman's that is revolution- ng pen selection.

Why Seven Points? To permit wide selection by eeting every pen-fancy and pen-need. One of these ints will precisely fit *your* taste, whoever you are.

Why Seven Dollars? To put the most reasonable possible price upon a pen embodying the greatest possible quality—larger ink capacity, simple self-filling device that locks, stainless and perfectly balanced Ripple Rubber holder, and Clip-Cap.

Waterman's number 7 with 7 points at 7 dollars means accurate selection made in a few moments—and satisfaction for life.

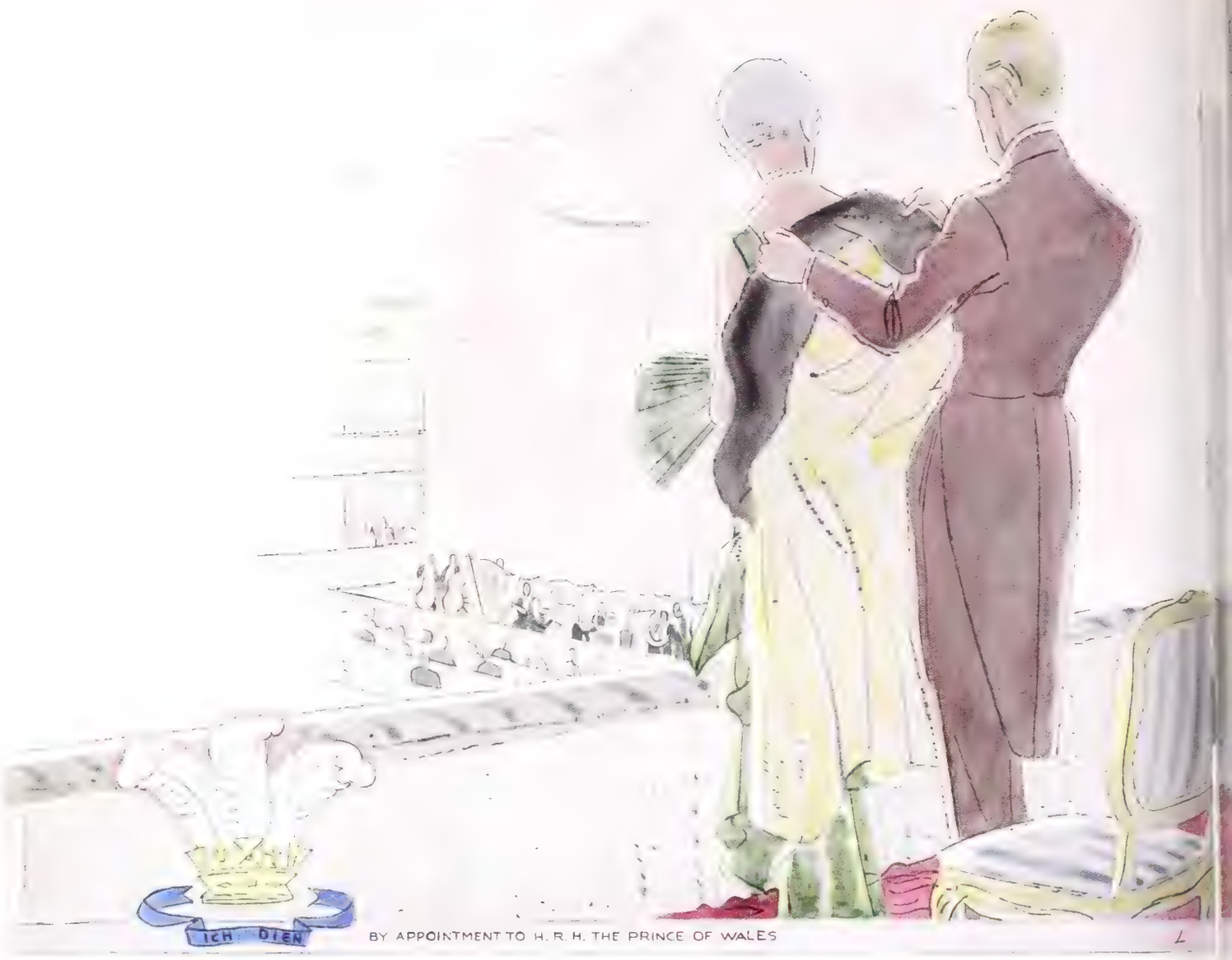
At any one of our fifty thousand dealers try all the seven points—the dealers expect it and are glad when you do. One of the 7 is exactly the point you prefer

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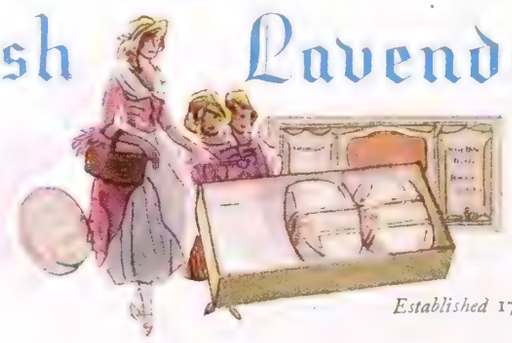
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Waterman's



LONDON is again wearing its "season" smile . . . and gorgeous Covent Garden opens its doors for the first opera of the y
Lady Muriel Lance*, looking remarkably lovely, can be found in her box on the first tier. She wears a gown from Callot
exquisite jewels. Her appearance is enhanced, as always, with one priceless possession that is hers, a complexion as clear
fair as the summer sky. ⚜ ⚜ Lady Muriel knows but one toilet soap, Yardley's Old English Lavender. From the be
ning this soap has proved so pure, so soothing and stimulating to her skin that it seemed needless to use another. Yardl
sheer face powder protects her complexion from all types of weather. ⚜ ⚜ Many English women, as Lady Muriel,
Yardley products exclusively. Many of these exquisite toiletries carry the cool fragrance of lavender. They are Englar
best, obtainable anywhere in America. "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; "Old Eng
Lavender," in sprinkler bottles from $12 to $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo,
the cartridge; Bath Salts, $1; Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at Forti
Street, New York; also Toronto and Paris. *Out of deference to our clientele we have refrained from using actual nam

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in shades and decorative designs. For exterior terior walls and floors; for kitchens, sunrooms, ooms, halls, stairs, arches, pools, courts and es.

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Papered walls Painted walls

both respond to this new luxurious wall treatment

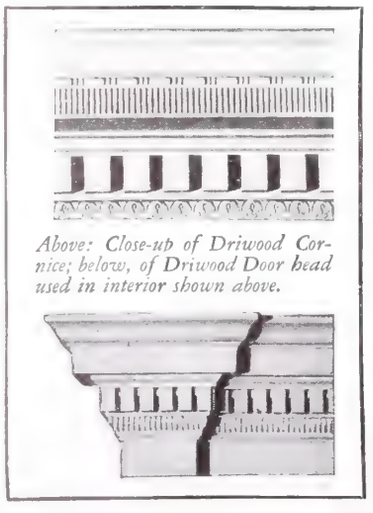


THERE is a new fashion in wall treatments. A fashion that relieves the stark simplicity of a painted room. A fashion that emphasizes the design of a papered room. A fashion that will give your home new character regardless of paint or paper.

This new style decrees the use of decorated wood moulding for cornices, wall panels, door heads, chair rails, etc. It has long been the fashion in the most expensive homes . . . homes that could afford to ignore the all but prohibitive cost of hand carved mouldings. And now, with the introduction of Driwood Period Mouldings in Ornamented Wood, this fashion is made available for the first time to small homes, larger homes, apartments, etc.

Driwood Period Mouldings reproduce—and reproduce in wood—the depth and beauty of hand carving at a price which even the small home can afford. Any carpenter can install these mouldings, whether in a new home or a remodeled interior; whether for a single room or throughout an entire home.

There are 119 individual mouldings in the Driwood line. Each is authentically correct—patterned after classic designs by a prominent authority. Ask your architect, decorator or building material merchant about Driwood Mouldings. Or mail coupon for "Fashionable Walls," illustrating how Driwood Mouldings can enrich *your* home.



Above: Close-up of Driwood Cornice; below, of Driwood Door head used in interior shown above.

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You must not be content with less.

Yale Builders' Hardware is famed for its beauty—that beauty which conveys the final, exquisite sense of refinement.

Its security, among the discriminating, is a by-word for maximum protection.

Yale Locks and Hardware are sold by Hardware Dealers.

The Yale & Towne Mfg. Co., Stamford, Conn., U.S.A.

YALE MARKED IS YALE MADE

LILACS WILD AND OTHER

(*Continued from page* 182)

pointed leaves and long narrow clusters of delicately fragrant blossoms. The flowers, each about half an inch long, are flesh-colored in bud and nearly white when fully open.

The Tree Lilacs, of which there are three, all native of northeastern Asia, differ from the true Lilacs in having a short corolla tube and protruded stamens. They are small trees with broad, much-branched clusters of white flowers of unpleasant odor. They blossom when the flowers of the latest of the true Lilacs are fading. The first of these Tree Lilacs to bloom is *S. amurensis*, from the Amur region of northeastern Asia. This is a bushy tree with dark green leaves and flat, spreading and slightly drooping clusters of ivory-white flowers. The next to open its flowers is *S. pekinensis*, a native of northern China, as its name suggests. It is a large bushy tree from twenty-five to thirty feet high and as much through the crown. The branches are more or less pendent at the ends and are clothed with lustrous reddish brown bark which separates into thin layers like that of certain Birch trees. The pointed leaves are long and narrow, hang gracefully and are surmounted by half-drooping flower clusters which are flat and unsymmetrical and smaller than those of the other two of this group.

LATE FLOWERING

The last to flower is *S. amurensis japonica*, best known of the Tree Lilacs. This is common in the forests of central Japan and increasingly so northward and throughout Hokkaido. At its best it is a round-topped tree from thirty to forty feet tall with a clean, stout trunk covered with smooth, lustrous bark like that of a Cherry tree. Leaves are large and flowers are borne in erect clusters.

The Common Lilac is native of the mountains of Bulgaria and was sent from Constantinople to Vienna about 1560. From there it soon reached western Europe and was cultivated in London by Gerarde in 1597. It is not known when, or by whom, this Lilac was introduced into North America, but Washington wrote about it in his diary and planted it at Mt. Vernon where his plants or their descendants are growing to this day.

During the last sixty years horticulturists, especially those of France, have paid great attention to the Common Lilac and the result has been a plethora of beautiful shrubs. In fact, virtually all the plants known in a general way as Lilacs have been derived from *S. vulgaris*.

As already mentioned, the ordinary colored and white forms of the Common Lilac will withstand considerable hardship and abuse, but their progeny demand good soil to give the best results. A well-drained, rich, loamy soil suits them best and if it contains a certain amount of lime so much the better. Full exposure to the sun and air is necessary and their beauty is displayed to best advantage when the plants are allowed a sufficiency of space in which to develop.

A couple of decades ago it was customary to propagate Lilacs by grafting them on underst... Common Lilac, but this ... practice has met with the ... it merits and today any d... plants so propagated des... ostracized. It is the natu... Lilacs, and of the Comm... particular, to sucker free... alone demonstrates the ... their being on their own r... plants get unshapely or ... own-root Lilacs may be ... ground with advantage fo... spring up and soon ma... bushes again. Cuttings th... inches long of green woo... early June, or of thin but ... ripened wood taken from ... early August, and inserted ... a spent hotbed, or in a ... kept close, will root in ... weeks and in three years ... plants; also they may be ... grafted low on the Comm... By this method, although ... recommend it, saleable ... produced in two years. But, ... there is no valid reason for ... ing Lilacs other than by cu... by this means the particular ... on its own roots and the ... to the garden lover is obv...

In the Arnold Arboretu... two hundred named variet... Common Lilac are cultiv... Highland Park, Rochester, N... where great attention has ... to these plants, there is the ... plete collection of the variet... Common Lilac to be foun... continent.

If the best only be desired, ... number is necessary, for w... limits of a couple of dozen ... and most desirable kinds of ... mon Lilac may be had. In re... many of the seedlings rais... and sold by nurserymen sho... provement on the older vari... beauty limit appears to ha... reached and it is evident ... great additional improvement ... be expected from seedlings ... Common Lilac. But granted ... dozen will include all that is ... selection is onerous and diffic... individual taste is all-importa... people do not like the double-... sorts and others have prefere... certain shades of color. I am ... prejudice or bias in these mat... of the sorts of the Common L... proven merit I would select ... lowing two dozen:

SINGLE LILACS

Congo: Dark red-purple
Gloire de Moulins: Pink
Justi: Blue
Ludwig Spaeth: Dark red-p...
Macrostachya: Delicate pin... ing to white
Mme. F. Morel: Mauve-ros...
Marceau: Purple-violet
Maurice Barrès: Azure lil...
Monge: Dark purple-red
Princess Alexandra: White
Réaumur: Dark carmine
Turenne: Purple-violet
Vestale: White, a superb va... every way
Volcan: Dark red-purple

(*Continued on page* 212

Recipe
doorway
s *different!*



ey Forged Iron, Tulip Design

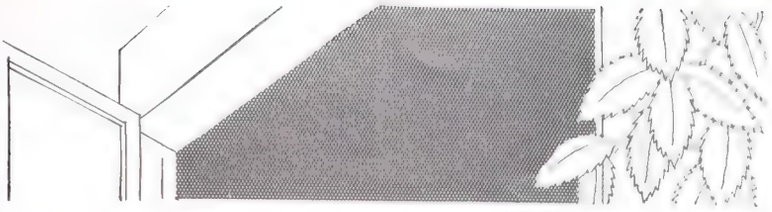
Take two happy young folks intent on making their home-of-dreams come true; add the inspiration of an architect or builder. Now to this combination bring the captivating McKinney Hardware — elry of the Home"—and here's your doorway . . . . . individual. Not only ney Hardware for entrance for interior doors as well. ds, too, and garages and ge straps, handle sets, etc., ic English, Spanishand signs. All usly rust- sturdy and

ders' Hard- rchant has y Hardware . Ask him isworthsee- *inney Mfg. burgh, Pa.*

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KINNEY RDWARE
Jewelry of the Home"

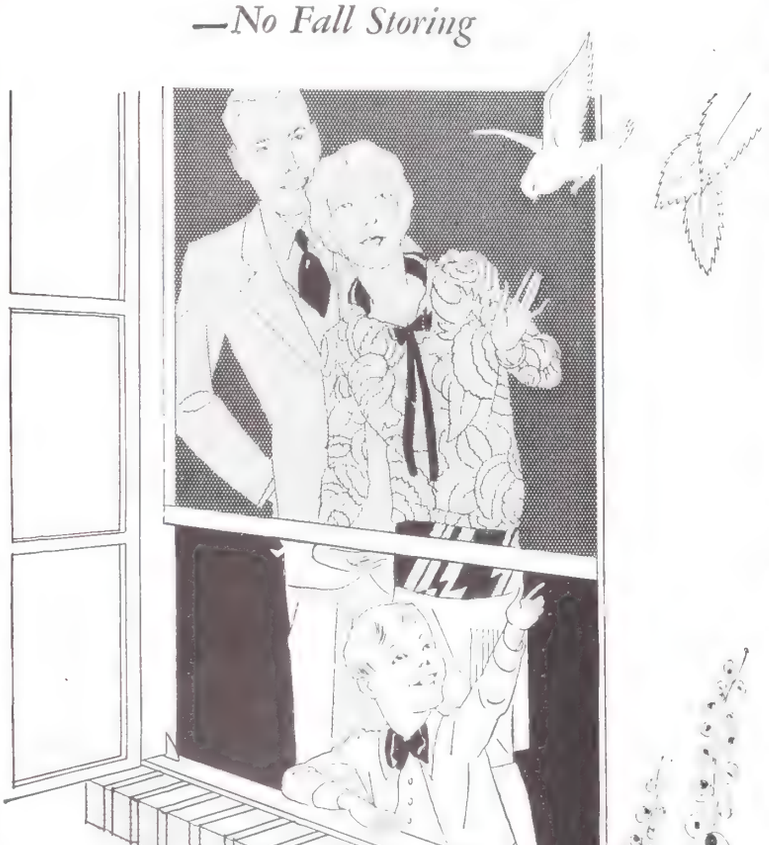
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Pa. (*Forged Iron Division*)
me, without obligation, the items
e checked:
e on Forged Iron Hardware
Lanterns



The Modern Window Screens

Rolscreens
TRADE MARK

—No Spring Re-hanging
—No Fall Storing



A section through guide showing lug in selvedge of screen wire which prevents screen from sagging. A "non-sagging" feature found only in Rolscreens.

Rolscreens

—Are a permanent part of the windows
—Roll up and down
—All metal construction

The "old time" screens were a strain on the family ties semi-annually until they were down in the fall or up in the spring. All that is over now. Rolscreens are a part of the windows. At a touch they are up and stored out of sight.

With no unsightly frames and the special non-rust electro-plated "AluminA" wire which allows a clear vision, Rolscreens endow a practical necessity with new beauty. These modern screens are built to last a lifetime and are fully guaranteed.

Write for illustrated Rolscreen booklet

ROLSCREEN COMPANY
255 Main Street ∴ Pella, Iowa



6 minutes before BREAKFAST



for BEAUTY HEALTH YOUTH!

OUT of bed! Into the belt! Feel the Health Builder's deep massage awaken every capillary to new activity. Your eyes sparkle; your complexion glows, extra weight melts away—your spirits soar with radiant health and vigor.

Just six minutes before breakfast—that's all—to tone the heaviest muscles; to arouse the deep-lying organs; to regulate proper elimination; to *normalize* the figure!

So Pleasant—So Beneficial!

Six minutes in the morning to awaken the body to action; nine minutes at night to refresh you—to banish the day's fatigue; to fit you for sound, restful sleep. Just fifteen minutes a day of pleasurable, effortless exercise—for health, beauty, youth!

And only the Battle Creek Health Builder, the invention of an eminent physician, insures correct massage and manipulation—for it alone is synchronized to the normal nerve impulses. And because the exercise you receive is medically and scientifically correct, fatigue and *nerve-jar* are unknown!

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"Health and Beauty in 15 Minutes a Day"—our new Free book—tells a vitally interesting story. In it you will find the secrets of new health! new beauty! Send for your copy now—TODAY!

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Genuine Engraved Business Cards Open Closed Doors



A glimpse of a dry wall in a garden on the Cape of Good Hope, planted with native wildflowers

ENGLAND'S GARDENS OVERSEAS

(*Continued from page* 121)

is a better digger than a Javanese or Malay; he is more easily trained to be tidy and will water thoroughly and quickly, but he is not very good at striking cuttings; here he is excelled by the Javanese and both of them are miles ahead of the Malay, though all of them will do their best and kindest for the masters who treat them as children, justly and patiently. In the hot countries so much depends on the native gardener that the first step towards making a beauty spot in the wild is to find out quickly how to make best use of the labor at hand.

Soil varies no more nor less overseas than it does in England. That sounds fantastic but it is true. There are gardens that I know, at home, where rock-outcrop, clay pockets, chalk subsoil and sand can be found within the hedge boundaries. Garden soil the world over is made soil, and some is harder to make than others. That is all the difference. I am persuaded that there is no soil anywhere to be found that will not grow something; the genius of the true gardener lies in making a pleasant picture out of what is happiest in his own soil.

There were the "badlands" of Tasmania with soil of rotted granite which one could not even give away. Today those are the high-priced lands which produce the hard, sweet, juicy Apples of commerce. I can still remember the stories told me by the men who first grew Wheat on the waste prairie lands of Canada. Today the bread for a million mouths is made from the product of this land.

Climate is a less amenable matter than soil. In Kenya Colony the residents skate in fur coats and sun helmets, yet they are able to grow most things. One of the loveliest word pictures I have ever heard was of a Kenya garden. It was told me in a medieval cottage in Kent, a lovely, crooked old composition of ... plaster built by men of the ... 1320. Over a great fire of ... a woman described her ... avenue of Mimosa in Kenya ... of feathery golden sprays, a ... fragrant fountains of gold, ... onto an "Iris hill". At the end ... Mimosa avenue was a tall hill ... of which she had planted w... Irises that bloomed in splend... each year. A hill of blue at ... of a mile of gold—the pict... stay with me till I die.

The icy blizzards that sw... Canadian prairies created a ... problem for garden-makers ... and until they learned to ... behind tall shelter hedges th... with little success. Such fl... shrubs as Spirea and Hydran... magnificently grown in the Do... The Canadians make a lovely ... of their Peonies and they ... wealth of uncollected treasure... floral species of the Yukon. ... civic sense is displayed by such ... gardens as the ones in Vancouv...

Australia has a parched su... which means that the succulents ... life to the full. Most interestin... wretches, many of them are, wit... queer furtive ways of disguising ... selves so that they look like peb... small animals and then suddenly ... brilliantly into incontinent ... There are gardeners who m... specialty of succulents. With ... pleasure I recall one who ga... on a kopje in the prettiest subu... Johannesburg and where I pu... happily through a long, ho... among my host's astonishing pe...

But the succulent garden w... Cacti, its Aloes, its dive... Mesembryanthemums, its Sta... Opuntias, Agaves, Cereus, Cotyl... Echeverias and Sedums is no...

(*Continued on page* 190)



ens don't wear out
ey *Tear* Out

oor mistreated screen door
visitors treat it with a
nd slam . . . youngsters
ir fingers at the meshing;
pen with a kick.

l all this abuse the screen
your home, as well as the
s, should be covered with
cloth that has stood up
the hardest kind of use for
nd has proved itself dur-
st-resisting and attractive
w York Wire screen cloth.

s a heavily zinc coated wire
oth made from the best hard
eel wire, full gauge and per-
oven. Its protected White
sh blends well with any color
f home.

Y Golden Bronze is made of
wn bronze wire, non-corro-
ng, resilient, perfectly woven
orm mesh and straight lines.
eautiful rich gold color.

Y Antique Bronze is made of
high quality non-corroding,
wn bronze wire, full gauge
ectly woven. It has a beauti-
rich antique color, making
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Your hardware dealer has New York Wire Cloth See him now

Look for the Minute Man Trade Mark

"The Sure Defense"

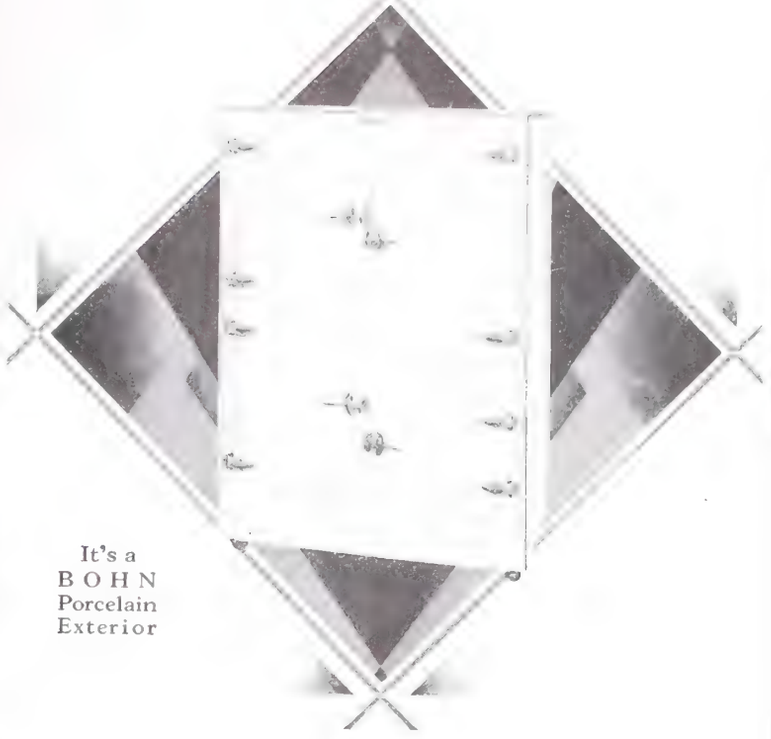
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LIBERTY Golden Bronze



ORK WIRE CLOTH COMPANY
ISON AVENUE NEW YORK



It's a BOHN Porcelain Exterior

Install the electric unit of your choice in a BOHN *refrigerator.*

IT took thousands of hours of consideration and experiment to achieve the unrivaled sweetness which greets the eye today when one opens the doors of a BOHN pure white porcelain-lined refrigerator. And what refreshes the mind reacts pleasantly on the appetite.

Then it dawned on the minds of the makers that it was hardly fair to require people to open a door to be refreshed. Why not provide a definite feeling of security about food preservation by having refrigerators white as the driven snow, *within* and *without?*

This desire to guarantee the health and happiness of mankind and at the same time please the eye with an attractive article of furniture, culminated in the creation of the scientific, pure white BOHN porcelain enamel refrigerator.

BOHN *is the world's largest manufacturer of all-porcelain refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago Boston

BOHN SYPHON REFRIGERATOR

....a gallon or a glass of *Orange Juice* ... in a jiffy!

AN important electrical device has been perfected for extracting Orange and Lemon Juice by the gallon or glass—*at home!* It answers *all* questions of service, day *and night.* Guests call it "The Life of the Party." But, it's just as efficient getting the breakfast orange juice all-set in time for family folks to catch the 8:19.

This friendly device has not only been *proved* but is unconditionally *guaranteed* by the California Fruit Growers Exchange to do a great home job under exacting—and stressful conditions. Strong and handsome, the Sunkist Junior stands 10 inches high and weighs six pounds.

The whizzing cone extracts all the Orange or Lemon juice without the usual mussiness and does it so well that family competition to conduct the ceremony becomes intense. And, then there are but two movable parts to clean under the faucet! Presto—and all's ready for the next session! Here's

"the life of the party!"



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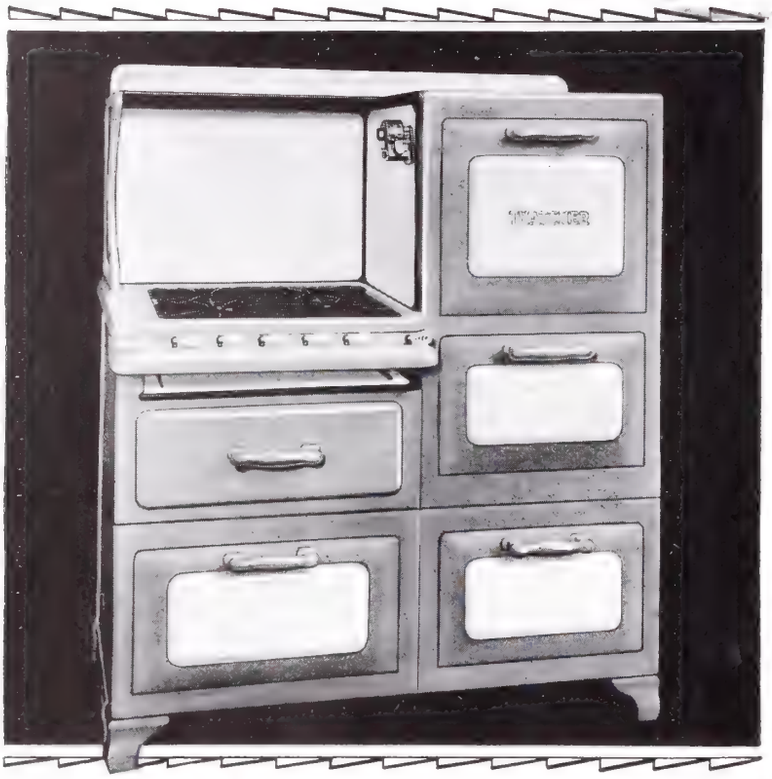
California Fruit Growers Exchange,

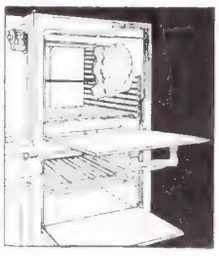
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THATCHER

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ENGLAND'S GARDENS OVER

(*Continued from page* 188)

everyone—these are intimates over which the crack-pate pores, lost in the Land of Wonder. Succulent gardens do not catch the emotions or stir the senses as do those other Australian gardens of sand and sun-scorched scrub where the many species of blue-flowered Dampieras flourish, and the golden fountains of Cootamundra, the gaily blossoming shrubs of *Nutsyia floribunda* and *Calythrix flavescens*, the Flowering Gums and the Templetonias abound. Trails of exquisite Kennedya and Hardenbergias are used cleverly over pergolas and arbors, blooming in inexhaustible showers of pink, rose, mauve, blue and violet.

Ask any Australian garden-lover what plant will make him homesick for his arid plains, for the dim blue reaches of Gum-bush and the blazing avenues of scarlet-flowering Eucalyptus leading to the homestead, homesick for the merry face of the little tree-bear, for the clear gong-note of the bell-bird and the rollicking laughter of the Kookooburras at dawn! He will say in a drooping voice, homesick at once, "Boronia"! There is that about the intensely sweet fragrance of the homely little brown and yellow Boronia which takes every Australian by the throat and wrings him with thoughts of home.

Truly, there is something more in this garden-making business than shows on the surface. The men and women who have grown up in the company of certain flowers and associate certain colors and fragrances with the memory of home have had woven into the tissue of their consciousness a sweet influence which will move them all their days.

THE RED GUMS

The fact that Australians are beginning to plant their wonderful Red Gums in avenue formation proves that the instinct of the landscape gardener is awakened. The flowers of Red Gum have pink buds, smooth as coral, each capped with a little disk of pink silk, lined with white. Presently the cap comes off and shows a close pack of pleated scarlet underneath. This soon bursts out into a fluffy fringe of scarlet round a cup of apple green. It is like a jade thimble which wears a filling of red fringe round the brim. Looking closely into the jade thimble one finds it hung with large beads of honey. The flowers grow in panicles or trusses, on wide-set, easy stems. There is nothing stiff or formal about the Flowering Gums; they are startlingly effective in the mass and all grace and flowing beauty in the individual.

There is more actual garden design in New Zealand than in Australia. It is an island country, watered with soft mists, a land of river and mountain where fruits and flowers, shrubs and creepers grow in wildest profusion. Most of our Veronicas come from there and its hills are gay with trailing Clematis. The worst weed in New Zealand is Sweet-briar. The population is very small compared to the sister isles of England and Japan, but the home sense and garden sense are alert. Daffodil and Rose growers in New Zealand are well known to [Nor]ern Hemisphere. The possi[bilities] Alpine gardening in South [Island] such as to make the artif[icial] gardener grind his teeth in e[nvy]. Zealanders have long appre[ciated] possibilities of their floweri[ng] and make gardens of them, w[hich] used as they should more [often] used, in the shrub form, wi[th] of bulbs below. *Rosa [macu]pteracantha, rubrifolia* and [the] hybrid Musks of Pemberton [and] family are examples of the s[uper]varieties which are best used [in] And they plant avenues of [the] ambar in New Zealand!

The gardens of India [and] Malaya are gardens of th[e] which means that, in the [hills] which a European or a South[ern] uses the words, they are hardly [gar]at all, for the climatic condi[tions] so exacting that the life of [a] exceedingly short. Matters [are] ferent in the hills, but so [far] Malava is concerned there is [as] no plantation development.

A GARDEN WORLD

On the hills of Kashmir ma[gni]tiful spots are to be found. T[he] the world is a garden, both c[ult]and in the wild. Native t[rees] lovely beyond compare; the [earth] is carpeted with Tulips, N[arcissi] Irises and bulbous plants o[f the] kind. Nature has flung her [flowers] about in brave disorder; man [has] to place them harmoniously in [the] ting of his home, in the nook [of] rocks, by the sparkling strea[m] under his shelter hedges and tr[ees]. One of the unforgettable mem[ories] India is the blue of the Violet[a] frontier gardens where the w[ives] British soldiers persist in g[ardening] them, despite arduous lives [and] the face of constant peril. [Violets] grow over every rock and w[all], every border, scrambling, car[pets] blue and fragrant.

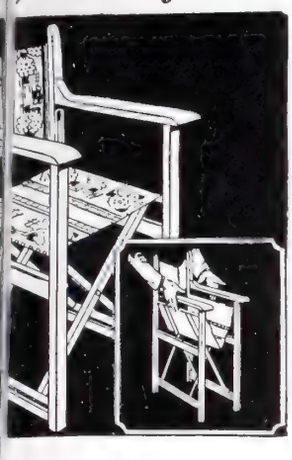
The gardens of South Afri[ca] the loveliest in all the Empire. [Many] years ago the Dutch planted a [row] of Oak and Camphor, built fine [houses] and made trim, brave gardens [of] lions and Hottentots which we[re] constant bane of existence have [long] since passed from Cape Provinc[ial] or two of the Dutch settlers' g[ardens] remain. That at Bishopscourt is a [fine] example; it was planted by van R[iebeeck] with Oaks and Almonds, Stone [Pines] and Chestnuts, and more ephe[meral] things. Archbishops as a class d[o not] seem much given to gardening, [but] the wife of the present Archb[ishop] of Capetown has that inner ear [which] can hear the story of the lon[g-dead] gardener in a neglected wilde[rness]. She has modeled a wonderful [garden] aunce with water gardens, per[golas], lawns and herbaceous borders [under] the shade of the old Dutchman's [well-] loved trees, the seeds for whi[ch were] imported at great cost of time [from] his own homeland.

Most of the South African ga[rdens], whether in the well-settled [Cape] province, or far away on the b[order] of Basutoland, in the Transvaa[l]

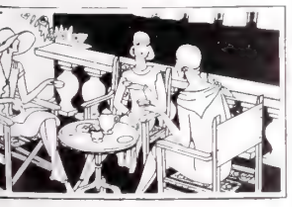
(*Continued on page* 212)

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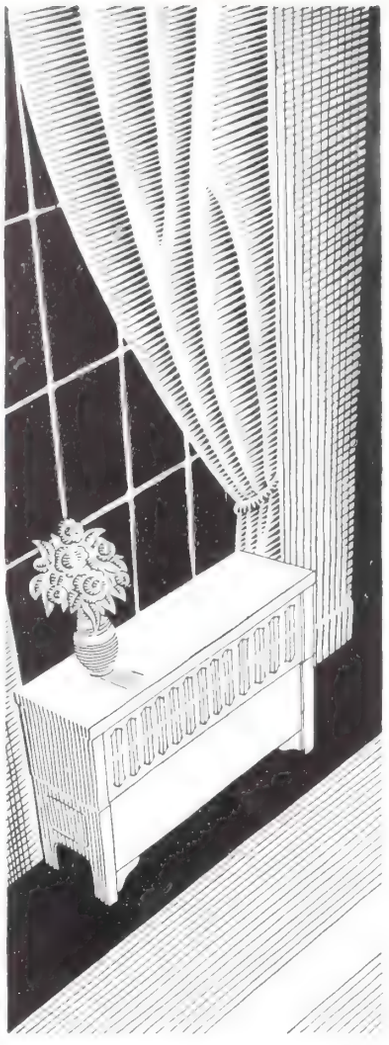
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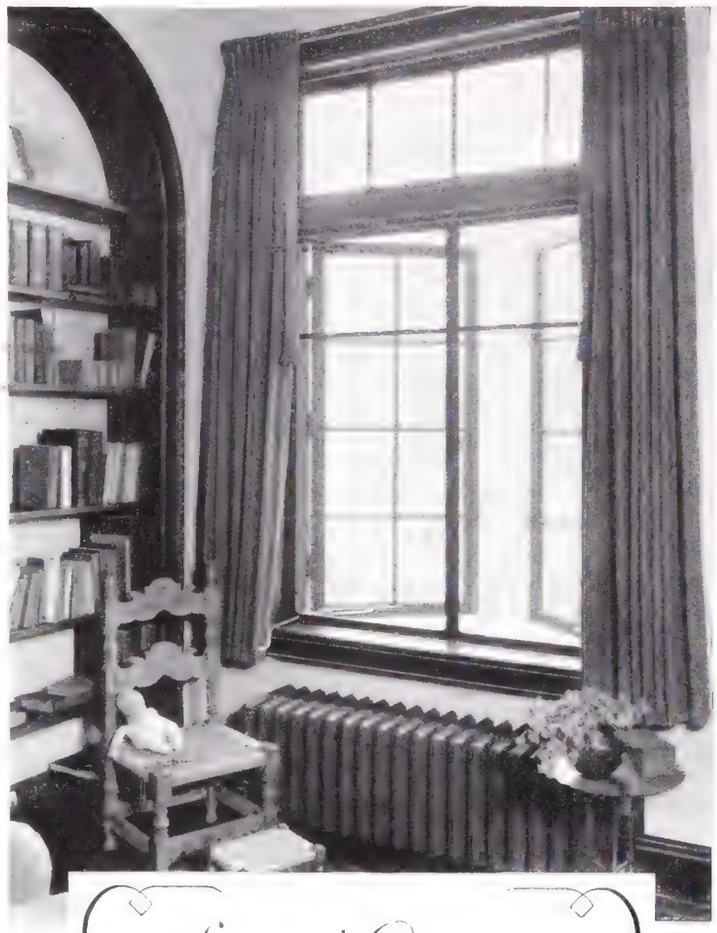
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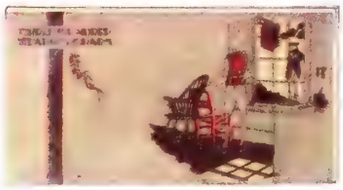
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MAY CALLS THE TRILLIU

(*Continued from page* 115)

most effective plantings I ever saw was on a shaded bank where large irregular groups of the great white Trillium had been set among Christmas Ferns (*Aspidium acrostichoides*), and all about the bank that little old-fashioned flower, the Star of Bethlehem, had seeded itself, its white stars not competing with the larger Trillium flowers, but gleaming charmingly among the Fern fronds. As the Christmas Fern remains green all winter this bank has no shabby or undressed season, and in its prime the effect of the green and white color scheme is infinitely cool and satisfying.

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In planting Trilliums it sho[illegible] borne in mind that it is in [illegible] and colonies that all the kinds [illegible] to best advantage. A single [illegible] counts for little; not less than [illegible] a kind should be planted, and if [illegible] have space and purse for hu[illegible] —or thousands—you will not [illegible] planting them upon such a scal[illegible]

(*Continued on page* 198)



From the West comes Trillium sessile californicum, a species with large, fragrant white blossoms nestled in the three shining leaves. It is perfectly hardy



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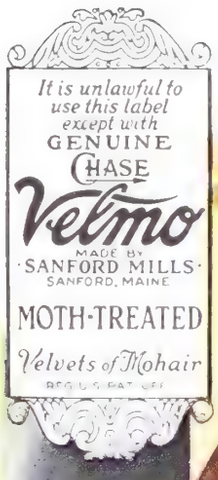
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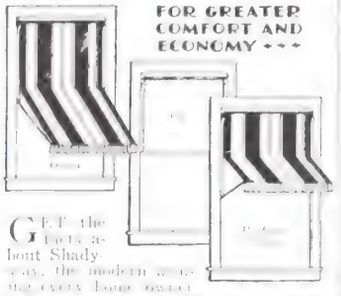
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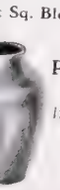
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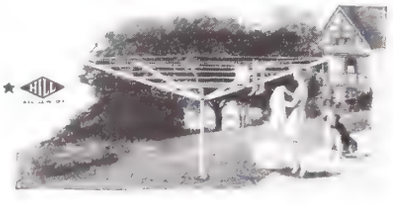
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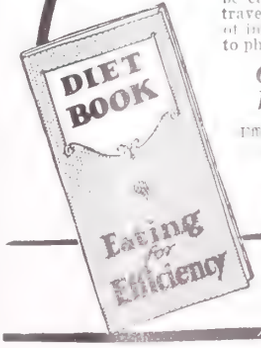
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A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.



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Effective weight control diets, acid and bland diets, laxative and blood building diets, and diets used in the correction of various chronic maladies.

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If you would remove or prevent wrinkles, double chin, sagging cheeks and other marks of age, you must do more than merely apply fine lotions and creams to your skin. You must go deeper and build up the **facial muscles** under the skin. For it is upon these that your attractiveness really depends.

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lift sagging facial muscles, remove double chin, clear up the complexion and erase wrinkles and other tell-tale marks of age from the features. If lines are forming under your eyes, if the cheeks are sagging more than they should, or if any defects are showing you of your youthful charm, you can't afford to put off for another day these helpful exercises. Your face feels wonderfully rejuvenated with the first lesson. You see noticeable improvements in a few weeks' time.

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"The Roof, It Looks So Lazy, A-lying in the Sun"



So the poet sang, but wasn't he wrong?

Would you call anything "lazy" that protects you and yours from fire, storm and sun for a lifetime? A covering over your head that means added artistic value and needs no repairs—it is hardly fair to term that "lazy."

Yet from one point of view the poet may have been justified, if he were writing of the old "English Thatch" which for centuries roofed the quiet cottages of peaceful people. Today there is available a roofing material made of the most modern and enduring elements—asbestos and cement—which has taken the name of its more fragile predecessor.

Made in soft, enduring colors, with heavy, rough butts which cast deep, delightful shadows on the roof, these are known as—

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Ambler Asbestos Shingles

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AMBLER PENNA.



Oregon gives us T. rivale, a rare little species only three inches tall that likes plenty of humus and moisture. Its flowers are pale lilac or white suffused with deeper color

MAY CALLS THE TRILLI M

(Continued from page 194)

Autumn is the accepted time for planting Trilliums, but any time after the leaves have died down is entirely satisfactory, for then the plant is at rest. I have had entire success, as well, with spring planting, by ordering the plants very early and receiving them in April, before they have started into growth. In the case of the large-flowered species the tubers should be set deeply—from six to eight inches below the surface of the soil according to size, and those of such little species as *nivale* and *rivale* should be firmly planted at least four inches down. This is extremely important. In dry weather water should be given the Trillium beds, especially during the spring months.

All the species that I shall here enumerate are well worth growing and may be purchased of nurserymen, and I would urge that they be bought rather than collected. Trilliums are among the mar wild flowers that are growir and scarcer year by year the thoughtless depredations telligent flower lovers. If, h colony is threatened by a dev scheme, or other manifestati called progress, it should cer rescued and a home provide where it may continue in sa

Undoubtedly the great wh lium, *T. grandiflorum*, is th of the race. The large three flowers are snowy white wl first open, but gradually suff color as they fade. The fo richly green and ornamental, there are few so unfortunate a in experience as not to kn lovely flower. It is not rare in if one can get into distric from vandal hordes of p motorists, but a colony of thes

(Continued on page 208)



The Pacific Coast ranges are the home of T. ovatum, the western representative of the splendid T. grandiflorum. In Mrs. Wilder's garden near New York it has been established for years



hen these visitors call

nce very firmly says, "NOT AT HOME"

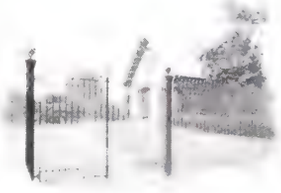
When Mr. Aloysius Picnicker and family seek a velvety green lawn on which to spread their lunch . . . or neighborhood animals come to romp in your gardens and shrubbery, a trim Anchor Fence will very firmly say "not at home".

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ANCHOR *Fences*

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Build a BEAUTY SPOT *in your yard or garden*

The beautifying of your yard or garden! How interesting it is. And what distinction can be wrought through the happy use of architectural adornment.

In many extensive private gardens and public grounds as well as in the yards and gardens of countless of the more modest homes, Hartmann-Sanders pergolas, garden houses and other outdoor features lend a distinctive note that is highly significant of the owner's discrimination and good taste.



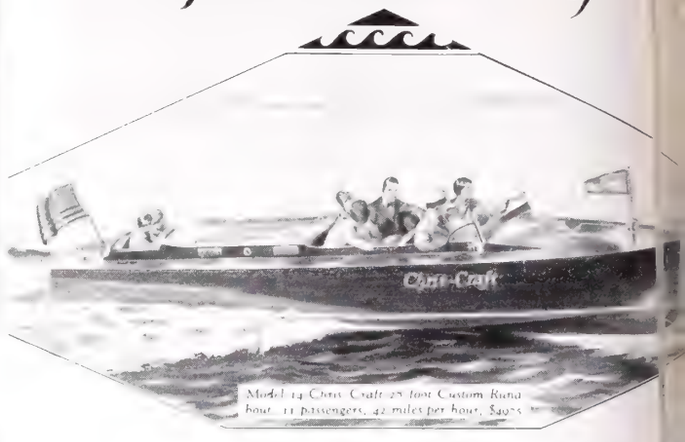
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Let it thrill you with wide open throttle or soothe you with sedate idling. It meets your moods, controls like a motor car—is just the finest and fastest water transportation available in the whole wide world. There is only one Chris-Craft.

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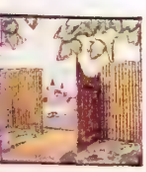
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There are many other places vhere Dubois may be used to advantage. For example, it makes an ideal boundary for ountry estates, this being its original appli- ation in America. But because of its rustic beauty, its talent for screening, and its great durability, Dubois has been adopted by many suburban and city homeowners as the best method of protecting their lawns, concealing a laundry yard, or shutting out an objectionable view.

Dubois is also to be found today sheltering many gardens, from the stately, formal type to the more intimate "little kitchen garden", so happily named. Vines cling to it easily, and as Dubois requires no paint, they need never be torn down. It is easy to erect and moderate in cost.

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There is only one Dubois; totally different from any imitations. It is made in France of split, live chestnut saplings woven closely together with heavy, rust-proof Copperweld wire. Outsiders cannot see through it. It comes in five-foot sections, ready to erect, and in three heights: 6′ 6″, 4′ 11″, and 3′ 10″, with quaint gates to match.

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Motor Lawn Mowers that re-emphasize Coldwell Leadership

NEVER has Coldwell leadership been more strikingly exemplified than in the new Coldwell Power Lawn Mowers and Rollers, equipped with two cylinder motors. Created by engineers famous for their contributions to lawn mower design, these new machines are being acclaimed everywhere as setting new standards of dependability and efficiency. A host of vital improvements—*exclusive with Coldwell*—insure superlative performance, trouble-free service and economical operation throughout the years.

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Most people have had an instinctive love of nature, even before the time when "the groves were God's first temples." But few seemed to realize that trees were actually living, breathing things and subject to disease and death. More particularly, no one ever dreamed that anything could be done to save them.

Then John Davey came into the world; and because he was an unusual lover of nature, he chose to acquire training in horticulture.

Before his time trees were more or less generally the victims of neglect and often of abuse. John Davey conceived a great idea; he studied the sciences to provide a basis for his theories, and then worked out a systematic method of treating trees to save them. This was nearly a half century ago.

Only occasionally is a man permitted to give the world a new idea. John Davey did more than this. He created a philosophy, built around his new science and based on the essential principle that the tree is a living, breathing organism.

To him this whole thing became a great ideal. Under his forceful and devoted leadership there was developed a system of principles in practice and conduct, of business and professional ethics.

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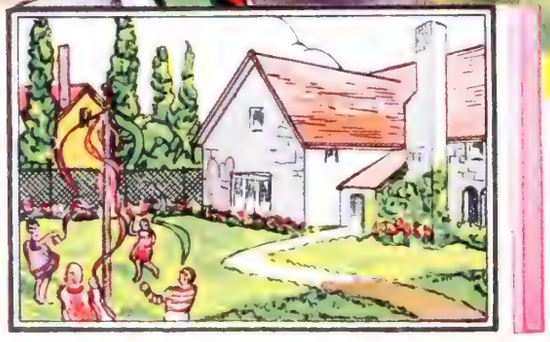
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The physical make up of the garden soil is very largely responsible for success in gardening. Almost every soil contains plant food, but too often the elements which should contribute to the growth and health of your plants are quite beyond their reach. Frequently the food is there, but they cannot reach it.

Plants feed by drinking

Their roots only take up food which is presented to them in liquid form. Unless your garden and lawn soil retains moisture to dissolve the fertile elements and make them available to the roots, your plants and shrubs, your perennials and lawns slowly starve.

If you have a good garden which you would like to improve, or a sick garden which you would like to make well, use Peat Moss. Employed abroad for years by leading gardeners, it is now available to gardeners in this country. Peat Moss is a light brown, fluffy substance which has the ability to absorb from eight to ten times its weight in moisture whenever it is given an opportunity.

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Shirley is a uniform light cadmium with finely formed flowers larger than those of Luteola. Some of them measure four inches across

THE CHARMS OF DAYLIL

(*Continued from page 119*)

cells. These can be seen individually only with the aid of the microscope and when thus observed they resemble fagots of purest gold. To the unaided eye and under the play of sunlight these bundles have the appearance of sparkling flakes of gold liberally sprinkled over the surface of the flower or imbedded within its tissues.

The ensemble of the elements of color—the underlying yellow and orange pigments, the overcast of fulvous, red or pink elements, the aspect as of glistening flakes of gold, the papillate and velvety surface—produces artistic effects that beggar description and defy adequate representation in colored reproduction of any sort. The flower which at a distance is a blended unit of color becomes with intimate inspection a cosmos in itself. Across the garden it combines with its sister flowers to give a mass of color dominated by the most conspicuous element in its coloring. Close at hand and to the observing and appreciative eye its many aspects of color pique the curiosity, invite thorough inspection and analysis, hold one's interest enthralled, and charm the artistic sense.

For the older types of Daylilies the most complete combination of all the elements of color is realized in the flowers of *H. fulva*, of the type long cultivated, and of *H. aurantiaca*. But wild plants, probably to be included in the species *H. fulva*, recently obtained from Japan and China and grown at The New York Botanical Garden, possess red and pink as well as fulvous colorings.

All of these different types of coloring have been involved in cross-breeding conducted at The New York Botanical Garden. In the hybrid seedlings that have been obtained the two main color systems, the one fundamentally yellow or orange and the other basically red, are broken up into many grades of expression and recombined in an almost endless variation. In a few seedlings, of which the variety Mikado is a striking example, certain aspects of color are intensified beyond that previously known, giving varieties distinctly new to floriculture.

The form and size of flowers rank with color in the appeal to the eye. In most instances the very best Daylilies are those with "full" flowers, that is with broad overlapping petals and sepals. This is partly bec... flowers present more color ... flowers with narrow segments ... in size in full flowers fur... ments color. But form, shape ... in the flowers of Daylilie... charms which are indepen... color and deserve consider... their own merits.

The flowers of all Dayl... constructed on the same gene... —and this plan is a simple ... cept for the few varieties wit... flowers there are in the e... chalice two whirls of three ... each with all united below into ... lar base. The segments of ... whirls alternate, giving six ... points spread in the general ... a six-pointed star.

Protruding from the throat ... open flower are its six stame... their dangling anthers and th... slender pistil. These are conspi... extended but do not mask the ... or obstruct one's view of ... serve rather as a lattice front ... petals and sepals which togethe... the floral background. They ar... ever, the most essential parts ... flower in respect to the im... processes of seed reproduction.

In the general character of ... very distinct types of flower ... exist, depending on the siz... form of the floral segments a... degree to which they expand a... curve. Broad but short segmen... recurve slightly give a bell-like f... When the sepals and petals are ... widely spreading the flower is ... saucer-shaped. When the segmen... widely expanded and strongly r... ing or folded backward there ... flower of curving surfaces and ... flowing lines, as is especially s... the variety Wau-Bun. With le... curred and somewhat narrow-p... stiff segments, a star-like ... variety is the result.

But the general framework of ... pointed star in the flowers of Da... really resolves itself into two tri... which may be very different in ... acter. Often the three segments ... outer whirl (the sepals) are ... narrow and shorter than the ... three petals and the two whirls ... also differ in the degree of spre... so that they stand in different pos... in the fully opened flower.

(*Continued on page 204*)

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flowers, symbol of purity
n, whose regal grace and
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any garden, are especially
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next year at these unusually
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These bulbs sell normally around $75.00 a hundred and higher. By a fortunate arrangement with one of the largest growers anxious for early orders, we are able to offer these magnificent bulbs to you now at these truly remarkable prices—if you order *now!* Bulbs, 5 to 6 inches in circumference, sure to produce 3 to 4 blooms the first season—an extraordinary bargain at these prices:

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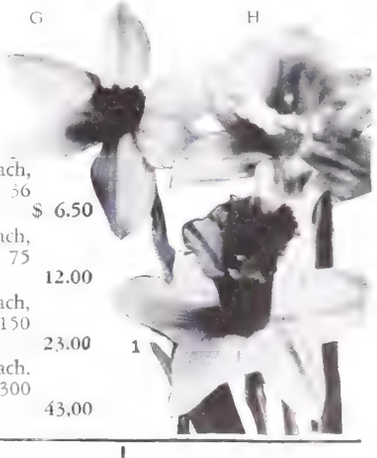
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THE CHARMS OF DAYLI

(*Continued from page 202*)

may also differ in the rate of movement during the process of opening. One rather extreme example of this is seen in the variety Hippeastrum in which the sepals often stand rather erect after the petals become reflexed, thus giving to the flower an aspect somewhat like that in an Iris blossom that has erect standards and reflexed falls. Thus the three sepals form one whirl in the lines of a triangle and the petals form another with the points of the two alternating and combining to give the six radiating points of the flower as a whole.

Of the various aspects of form in the flowers of Daylilies, probably that of the asymmetry in radial spread of the petals is most conspicuous. As a rule the flowers stand rather rigidly on stiff scapes with the open chalices slightly upturned toward the sky. The six stamens and the pistil of the flower are all upturned with a sweeping graceful curve. When a petal lies on the lower side of a flower and is hence almost parallel with the earth's surface this one petal is less recurving and therefore more protruding than its two sister petals which are above. With the lower petal extending somewhat as a projecting lip, the aspect of the flower is asymmetrical and somewhat like that seen in many Gladioli, only the position is reversed. But when a sepal lies at the under side of the flower the three petals are more nearly alike in the degree of recurving and the rim of the chalice is more nearly regular throughout. Such behavior reminds us that, in their development and behavior, living structures such as flowers are delicately attuned to the most profound forces of the universe. To the eye of even the casual observer the flowers of any Daylily present rather sharply contrasted aspects according to their orientation to the earth and the sky. The asymmetry is very strongly developed in flowers of the Fulvous Daylily, of *H. aurantiaca* and of many varieties, especially those that have large and long petals. It is least conspicuous in flowers with short petals and full flowers, but in these the front or facial aspect of the flowers varies according to the orientation of the petals.

DOUBLE FLOWERED SORTS

In double-flowered varieties there is a multiplication of floral segments. The central core of the flower is extended into a rosette. Several double-flowered varieties have been described. One plant received at The New York Botanical Garden under the name *H. middendorffi* has petals doubly pleated as though a smaller petal were attached along the midvein on the inner face of each petal. Compared with the simple grace of form in the single-flowered Daylilies, the double-flowered forms are rather monstrous. They display more color but lack in pleasing form. But the double-flowered varieties are being used in breeding to determine whether double-flowered sorts of high merit may be developed.

Thus in the flowers of Daylilies the simple basic plan of two whirls of three segments each which are combined to give a six-pointe[d] star modified in numerous ways [to] a wide and pleasing diversi[ty] forms of flowers. The siste[rs] opening together on a pl[ane] different aspects in the form[s] position of parts that are d[ue] with orientation to the earth's [ra]. For the entire group there is [a] sity of form that admits of [the] varieties in each of the main [ty]pes of color—yellow, orange [and] Without doubt, breeding will [also] lead to the development of [new] variations or even of entir[ely] forms of flowers.

In comparison with garden[s] in general, the Daylilies ar[e] classed as having flowers of [me]uous size. For the wild spe[cies] smallest flowers are perhaps [the] certain strains of *H. dumort[ieri]* of the new species *H. multi[flora]* even in these the flowers have [a] of at least two inches. A clon[e] of *H. fulva* known as Mac[k] flowers with a spread of six [inches] and these are the largest of [any] of purely wild origin thus far [known]. Several of the horticultural v[arieties] of which George Yeld, Yellow [Hammer] and Hyperion may be men[tioned] have flowers of large size.

PROPORTION AND SIZE

It seems that in the best o[f] lilies the size of the flowers [and] size of the plant as a whole are [not] closely correlated. At least the [wild] species and varieties have the [largest] flowers and, as a rule, the [largest] flowers are produced by varie[ties] at least medium size and rather [robust] habits of growth. This seems [to be] and most conforming to a se[nse of] proportion. But among see[dlings] grown at The New York Bo[tanical] Garden there have been some [large] plants with small flowers, an[d] some small plants with flow[ers] medium or large size. Hence va[rious] of these proportions may be h[ad] the flower garden if they are d[esired].

There is an odor of pleasing q[uality] from flowers of certain Day[lilies]. It is most strong in the speci[es] *flava* and *H. citrina* and in the [vari]eties Lemon Queen, Flava [Var.], Golden Bell and Yellow Ha[mmer]. The odor is slight or even only [faint] for the species *H. minor, H. d[isti]tieri, H. middendorffi,* and *H. [dum]bergi,* and for numerous varieti[es] which mention may be made of [the] ola,, Shirley, Eldorado, Ophir, [Golden] Dust, Apricot, Gold Imperial, G[olden] Bell, Calypso, Mikado, Wau-Bun [and] Vesta. There is no odor—or at [most] only a faint trace of one—[the] flowers of *H. aurantiaca,* of *H. [fulva]* (including the clonal strains and [numer]ous wild plants to be classed [under] this species), of certain varieties [such] as Maggie Perry and George [Yeld] and of many seedlings having *[fulva]* in their parentage.

In a representative collection [of] Daylilies, as they are grown in [the] flower garden, odor is not an [out]standing quality. In its stronges[t] velopment it is not heavy, la[sting] and widely penetrating, but r[ather]

(*Continued on page 206*)

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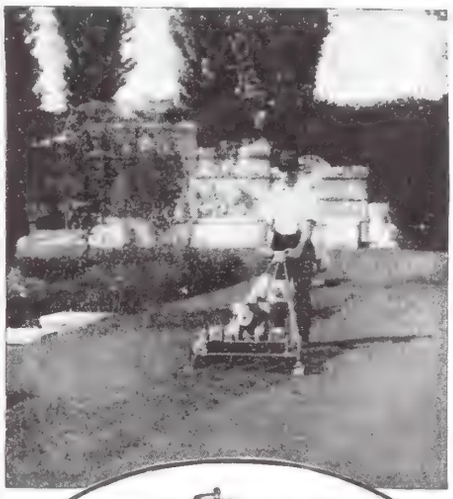
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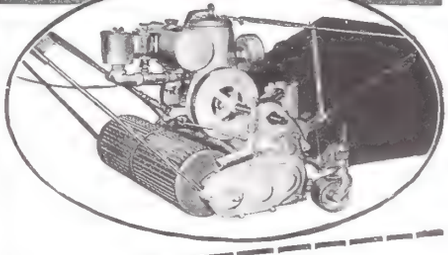
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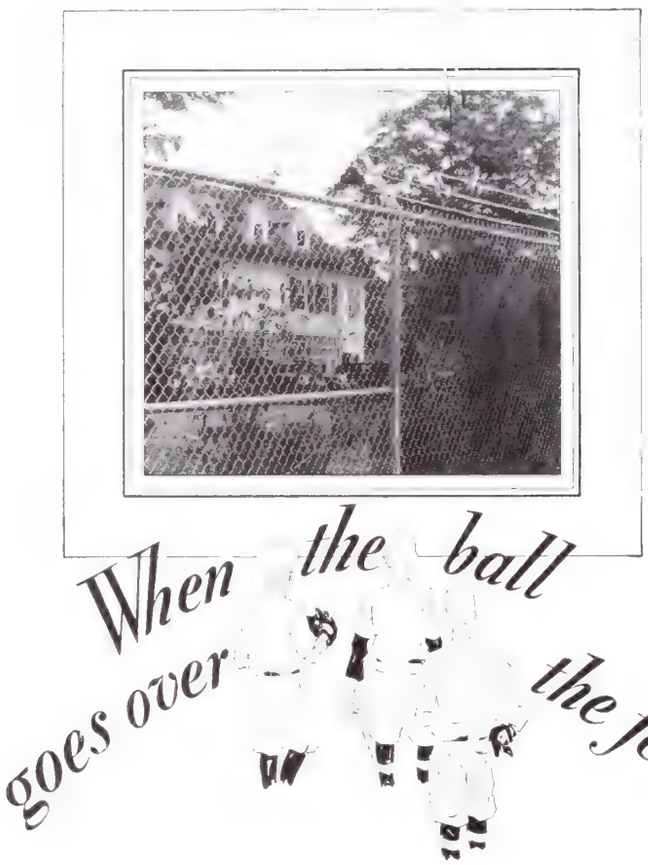
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THE CHARMS OF DAYLI

(*Continued from page* 204)

delicate and demanding close acquaintance for appreciation.

In regard to the development above ground, two distinct elements are involved in the habits of growth of Daylilies. There is the mass of foliage and there is the group of flower stems or scapes. Before the scapes appear and after they are removed when blooming has ceased, the foliage stands alone. During the time of flowering it is the flowers that are conspicuous and dominating, but the number of the scapes and their height in reference to the foliage have much to do with the disposition and the effectiveness of the flowers.

The foliage is built chiefly in many curving lines, and the scapes in straight and vertical lines. The two combine in their rather contrasted forms together with the colors of flowers to give the character of the plant as a whole. But there is sufficient diversity in the general character of the foliage and of the scapes to yield numerous varieties on the basis of the habit of growth.

FOLIAGE

In all Daylilies the foliage is a somewhat compact mound of grass-like leaves which arise directly from the crown of the plant at the level of the soil. In some Daylilies the leaves are weakly ascending; in others the leaves are more erect but tend to bend or to break abruptly toward the tip; in a few cases the leaves are chiefly erect to the tips; and in certain varieties the leaves are stiffly recurving in graceful sweeping arcs with the two ranks of a bud facing each other and spreading out in a fan-like but bilateral symmetry. In stature the mass of foliage in species and varieties of Daylilies ranges from a few inches in height, as in *H. nana* and in certain dwarf forms of *H. dumortieri*, to a height of more than three feet, as seen in *H. fulva* and *H. citrina*. The leaves of dwarf forms are, as a rule, more narrow, while those of the most robust types are more broad and coarse.

The colors of the foliage range from pale green, as in *H. fulva*, to a dark green, as seen in *H. citrina*. The foliage with the darker shades of green is usually the more lasting. In all Daylilies the foliage covers the ground occupied by the plant and arises in a rather solid dome. For many varieties the foliage holds form and color well. Many varieties continue to put forth new leaves which make for freshness in appearance. During the latter half of the summer the gardener who is solicitous of the very best appearance of the Daylilies will probably remove the oldest leaves if they show fading colors. But in many varieties this care is not necessary, for the foliage often remains attractive throughout the entire season of growth.

The flower stems or scapes are slender and wand-like. In a few species and varieties (*H. middendorffi*, *H. dumortieri* and Tangerine unbranched, but mostl forked or short-branching apex or are coarsely an branching from lower do species (*H. multiflora*) the dantly branched above. In the scapes are shorter or to the foliage in height. In and the semi-dwarf variet Tangerine, Gold Dust, A Sovereign the flowers sta the main bulk of the f more or less below the ti longest leaves, yet the fl fully exposed and the effect rare harmony. For the m forms, *H. fulva*, *H. thun citrina*, many varieties such Yeld and Yellow Hammer seedlings, the flower stems s one to three feet above th points of the foliage. In som the canopy of flowers stands above the dome of foliage f pleasing and natural relatio satisfactory habit of growt in numerous varieties of int size whose flowers stand a only slightly above the foli

For nearly all of the best of Daylilies the flower s stiffly erect or ascending an no support in garden cultu few of the named varieties many seedlings having *H.* the parentage, the scapes a what weak and are sometimes to the ground or even lyin ground. In the species *H. n* the slender scapes frequently under the load of the branches, flowers and fruits. with stiff scapes which sta without assistance from the are to be given first rank po the judgment of worth.

POSITIONING

The general habits of gro particularly the stature of a largely determines where it placed in the garden. Dwa semi-dwarf varieties will natu placed near the front of a or bed while the taller for lift their flowers into vie greater harmony if they are more to the rear.

Both the flowers and the contribute to the charm of D The richness of color and th of form in the flowers ra in attracting and pleasing and in supplying masses of ga to the garden. But the foliag ments and supports the bea the flowers with a backgrou green cast in lines of freely ing curves. The abundance a compactness of the foliage mass and solidity to the plant, an ample base for the scap their flowers, and provide a se ficiency when flowers are not Besides these charms there are tributes of hardiness and ease ture that commend Daylilies gardener by insuring successful c





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12 each of the above 6 varieties $4.00
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...Davis. Glowing crimson.
... Bowles. Brilliant pink ... salmon.
...ordes. Rich capucine red ... copper on golden-salmon.

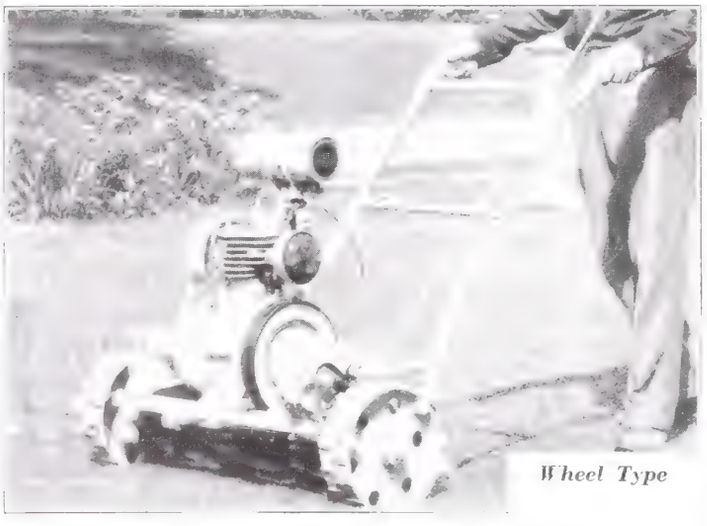


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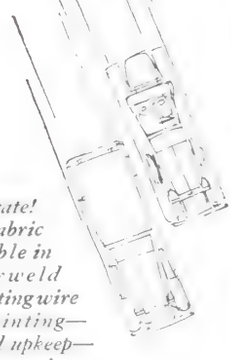


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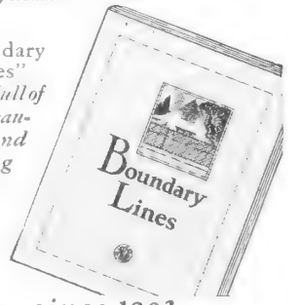
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PAGE FENCE

CHAIN LINK—GALVANIZED OR COPPERWELD
ORNAMENTAL WROUGHT IRON

MAY CALLS THE TRILLI

(*Continued from page* 198)

tripetalled snowy goblets" gleaming softly amidst the young green of the spring wood must ever seem an uncommon sight. Lack of fragrance is the only fault of these flowers. In my garden I have a clump of the rare pink-flowered form of *T. grandiflorum*. It was sent me by a lady in Harrisburg and is one of my most treasured possessions. The flowers upon opening are much the color of a sea shell, but deepen as they age. The range of *Trillium grandiflorum* is wide—from Quebec to North Carolina, and out through the states of Minnesota and Missouri.

In the Far West this species is represented by *T. ovatum* which a good deal resembles it. This is the lovely Wood Lily of the Pacific Coast Ranges. It is often found following a mountain brook or clustered about a spring in some shaded place. It is quite hardy in the neighborhood of New York. A group of it has been established in my garden for many years and they stand the winters with no other covering than the natural one of the fallen leaves. *Trillium ovatum* blooms earlier with me than its eastern prototype. This is the only species native to California except *Trillium sessile californicum*, a curious species with very large fragrant white flowers that have very narrow segments, and rise stemless from their setting of three broad shining leaves. It is a very hardy and vigorous kind which thrives in our eastern gardens, increasing rapidly when once comfortably established. This is a far more attractive plant than *T. sessile*, the type, which according to Gray ranges through Pennsylvania to Minnesota and southwards, where it haunts dampish woods. *T. sessile* has flowers of a curious raw reddish-purple, stemless and with the characteristic narrow segments. It is said to be quite fragrant.

RED FLOWERED SORTS

It cannot be maintained that the red-flowered Trilliums are as attractive as the white or pink-flowered kinds. Indeed, to many they are not attractive at all; their hue is dull and sombre, but planted in close masses with the rich green of their leaves to relieve their uninspiring color they present a certain effectiveness. *T. recurvatum* of the Central West, and *T. erectum*, a common flower in eastern woods, belong to this group. I have seen whole hillsides in Connecticut colored with the flowers of this latter kind. The flower is handsome in its form but has a disagreeable odor. A white form, *T. erectum album*, is much more desirable but it is rather rare and difficult to obtain.

Instead of dominating [illegible] rhombic leaves as do mos[t] *Trillium vernuum*, the N[ative] lium, hangs its waved ar[ched] pink flower below them, [as] something in effectiveness [to] an attractive enough sort a[s] ding flowers are fragrant[ly] lovely, however, and bloo[m] days later, is the Painted [Trillium] *T. undulatum* (*T. eryth[rocarpum]*) that haunts cool woods f[rom] to Ontario and southwa[rd] mountains of Georgia. T[hey] are carried on a slender [stem] plant growing not more t[han] tall. They are large and [often] white petal are painted str[ipe] cate mauve color. Next to *florum* this is the finest of [the] flowered species and it p[er]haps quires a little more care th[an] *florum*. It should be given a [spot] tion in deep soil that is r[ich] and is never quite dry.

A SOUTHERN SPECIES

T. stylosum, the Rose T[rillium] called, is a southern speci[es] that however, hardy in the ne[ighbor]hood of New York. Its nodding [flow]ers a delicate rose-pink, and w[hich] is the latest of the species [to] flow[er].

There remains to be spok[en of] quite enchanting little specie[s] that for some reason seldom see[n in] dens. These are *T. nivale* and *rivale*. The first is found [in] woods from Pennsylvania [to] tucky and westwards to [Illi]nes and Iowa. It is a tiny editi[on] of *grandiflorum* and no more [diffi]cult grow. It is but a few in[ches] its flowers white, and [the] sometimes mottled with p[ink]. well deserves its name of S[now] lium both because of the [early] its petals and the early da[te] of flowering. This small w[oodland] seems to prefer rather dry [soil] and a peaty soil. Closely rel[ated] is *T. rivale*, that I had from [Oregon] a rare little species and ver[y] The flowers are pale lilac [white] suffused with deeper color [and] whole plant is no more th[an] inches high. *T. rivale* is said [to] along streams in the North[west] is quite hardy, but should b[e] deeply or frost is very apt [to] the small tubers out of the g[round] is well worthy a choice positi[on] rock garden in soil that is [rich] humus. It should be very fr[equently] watered in dry weather.

I shall be very glad to tell [those] interested in making planta[tions] Trilliums this fall where [the] ferent species of this [interesting] bulbous perennial may be pu[rchased]

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THE Cooper Power Mower propels itself easily over level or uneven turf, and is equipped with disappearing traction lugs for climbing hills and terraces. In one operation it rolls the lawn as it mows the grass. Guiding is the only physical effort required of the operator.

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Garden Planting

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order promptly,
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BUT you can't do any loitering at that. One thing sure, there's no time for experimenting...First make sure you have our catalog as your guide. Then see to it that you plant only Wayside Plants, with their full roots and good husky constitutions, developed in our fields. Not a one less than two years old. Every one has gone successfully through two winters right in the open, without any more protection than you would give. Which means none.

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Spraying *Protects Your Garden*

Wonderful flowers can be had in all their beauty and perfection if kept free from destructive pests. No matter what plants, flowers, shrubs, or trees are infested, "Black Leaf 40" is the "Old Reliable Spray" for Aphis and similar insects that destroy blooms and plants.



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Paint "Black Leaf 40" on top of the roosts before chickens perch. Fumes penetrate the feathers, killing the lice. Write us for leaflets.

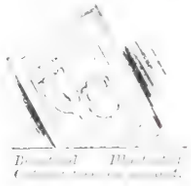
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PRODUCE YOUR OWN RO

(Continued from page 170)

Rose consist of: The stamens, composed of the "anther" at the end of the "thread" or "filament" (Fig. 17). The anther is the vessel holding the pollen and releasing it, when matured, in the form of a very fine yellow or sometimes whitish dust; each grain of that dust holds a life cell.

The female organs are: The pistil, composed of "styles" or tubes each with a "stigma" or funnel-shaped opening at the outward end. Each of these tubes leads to an ovary in the calyx, and when the pollen cells slide down these tubes to the ovum, fecundation takes place (Fig. 13). The pistil is either "distyled" (Fig. 13, i) each style free (Hybrid Teas and related varieties), or "synstyled" (Fig. 12, c) when the styles are bunched as if glued together and standing out like a column (Polyanthas and Wichuraianas, and in the Rugosas and several wild Roses where the stigmas only show, as in Fig. 14, c).

IDENTIFICATION BY FRUITS

Fruits are often a medium of identification of the predominating blood. Rose fruits are referred to as hips and are of six standard forms: Fig. 18, depressed; Fig. 19, round headed; Fig 20, ovoid; Fig. 21, pear shaped; Fig. 22, funnel shaped; Fig. 23, gourd shaped. When ripe, some hips are orange, some brown and some scarlet to vermilion. They hold from one to fifty seeds.

In Nature's process, the anthers burst and the pollen drops on the stigma; artificial pollination consists in removing the anthers before maturity and bringing in pollen from the variety chosen as the mate. Nature's work is greatly helped by insects, especially bees that shake the pollen off the anthers and carry some to other blooms. Wind is also a factor in pollen distribution; therefore in our work we must guard against these contingencies.

The mechanism of hand pollination is very simple and anyone can do it successfully from the start, the only tools required being a pair of pointed scissors, a pair of tweezers and a pocket lens. Some operators use a camel's hair brush, but I do not.

The first of the work must be done in the early morning, before the selected bud has blown open under the sun warmth which would ripen the pollen very quickly, and the bees soon come to defeat our purpose. However, the more double the Rose is the longer it remains in the bud stage. The time to operate is when the center petals are ready to unfurl.

The first operation is to remove the petals; when this is done, the stamens are cut off with scissors or plucked with tweezers, being very careful that not a single anther remains to cheat the operator. It is well also to inspect the stigmas with a strong lens to make sure that during the operation no pollen has been shed; if yellow dust is noticed, it can be removed with tweezers, or better still washed off with a camel's hair brush dipped in water; if there is much pollen on the stigmas, it is better to discard this bloom and start anew. Once emasculated, the bloom is covere[d] hood of paper, preferably t[issue] (I am using peanut bags [held] a clip) for protection agai[nst] and wind that might bring [pollen]

While pollen might now b[e] it would not become active [until] stigmas are ready to receive [it] toward evening or possibly [the] two or three days when the [flower] swollen condition and exude [a] secretion, which can be ascert[ained] inspection with a lens.

Early morning is also the [best] pick pollen blooms, when t[he] open. These are taken indo[ors] warm room but away from [any] wind, and when the golden d[ust] to show, I brush the stigma [of] prepared bloom with the [pollen] of the the cut bloom, [and] it by the inverted petals. I [then] the sepals (for future indica[tion] the bloom has been pollinized [and] to prevent aphides from hidin[g] them), the paper hood is [placed] to remain a week as a p[rotection] against rain, and a tag is [attached] bearing the name of the poller [used] and date. To be successful, ha[nd] lination must be done durin[g] warm weather only and in the [north] of Philadelphia not later th[an] 15th outdoors; otherwise, th[e seed] might not reach maturity befo[re] I generally close my season [with] grand hybridization program [on] Fourth of July.

As in anything else, we want [to] ceed methodically. The season [opens] with the Species or Wild Ros[es]. wonderful material must not [be] looked, as hybridization of sp[ecies] the most fascinating pastime [in] possibilities are innumerable. H[ugo] Ecae, the various forms and [hybrids] of Rugosa, Moyesi, Xanthina, [Hugonis] the Austrian briars, Persian an[d] rison's Yellow, Austrian Copp[er] American native Roses, Ac[tinic] Blanda, Carolina, Lucida, N[itida] etc., all will be a riot of co[lor] May. One need not have a la[rge] lection of species, as they can [be] for pollen, and, for such, few [or] may be procured from a publi[c] arboretum, private collection o[r] place where the species Rose [is] tured. This pollen is applied to seed-bearing Hybrid Teas.

Few if any Hybrid Teas bl[oom] early as the species and they wi[ll] to be pot plants brought to blo[om] a frame or under glass.

HYBRIDIZING THE SPECIE[S]

Species hybridizing is differen[t] crossing horticultural varieties results are slower, as it is more d[ifficult] to make an impression on t[he] tremely dominant, refractory ch[ar]of the species. It will take patient efforts to refine the sub the point where it will graduate a wilding to a garden Rose. [In] meantime interesting "mongrels" show at the first generation, so which will be sterile (like Agn new yellow Rugosa Hybrid). F first cross, the selection of the has no importance beyond be good progenitor, as its part

(*Continued on page 212*)

...DER BULBS NOW!

...DELIVERY ...of 25 to SURE ...ices that will be in ...all.



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...T OF TULIPS: SPECIAL NAMED VARIETIES.

...La Tonnaye (Rosy Pink); Bartigon (Scarlet); Clara Butt (Salmon); Fame...ers (Geranium Scarlet); Pride of Haarlem (Carmine Rose); Princess Eliza... Pink); Rev. Ewbank (Vivid Lilac); The Sultan (Black); Wm. Copeland ... The preceding nine bulbs are Darwins. Bouton d'Or (Rich Golden Yellow) – ...a Merveille (Brilliant Flame—Cottage); Bronze Queen (Golden Bronze – ...Fairy (Reddish Mahogany Breeder)

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...of the above 13 varieties (156 bulbs in all) valued at $6.50 for $5.50. 100 each ... 13 varieties (1300 bulbs in all) valued at $45.80 for $35.00. 25 and 50 at 100 rate.

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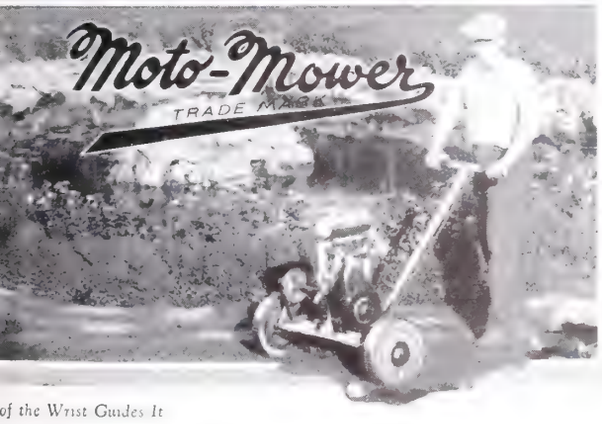
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a name at once unfortunate

in its slender branches, ma

the influence of the Comm

between *S. vulgaris* and *S.*
is a large, vigorous and sha

is a garden plant it is chiefl

Mme. Antoine Buchner: Carmine-rose

of the Common Lilac and it is not

Apart from the seedling varieties

shrub may be looked for along these lines. Hybrids are usually more vigorous in growth than species and often

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and make a race of reliable s
England, America, India a

every clime. They appreci

out of happy ignorance and ardent enthusiasm by the men and women who have built their homes there. Everything learned in England has to

topsy-turvy. We cannot grow Primroses and Tulips unless under special conditions, but Agapanthus and Wa-

Gerberas and a million other love-

march keen-edged and alert to learn of the wild every step of the way,

and this will not; we can go out on the veld and collect these bulbs or those, but certain will sulk and we

PRODUCE YOUR OWN RO

hybridizing, I prefer to use m

foreign pollen and many be

their pollen is generally potent

even longer.

This article is the first of of three by Mr. Nicolas, lead

game is only to "crack" the species. When the time comes to breed the next generation, one must be more

mate will be more forceful. In my work, I generally select the most prolific and continuous bloomers among the Hybrid Teas regardless of color and fullness of bloom, my main

(blooming more or less continuous). The second generation will show definite hybrid types, some being remontant, and on these remontant types I begin to build the bloom by careful selection of mates.

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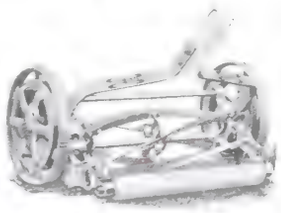


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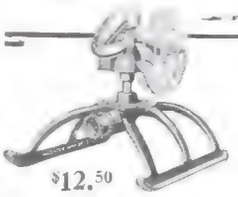
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Transplanting in spring or early summer calls for careful handling of the material. Digging should be done only when the soil is thoroughly wet from rain or artificial watering, in order that as much earth as possible shall adhere to the roots. In digging, take up the plant with its root system as nearly intact and undisturbed as possible, using special care not to jolt or shake it during transportation or when setting it in the new site. If the plant is of some size and has to be out of the ground more than a few minutes, better immerse its roots and accompanying soil in a pail or tub partly filled with water and leave it there until ready to be reset.

Thorough watering and firming of the soil accompany the replanting, of course, and if some sort of shade can be provided for a few days, so much the better. Cloudy weather is the best for such work, and late afternoon is the most favorable time because of its nearness to the cool darkness of night.

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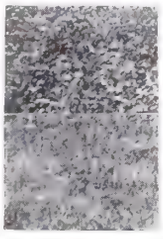
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spring, as being the season most favorable to a quick return to active growth on the part of the plant. This entails, however, close attention for several months, especially if the summer should be a dry one. Conifer roots should never lack moisture during their first season. On the other hand, they don't like to be drowned.

There are several ways in which the right degree of soil moisture can be maintained through the critical times of spring, summer and fall. The first is by a liberal admixture of absorptive material, such as peat moss or leaf mold, dug into the planting site before the tree is set. Another is the maintenance of a constant surface mulch of peat moss or dead leaves over the entire area covered by the roots, to lessen the loss by evaporation and stabilize conditions underground. The combination of these two will greatly lessen the frequency with which water will need to be artificially provided, even in dry times.

When watering does become necessary, do it thoroughly. The best plan is to draw away the mulch, pour on the liquid slowly and, after it has soaked into the ground, replace the mulch so that it may continue its work of conservation.

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handled like those of the commonly grown annual flowers. If moderate quantities are to be sown, the use of shallow flats is advisable because of ease in handling. They are filled with a finely pulverized mixture of humus, good garden loam and enough sand to prevent caking and assure thorough drainage. This sowing soil does not need to be rich, for in their early stages the seedlings live chiefly on air and water and, by the time they require real food, would have to be transplanted anyhow to prevent overcrowding.

About the time they make their second pair of true leaves the seedlings are shifted to other flats where they are set a couple of inches apart. As a rule they can stay here until late summer when they are large enough to be set in their permanent places or (an equally good plan) carried through the winter in a coldframe and set out in the spring.

Seed sowing can well take place any time during May. Conditions for germination and growth are good at this time, and the young plants will have a long season of favorable temperatures ahead of them before autumn brings colder weather and puts an end to their development for the year. Perennial seeds properly handled in this way will produce flowering plants for next spring and summer.

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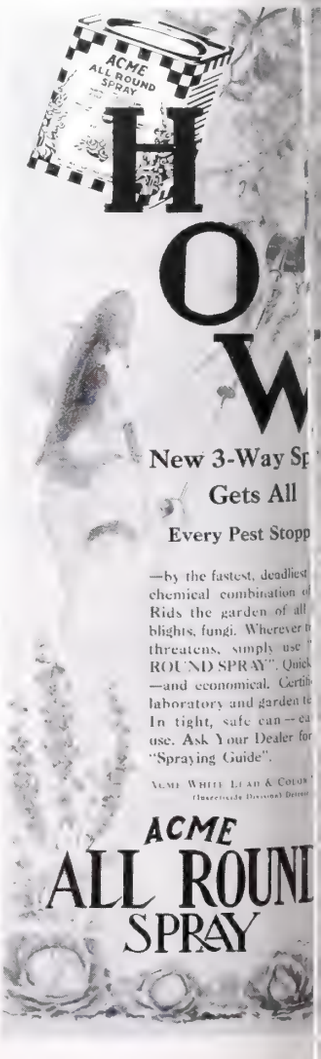
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injurious to plants: those which actually chew off pieces of the leaves or blossoms and swallow them, such as the caterpillars; those which puncture the surface and suck out the juices from the inner tissues, typified by the familiar aphis or plant louse; and those whose forte is to eat holes into the trunks, branches or stems, climb in and eat away to their hearts' content—known as borers. Some of the last-mentioned attack only trees and other woody growths, while other species feed on herbaceous plants.

When members of any of these groups put in an appearance, no time should be lost in getting after them with the right methods and materials of control. In the caterpillars and other chewers the vulnerable point is the stomach, to be reached through the mouth, of course; hence the spraying of the foliage with liquid arsenate of lead, some of which poison will find its way into the pests' interiors with every bite they swallow. Insects of the sucking varieties are best controlled by what are known as contact sprays—such as kerosene emulsion and the nicotine preparations—whose action is either to clog the tiny breathing pores in their soft bodies or burn the delicate surface and destroy the insects in that way.

Boring pests are in some ways the most difficult of all, for they carry on their depredations out of sight and reach by ordinary methods. Those kinds which attack trees and other woody growths present special problems which should be looked up in a good textbook, as they are too long to be explained here. The other types which sometimes attack Dahlias, Aquilegias and other soft growths are combated by removing at its base every affected shoot or branch as soon as its wilting is noticed, or, in some cases, slitting the stem longitudinally with a sharp knife and destroying the grub. In all cases remember that the borer works downward toward the crown of the plant from the point of entry, eating and growing larger as he goes.

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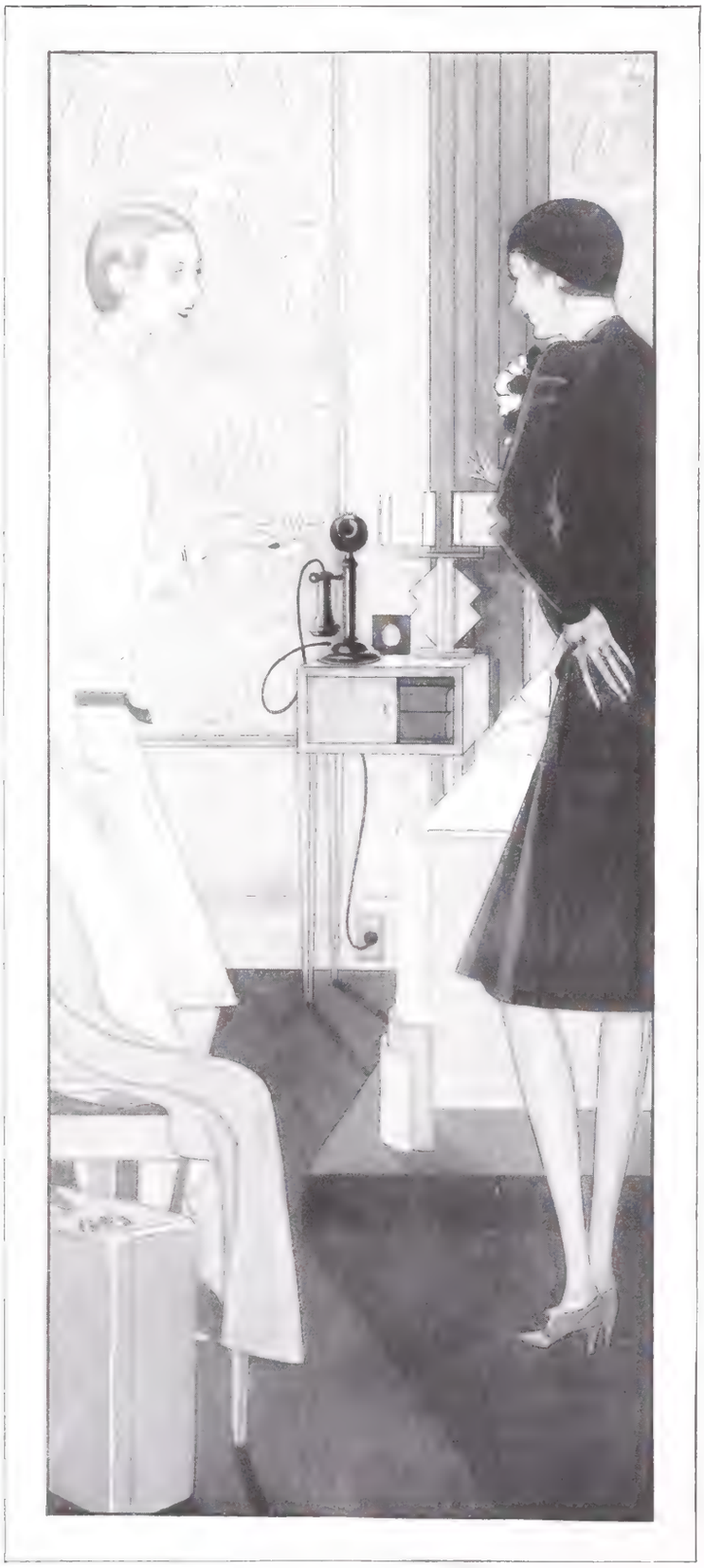
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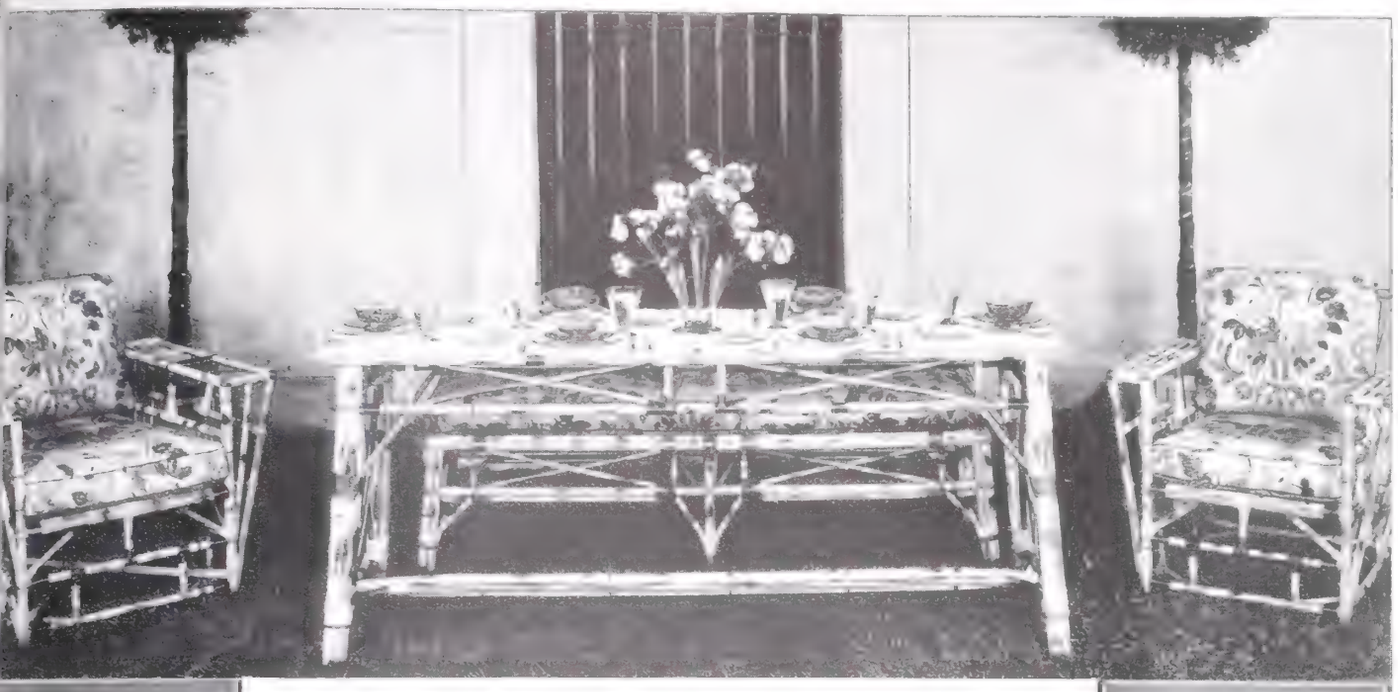
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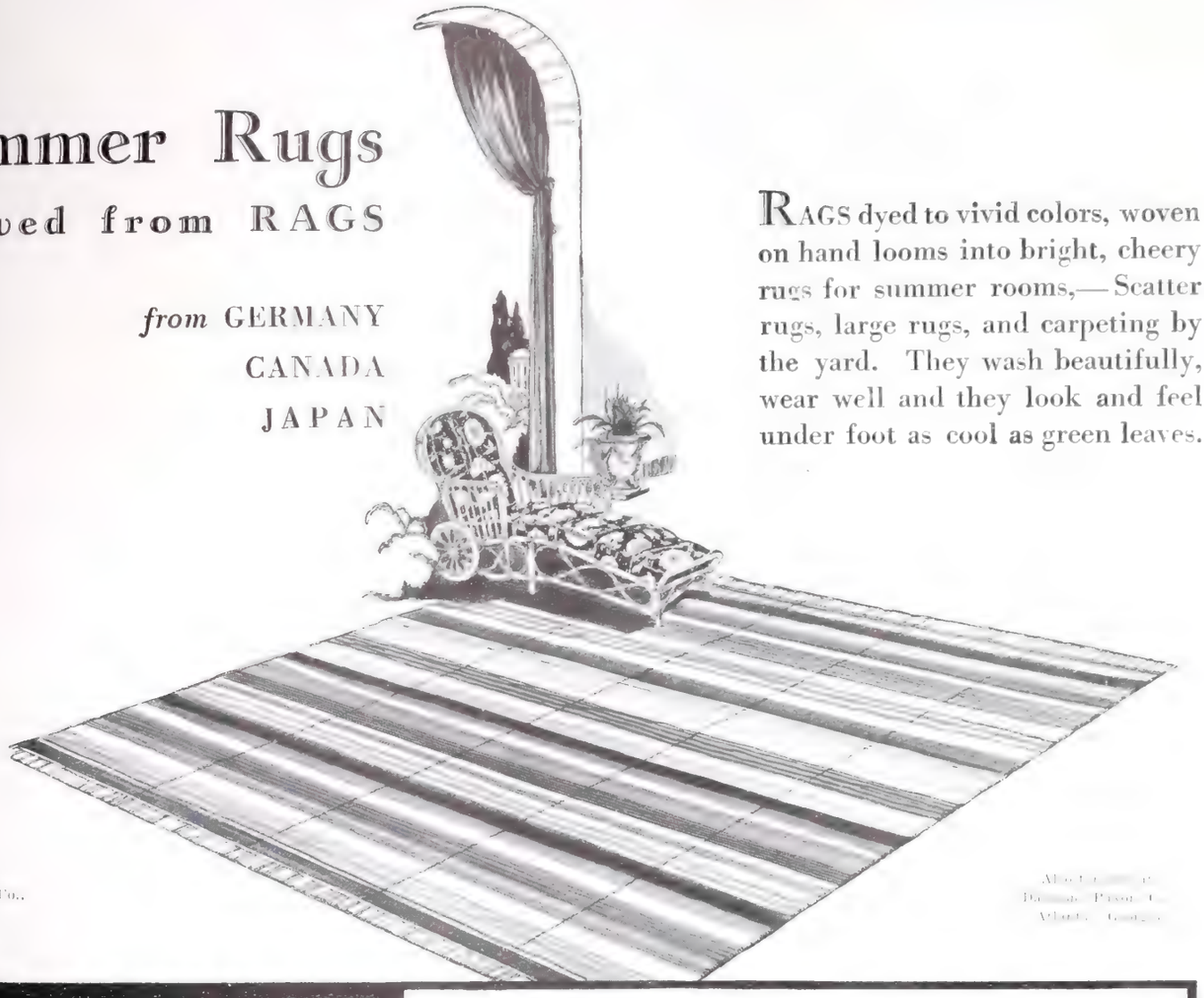
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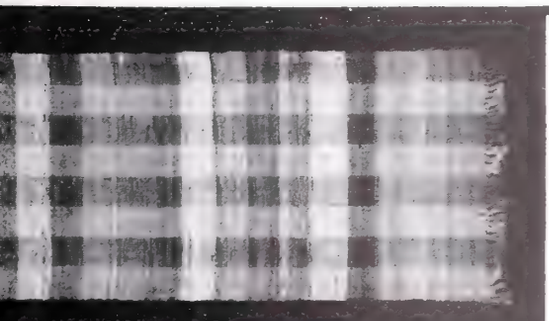
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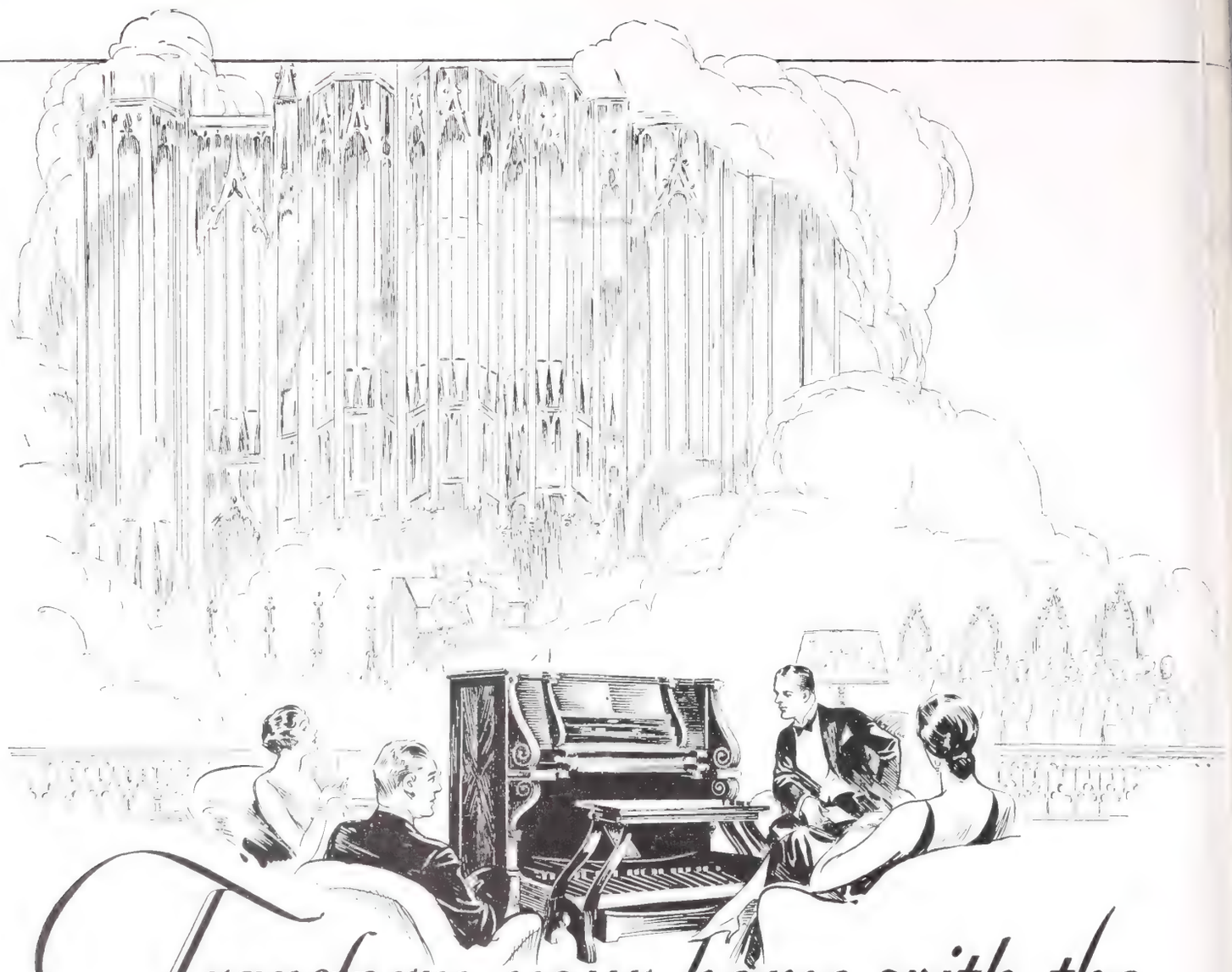
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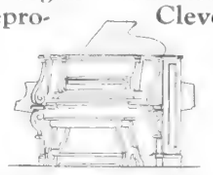
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s. William H. Kingsley Jr., whose recent mar- was one of Philadelphia's smartest occasions.



decided on this new Dolly Madison pattern of ham Sterling because I love the graceful sweep of elicate lines," says Mrs. Kingsley.

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se brides, having in common that ex- e taste of women of inherited posi- nd culture, all find in Gorham Ster- he most distinguished of all silver.

Each of these charming but distinctly different women selected for her own the pattern that most appealed to her individual taste, the pattern which perfectly expressed her particular personality. Mrs. Kingsley chose the suave, graceful Dolly Madison; Mrs. Parker the dignified but delicate Fairfax; Mrs. Dosker the Etruscan, mystic with age and tradition.

The Gorham designers are a group of rarely gifted artists-in-silver whose delicately precise hands bring into being all the subtle beauty of this most elegant of metals,—all its sweeping grace, its fluid loveliness!

That is why those of discriminating taste prefer Gorham Sterling to all others, recognizing upon each perfect piece the indefinable touch of genius.

So Small an Investment

The surprising thing to learn is how small an investment purchases this most beautifully designed of all silver.

Gorham Sterling can be purchased on convenient terms through the Sterling Silversmiths Guild Purchase Plan. Reliable jewelers will gladly explain. Many sets of flatware, with hollow ware to match, may be had at amazingly low cost.

Six teaspoons in the smart Etruscan pattern of Mrs. Dosker's choice are but $9.50. Six dessert knives, $21; six dessert forks, $20.

Six lovely Dolly Madison teaspoons cost only $9. Six dessert knives, $21.50; six dessert forks, $21.

In the Fairfax pattern, teaspoons for six cost only $12; six dessert knives, $20; six dessert forks, $21.50.

Your jeweler will be proud to show you the Dolly Madison, the Fairfax and Etruscan patterns as well as many other designs by the unparalleled Gorham artists. The Gorham Company, Providence, R. I. and New York City



These beautiful Etruscan pieces suggest many uses. A bowl for fruit or flowers, with a handsome pierced flower holder, $65. A plateau, $45. A compote, $35.



Hollow ware in the new Dolly Madison pattern! A lovely water pitcher, $125. An entrée dish, $95. A small bowl, $45.



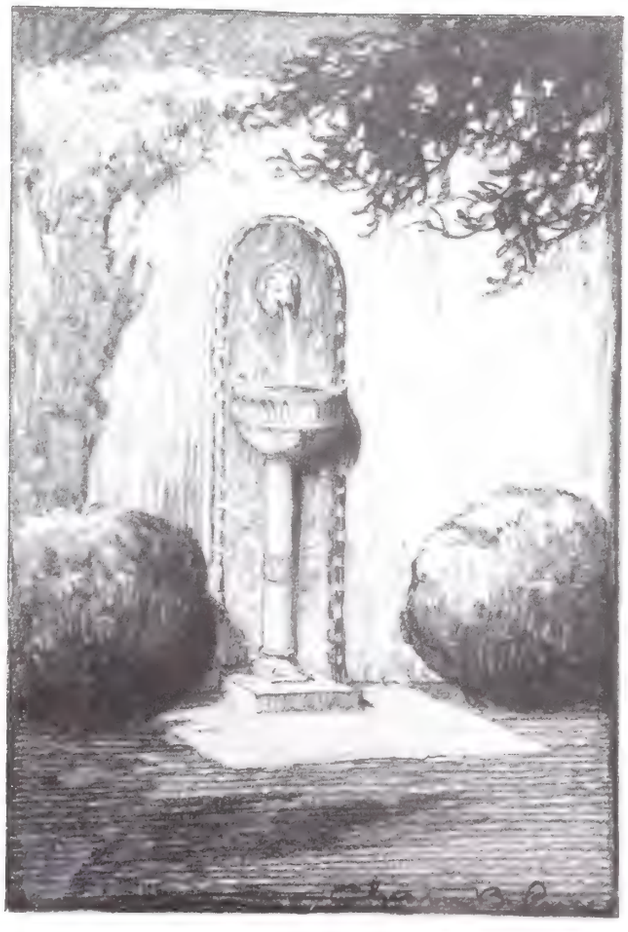
This handsome sterling coffee set in the Fairfax pattern, with tray, costs but $250. Fairfax candlesticks, $60 a pair.

GORHAM

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



You are Master of Your Garde



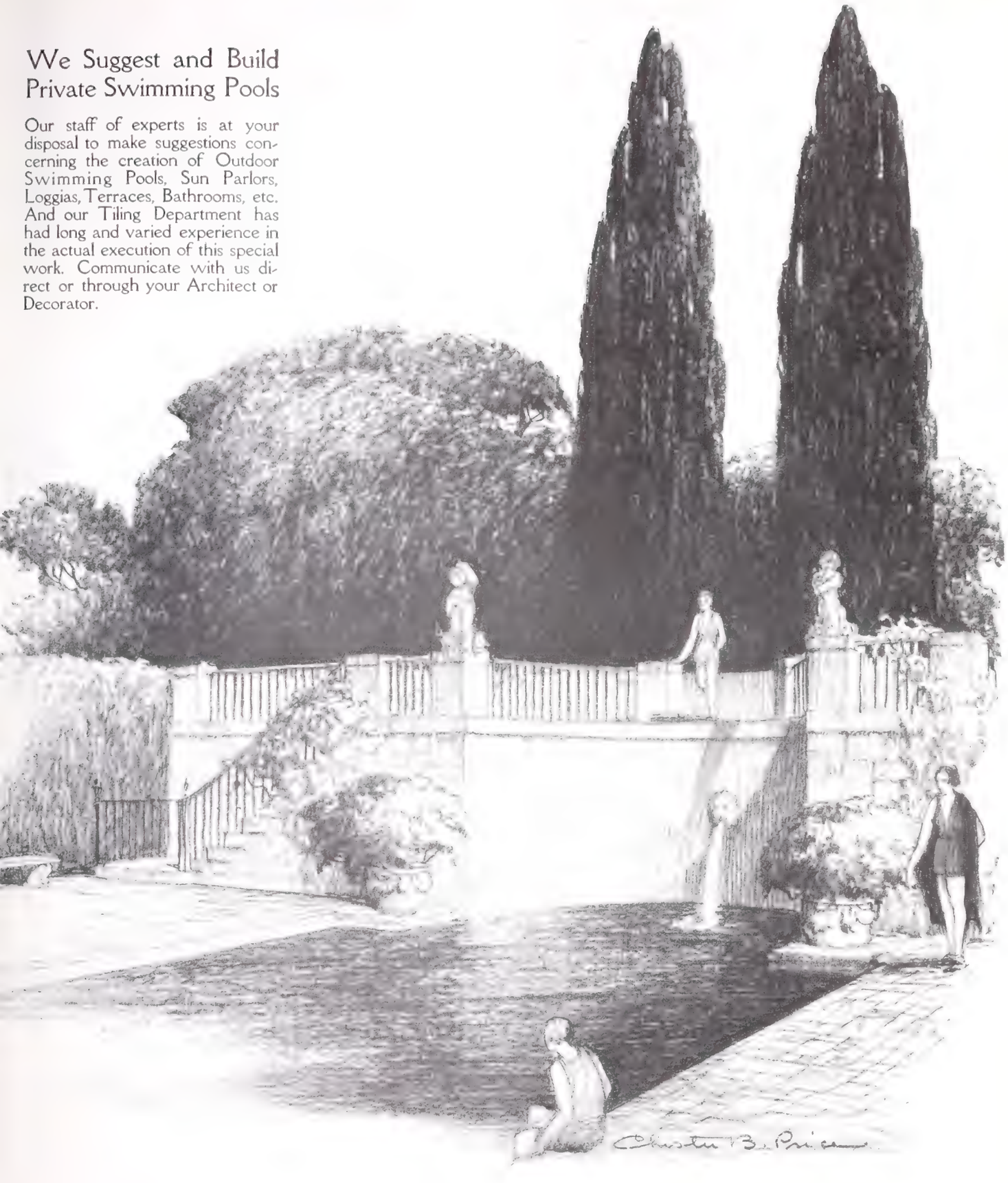
Area is not the controlling element in making a garde Neither is the colorful beauty of things that grow whic Mother Earth summons to her surface. It is how *yo* arrange these bounties and complement them with beau of human creation that determines garden charm an distinction. The House of Jackson places at your com mand these beautiful complements—hand-hewn marbl and stone Garden Furniture imported from garden-lovin Italy. Each piece chosen for its measure of artistic accom plishment—each destined to enrich and embellish th garden of some distinguished American home. Many o these offerings are genuine antiques, adding to thei carved loveliness the vintage of sun-showered centuries Seats, benches, urns, well heads, bird baths, fountains, sun dials and columns—you can see them all by visiting one of our showrooms. If you cannot call, write for booklet and photographs. Address us at New York, Dept. HG.

WM. H

OVER A HUNDRED YEARS OF SERVICE TO TH

We Suggest and Build Private Swimming Pools

Our staff of experts is at your disposal to make suggestions concerning the creation of Outdoor Swimming Pools, Sun Parlors, Loggias, Terraces, Bathrooms, etc. And our Tiling Department has had long and varied experience in the actual execution of this special work. Communicate with us direct or through your Architect or Decorator.

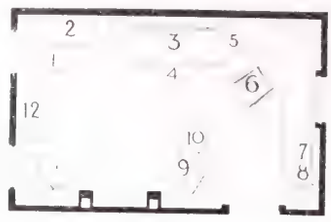


ACKSON COMPANY

2 West 47th Street, New York
318 North Michigan Avenue, Chicago

MARY FANTON ROBERTS, EDITOR OF "ARTS AND DECORATION," UNDER WHOSE DIRECTION THE ROOM SHOWN HERE WAS A





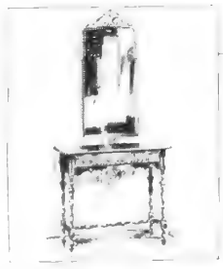
Arrangement of the room: Chippendale ladder-back (2) Sheraton Colonial secretary (3) Georgian side (4) Moderne cabret table (5) American end table (6) Italian sofa chair (7) and (8) William and Mary console mirror (9) Early American wing chair (10) Jacobean occasional table (11) Pendant chairs (12) Duncan Phyfe dining room table.

For the June Bride this Charming Living Room Group

In a Room Setting by

ARTS AND DECORATION MAGAZINE

DISPLAYED DURING JUNE BY LEADING STORES EVERYWHERE



(10) William and Mary console and mirror

THERE can be no doubt of the style correctness and Charming design of this June Bride Group. "Arts and Decoration" Magazine, under the direction of Mary Fanton Roberts, editor, has placed the authentic stamp of its endorsement upon each piece; and to this recognized authority on home decoration goes the credit for arranging the inviting and harmonious room setting pictured here.

The June Bride Group may be purchased as a complete ensemble, or as individually selected pieces. On either plan, the surprisingly moderate prices will be found well within the reach of first year budgets.

There is a practical appeal, too, in the double usefulness of the pieces comprising the June Bride Group, which is really a living room and dining room ensemble combined. The Duncan Phyfe table is adapted to serve perfectly for those intimate, never-to-be-forgotten meals that follow the honeymoon; and the Chippendale ladder-back chairs fit admirably into the dining room scheme. In the commodious shelves and cupboards of the Sheraton Colonial secretary there is ample space for chinaware, table linens, flat silver and other necessary accessories.

Leading furniture stores everywhere are featuring this June Bride Group in their June displays. Watch your local newspapers for your dealer's announcement of this special showing.





DETAILS OF THE ROOM—Plastered walls in delicate pastel gray-green and curtains of yellow theatrical gauze, with gold silk valance, serve to emphasize the rich, mellow beauty of the mahogany and walnut furniture. Woodwork and mantel are in old ivory. Sofa pillows are yellow and green to harmonize with the colorful fabrics of the upholstered pieces. This room arrangement is an excellent example of the charming effects that are possible through grouping individual pieces of various style periods. Here a Duncan Phyfe table, Chippendale chairs, and a William and Mary console combine with a coffee table in the Art Moderne to create a thoroughly pleasing ensemble.





GRAND RAPIDS UPHOLSTERING CO.

Living Room Division of the Berkey & Gay Furniture Company · Grand Rapids

NEW YORK WHOLESALE SALESROOMS 115 WEST 40th STREET

WARMTH as you buy FURNISHINGS . . to meet the Natural Requirements of each room

BORN of a discontent with yesterday's standards of heating comfort, National *Made-to-Measure* Heating Systems now establish the new vogue of warmth to fit each room.

You can buy warmth just as you buy furnishings—to fit the natural requirements of each room. Grandmother now can have those few additional degrees of temperature in her room; they will mean the difference between comfort and discomfort to her. The bed rooms now can be equipped so that cozy warmth is yours for a few minutes on frigid mornings. Likewise the living room, the play room, the bath—each can have the desired temperature best suited to the occupant's needs and thus forever ban the use of auxiliary heating appliances.

National *Made-to-Measure* Heating Systems comprise outstanding equipment: National Boilers, Aero Radiation, and accessories which enjoy unusual prestige, won through years of demonstrated dependability. Aero radiators pioneered the way to new heating efficiency and were first to supply beauty for every setting and utility for every heating purpose.

National Boilers perform efficiently with all leading types of fuel. Twelve distinctive designs supply a maximum range of capacities serving all heating needs of all types of buildings—from the largest to the smallest. Each boiler design is scientifically engineered and carefully manufactured to yield maximum efficiency in supplying economical combustion and complete, satisfactory, healthful, heating service.

National Bonded Boilers

Because the boiler is truly the heart of the heating system, National Boilers are backed by a financial surety bond, guaranteeing the delivery of rated performance and assuring the purchaser of complete satisfaction. The bond costs you nothing. It comes as a bonus with each National Boiler, bringing you a priceless feeling of confidence and security.

The National Protective Payment Plan

So radical is the advance in heating standards brought about by National *Made-to-Measure* Heating Systems, that they become not only the logical choice for all new homes but also the essential replacement unit in poorly heated homes. New or replacement, the purchase price need be no barrier to the immediate possession of a National *Made-to-Measure* Heating System, for the National Protective Payment Plan makes possible convenient instalment payments. It protects through a fire, disability, and death clause, which pays up the balance should misfortune befall.

Write for this Interesting Booklet

"Guardian of Your Health and Comfort," an attractive 12-page booklet, is crammed with information about this new and modern development in heating. Write for it—read it—then see the local National Heating Specialist in your vicinity. He will be glad to talk the matter over with you without obligation on your part.

NATIONAL RADIATOR CORPORATION

***Executive Offices:* 55 West 42nd Street, New York, N.Y.**

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Colorful Sidewalls Enhanced by Colorful Roofs

WEATHERBEST Stained Shingles, long an ideal covering for roofs—have also become a leading sidewall material, giving low first cost—lasting color beauty—little or no upkeep expense—better insulation from winter's cold and summer's heat.

The wide range of color combinations in WEATHERBEST Stained Shingles for roof and sidewalls together with the WEATHERBEST process of staining to give lasting color effects assures values not realized with ordinary material. There is seventeen years' experience behind the WEATHERBEST process and policy: *Not to Cheapen Materials or Process to Meet Price Competition.*

WEATHERBEST are made of only 100% straight grain red cedar shingles and will give a lifetime of service when applied with zinc-coated nails.

Send coupon for Color Chart and Portfolio of full-color photogravures showing WEATHERBEST Stained Shingles in different treatments as they actually appear on homes. Enclose 10c (stamps or coin) to cover postage and handling. To modernize a home growing old, send for booklet, "Making Old Houses Into Charming Homes."

Ask your lumber dealer for prices; many dealers carry standard colors in stock. WEATHERBEST STAINED SHINGLE Co., Inc., 842 Island St., North Tonawanda, N.Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

Above
Soft textured Gray WEATHERBEST Sidewalls with a WEATHERBEST Variegated Green Roof laid in staggered butt pattern. Home on DeWitt Road, Syracuse, N. Y. by H. B. Davenport







Free Sketch Service
From kodak picture of the old home, this WEATHERBEST Sketch suggested changes in appearance by laying WEATHERBEST Stained Shingles over old sidewalls and roof. The lower picture shows work completed as suggested by sketch. Send picture of an old home and let us send Free Sketch showing changes—no obligation.

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STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE CO., Inc.
842 Island St., North Tonawanda, N. Y.

Enclosed find 10c (stamps or coin) for postage and handling.

☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full color, some with floor plans.

☐ Also enclose book on Modernizing and Reshingling Old Homes and explain Free Sketch Service.

☐ Send FREE, details of $3,000 Home Modernizing Contest and Enrollment Blank.

Name .....

Address .....



"Buyers seem to be getting modern; guess I'd better get modern too!"

Modern home buyers demand
the extra comforts and economies of Celotex

NSIBLE people no longer submit to ld-fashioned, heat-leaking construc- How foolish, they say, to put sands of dollars into uncomfortable, wasting houses.

ey know that Celotex both insu- and builds, stopping heat 3 times as tively as wood, 8 times plaster- d, 12 times brick and 25 times con- .

little or no extra cost, it replaces l as sheathing, making a stronger . Used also as plaster-base, it re- s lath of all kinds and makes finer, other plastered surfaces. And as an ior finish, Celotex offers new beauty s attractive natural tan color and texture.

hen such a useful material also shuts out winter chill, dampness and summer heat, protects health and saves 25% or more on fuel bills, *why not demand Celotex insulation?*

The proof is that Celotex has been used in more than 250,000 homes as well as thousands of refrigerator cars and household refrigerators.

Celotex is a superior product—the only insulation made from the long, tough fibres of cane. It comes in big, strong boards, 4 feet wide, 7 to 12 feet long and 7-16 inch thick. These boards add structural strength to buildings. They withstand all kinds of weather—make houses more permanent.

Celotex Lath is 18 inches by 48 inches —7-16 inch thick—and is especially designed to reinforce against plaster cracks and eliminate lath marks.

These products are also used for insulating roofs in old houses; for lining basements, attics and garages; for making comfortable extra rooms out of waste spaces.

Ask your contractor, builder or architect for further information on Celotex —and send in the coupon below for our free booklet.

The Celotex Company, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Sales distributors throughout the world. All reliable dealers can supply Celotex Building Board and Celotex Lath.

CELOTEX
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INSULATING CANE BOARD

When you buy a house, look for the Celotex sign. It is your assurance of greater home comfort.

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company Chicago, Illinois

THE CELOTEX COMPANY H. & G —6-29
910 North Michigan Avenue, Chicago, Ill

Please send me free your illustrated booklet, "Year 'Round Comfort and Fuel Saving for Every Home.

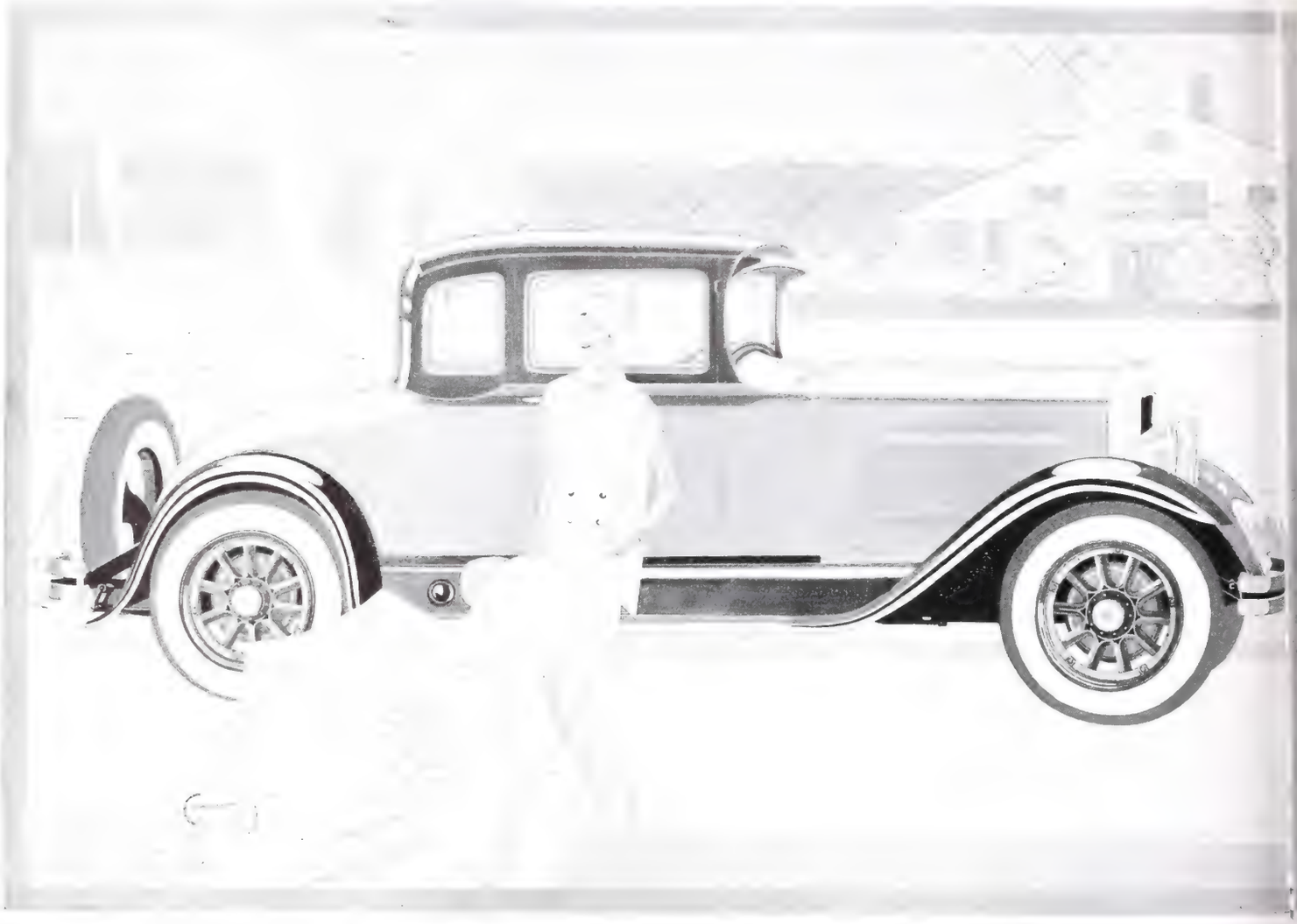
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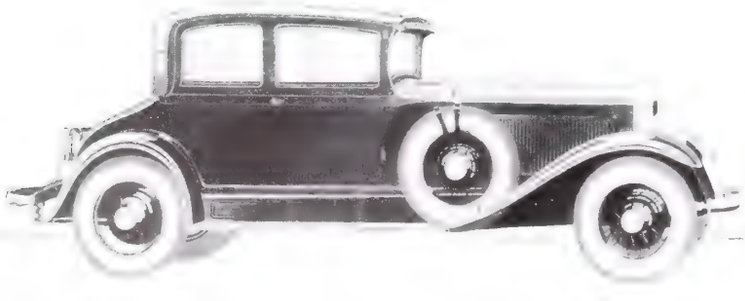
City ..... State .....

BY THEIR STYLE YOU MAY KNOW THE

. . . for artist and craftsman have truly interpreted the very spirit of Studebaker's champion motor cars



The Commander Coupe, available either as a straight eight or six, offers a choice of two body types—for four or for two passengers. The four-passenger model has a comfortable rumble seat, while the coupe for two affords generous luggage space in the rear. The Commander Six Coupe for Two is $1350, the Eight $1495. The Six-cylinder Coupe for Four is $1425 and the Eight $1550.

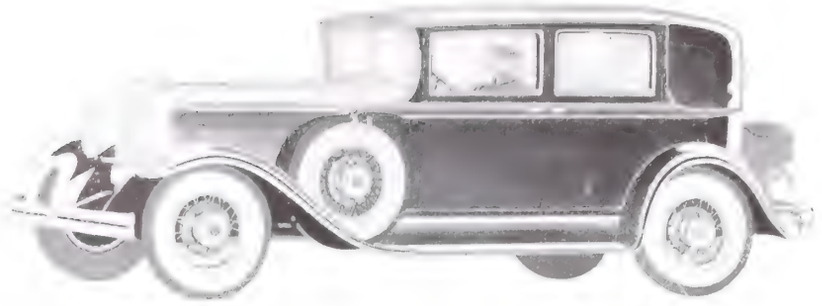


The President Eight State Victoria seats four in the utmost comfort. A very popular car for social or business use. Wide windows afford excellent vision. Six wire wheels and trunk rack are standard equipment. Priced at $1895. The Commander Eight Victoria is $1525, The Commander Six $1375.

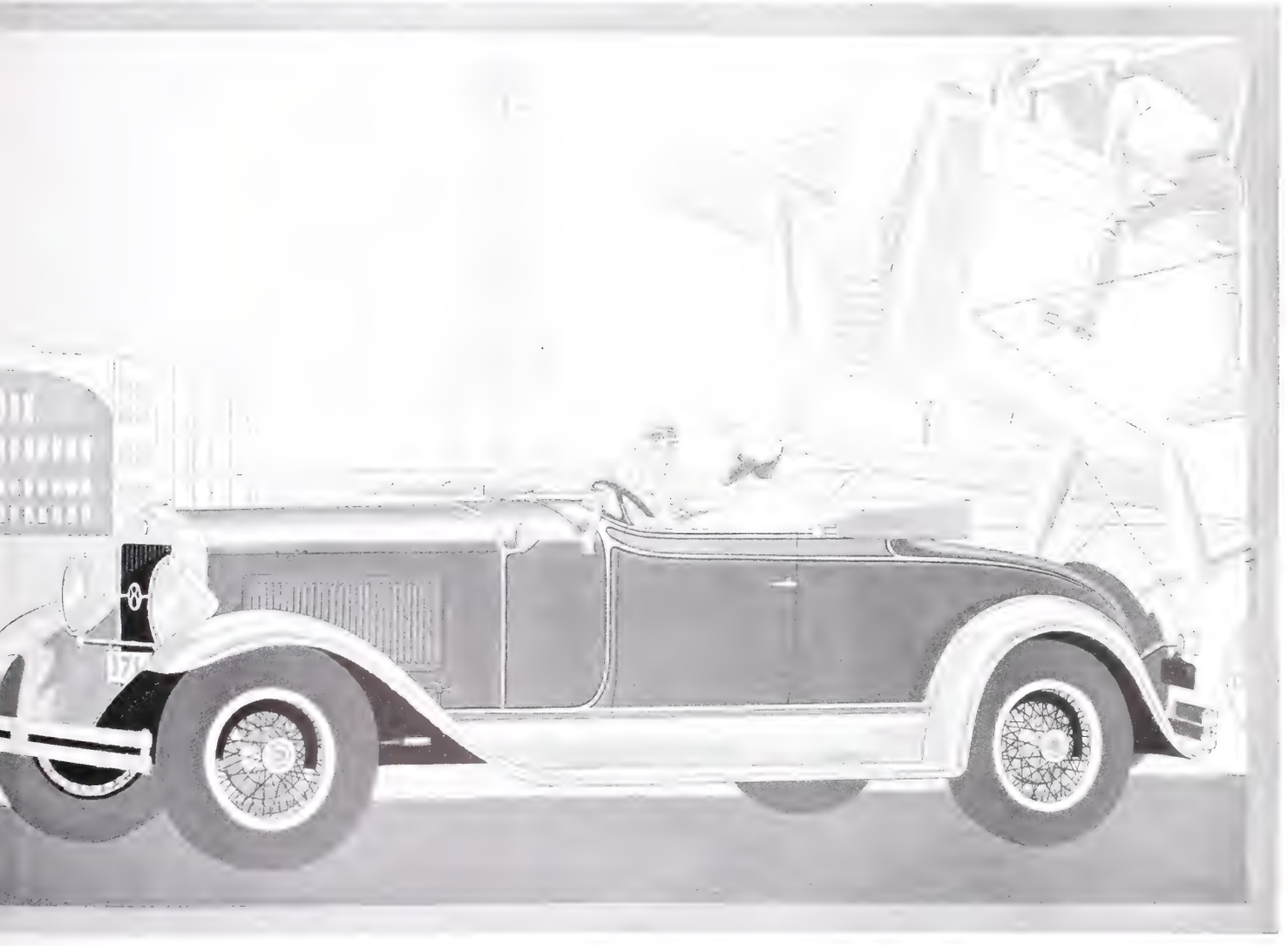
LOOK for the sinewy grace that betokens fle ness and stamina . . . you will find it in mo cars by Studebaker, clothed in beauty befitting holders of *every* official speed and endurance r ord for fully equipped stock cars. And the wo has rewarded this championship performance s style with sales leadership among all the eigh

Look from the curb, from a passing car, fr where you will—there is no view from whic glance does not reveal the low-swung beauty wh sets these champion Studebakers apart from traf





The Commander Brougham. Companionable, roomy, beautifully appointed. Available as a straight eight or six. Upholstery is of broadcloth or mohair. Folding center arm rest in rear seat. Adjustable steering wheel, pedals and driver's seat. The Commander Straight Eight Brougham is $1675; the six $1525. Six wire wheels and trunk with three cases standard equipment.



ok from within, as you glide at ease. While
r eyes rest upon perfect appointments, thank
lebaker engineering for riding comfort unknown
il Studebaker introduced ball bearing spring
ckles and added hydraulic shock absorbers.
Your every impression will be of a very costly
Yet Studebaker's One-Profit manufacture
ults in prices which are surprisingly moderate.

The President Eight Roadster is a splendid interpretation of championship performance. Restful comfort for four—seating two in the spacious lounge seat and two in the commodious rumble. Built on the famous 115 horsepower world champion chassis. Ball bearing spring shackles and Houdaille hydraulic shock absorbers. Priced $1785, with five wire wheels.

All prices at the factory, bumpers and spare tires extra

STUDEBAKER

Builder of Champions

For Firesafety



The attractive home of J. A. Edwards, Birmingham, Alabama, is built of concrete masonry—slag tile units—and covered with portland cement stucco. George P. Turner, Architect.



A construction view of the same house, showing the concrete masonry walls before the stucco surface was applied.



PORTLAND CEMENT

CONCRETE FOR PERMANENC

Beauty and Economy

. . . build your home of

Concrete Masonry



THE trend in home building is toward structures of permanent beauty and fire-safety, with economy both in first cost and maintenance.

Concrete masonry construction provides *all* of these important advantages in a high degree.

What is Concrete Masonry?

The term *concrete masonry* is applied to block, k, or tile building units moulded n concrete, and laid by a mason in all. The concrete is made by mix- portland cement with water and er suitable materials, such as sand, bles, crushed stone, cinders, burned le or slag.

These units are produced in so ny sections of the country that they available practically everywhere. ery reliable manufacturer is able to arantee uniformity in the quality his concrete masonry units.

Concrete masonry construction permits a very wide range of exterior finish. It is an ideal backing for portland cement stucco (white or colored), face brick and cast stone. It may be so built that it needs no surfacing material—the natural masonry, with the mortar joints visible, is pleasing and effective.

Resists Fire, Time, Weather

A home with exterior and partition walls of concrete masonry—and concrete floors—requires the minimum of care and upkeep expense. It withstands the attack of time, weather and fire.



With all of its advantages, the cost of concrete masonry is surprisingly moderate. It is equally suitable for a small bungalow or for the most pretentious town or country home. Informative, illustrated booklets will be sent upon request.

This fine house has exposed masonry walls built of concrete block made from sand and pebbles. Home of H. L. Wallace, Bloomfield Hills, Mich.; M. R. Burrows, Architect, Detroit.

S S O C I A T I O N *Chicago*

. AND FIRE SAFETY



Charles Dana Gibson II

Need never worry about

IN the house of Mr. and Mrs. Langhorne Gibson at Bedford, N. Y., probably the most influential inhabitant is the youngest member of the family—Charles Dana II. Although only 10 months old, there is evidence to the fact that he is well pleased with his home and birthplace. . . It is a sunny house, built on a gently sloping hill. Its style is early Colonial.

The plan and construction of the house testify to the foresight of owner and architect. All materials were selected for appearance and life-long service with minimum upkeep. For example, Anaconda Brass Pipe was used for all hot and cold water lines.



THE *house of Mr. Langhorne Gibson, Vice-president of Life Publishing Co., was designed by Peabody Wilson Brown, architect.*

The photograph shows the Ensign Sweepstakes Steeplechase — a bi-annual event which Mr. Gibson sponsors.

Mr. Langhorne Gibson says: "Rust troubles? I am sorry (or rather, I am glad) but I cannot tell you anything about them. Since we have lived here we haven't seen a single sign of rust. Our water comes out of the faucet with the freshness of a mountain brook —clear and sparkling. We have never had a clogged nor a leaking pipe. In fact—nothing has ever gone wrong with the plumbing nor have we ever been bothered by repair bills.". . .



ANACONDA COPPE

"THE Shadow of Rust" comes—certainly and inevitably to the house that is built with rustable metals. It makes trouble and costs money. You can free yourself—once and for all—from this Shadow by building with Anaconda Copper and Brass. They cannot rust.

ADOW *of* RUST

Protected on the outside, too!

THE exterior of Mr. Gibson's house has been as carefully protected from rust as the interior. The gutters, rain-pipes and roof flashings are made of Anaconda Copper. They cannot rust. They do not need to be repaired or replaced.

What happens in a house that isn't rust-proof?

THE chart on the right gives the answer. It shows, with facts taken from the actual experience of builders, home owners, and architects, what happens when the Shadow of Rust falls on the home.

Read this chart carefully, then clip it and keep it. When you buy, build, or remodel a home, the information will be of use to you.

Discuss the facts with your architect or plumbing contractor. The majority recommend Anaconda products which are fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organization with more than a hundred years' experience is responsible for every process of mining and manufacturing. For your protection every length of Anaconda Brass Pipe is stamped "Anaconda" as is every Anaconda Copper Sheet.

"The Home Owner's Fact Book" . . . Send for it!

This new book by Roger Whitman, well-known building economist, is not restricted to rust-proofing, but deals with important facts concerning the planning, financing and maintenance of the home. It will be sent upon receipt of 25c . . . The interesting booklet, "Rust-Proofed", will be mailed free on request. Please address The American Brass Company, Department H-4, Waterbury, Conn.





A comparison, looking years ahead

"How can rust affect my house?" . . . To answer this important question the chart below has been prepared. It shows—fact for fact—what happens in a house where rustable materials have been used, compared with a house that is proof against rust. (*The figures quoted in the chart apply to the average $15,000 house. They have been gathered by thorough investigation.*)

Rustable Water Pipe	*Anaconda Brass Pipe*
Low initial cost.	Somewhat higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting. No damages from flooding. No worry over hidden rust trouble!
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or rust-replacements. Ever!
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $100 during the first 14 years).
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.
Rustable Gutters & Rainpipes	*Anaconda Copper Rainpipes*
Low initial cost.	Slightly higher initial cost.
Because they are constantly exposed to weather, they rust *quickly*.	Copper gutters, rainpipes and flashings can't rust—no matter how many years they are exposed.
Water seeping through rust-holes may cause damage to house.	No rust-holes; consequently no damage from seeping water.
Replacement necessary after five to eight years, or even sooner.	No rust-replacement ever necessary with copper.
Higher eventual cost—due to repairs and replacements.	Substantial saving (about $335 during the first 14 years).

ND BRASS *Can't Rust*



The *Charm* of Beautiful Arches

PERHAPS at some time or other you have been in a home that particularly impressed you with its gracefulness . . . A home where beautiful, symmetrical arches framed the rooms with perfect balance . . . or where a staircase climbed between two slender pillars to be lost in an artful curve. You subtly admired the charm that was built into that home . . . but did you know how it was done? It was the magic of "corner bead".

Milcor Expansion Corner Bead is an ingenious bit of modern engineering designed especially to assure that perfection of line and curve . . . Constructed with mathematical accuracy to correct any violation of symmetry . . . It is a "mechanical corner" drawn from metal, which, in the hands of the architect, becomes a vital factor in home construction.

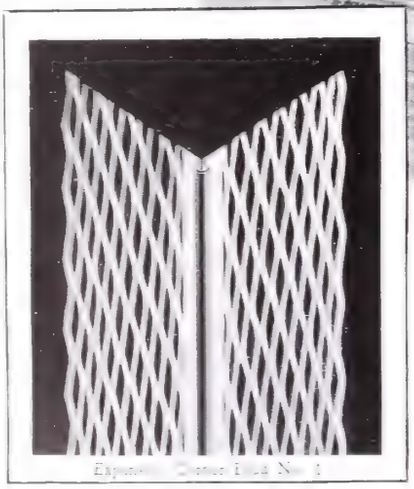
The corner bead produced by *Milcor* is called "Expansion Corner Bead" to distinguish it from all other styles. It has patented wings of expanded metal that hold the plaster close to the corner and prevent the plaster from cracking or chipping from unavoidable abuse. It is well to bear in mind that this feature is largely responsible for the enduring beauty it creates.

Ask your architect to specify *Milcor* Expansion Corner Bead throughout your home. He appreciates the superior design of this modern building material . . . and he already knows that the name *Milcor* stands for quality.

MILWAUKEE CORRUGATING COMPANY
142 [illegible] Street
Milwaukee, Wis.



Interior of the home of
DR. CHARLES E. ALBRIGHT, Milwaukee, Wisconsin
Interior executed by
WATSON & BAUER, Chicago, Illinois



Expansion Corner Bead No. 1

MILCOR PRODUCTS

Branches: Chicago, Ill., Kansas City, Mo., La Crosse, Wis.
Sales Offices: Boston, Mass., Detroit, Mich., Atlanta, Ga., Little Rock, Ark., Minneapolis, Minn.
Eastern Plant: THE ELLER MANUFACTURING CO., Canton, Ohio

CHRYSLER MOTORS PRODUCT



IMPERIAL

CHRYSLER



IMPERIAL

THE new Chrysler Imperial is a car intended essentially for the connoisseurs among motorists—that exclusive circle whose discrimination is satisfied with nothing short of the best in Chrysler power, smoothness, fineness and beauty. ¶ The distinguished characteristics of the Chrysler Imperial reveal the latest and utmost ingenuity of Chrysler styling, engineering and craftsmanship. ¶ Every motorist who appreciates a car of true custom quality will find in the new Imperial a type of beauty and behavior unlike and beyond anything heretofore known in the field of the very finest.

Roadster $2075. Coupe (2-passenger) $2075. Town Sedan $2075. Standard Coupe $2065; Convertible Coupe, $2995. Phaeton (7-passenger), $3095; Sedan (7-passenger), $3095; Sedan-Limousine, $3475; Custom-built Phaeton (4-passenger), $3855. All prices f. o. b. factory



It's color that counts and ARTLAC brings you True Decorator's Colors



Jonquil, Carnelian, Jasper, Chartreuse, Apricot—of course you expect these colors in the latest fabrics! But have you ever imagined that you could get such smart subtle shades in paint for interior decorating?

It was bound to come, of course. Artlac gives you modern decorators' colors because these colors have been selected by leading decorators themselves. And what a galaxy there is! 32 of the most fascinating shades you ever dreamed of. Tones that are distinctive, different—that blend together in the loveliest of color schemes.

But that is not all. Artlac not only gives you decorators' colors—it gives you a perfect finish too. Smooth, velvety without brush marks, no matter how little experience you have had! It dries in four hours—quick enough for convenience but not so quickly that it hardens while you work.

Send coupon to anyone of the three addresses below for an Authoritative Handbook full of happy suggestions on interior decoration.



Dept. H-6

Please send me free, your Artlac color card and booklet "My Own Interior Decorator"

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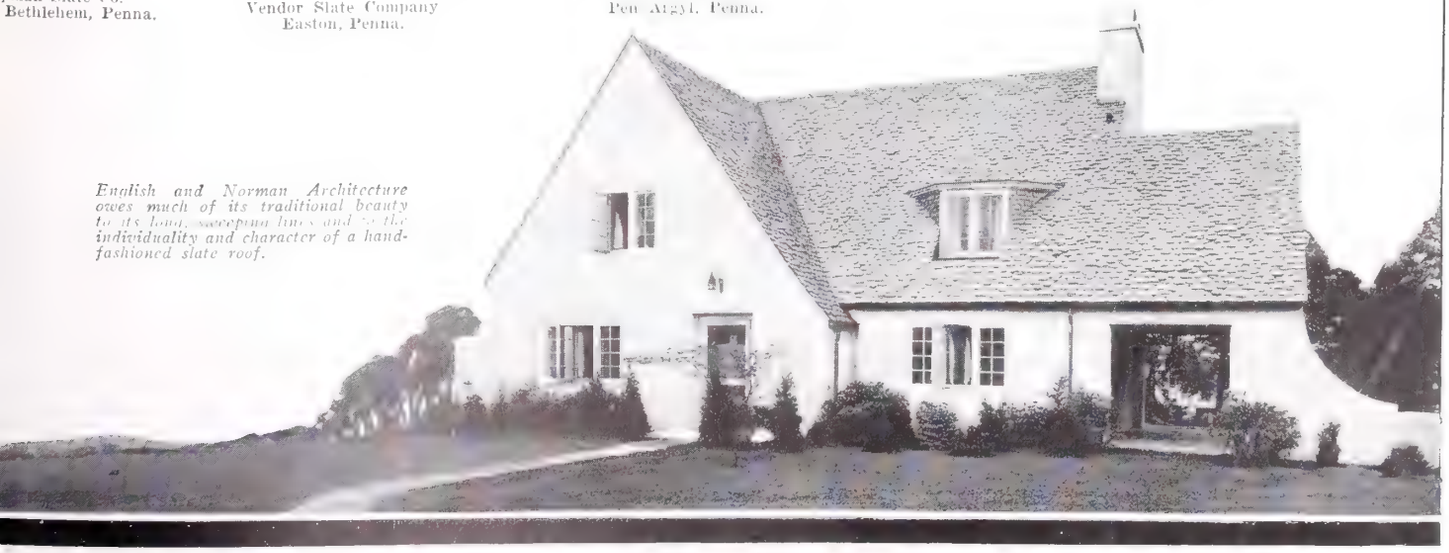
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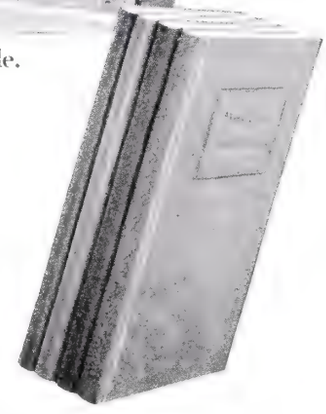


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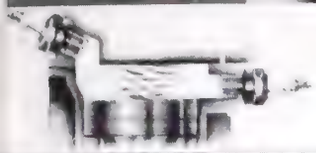
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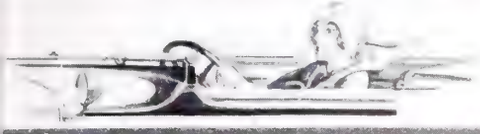
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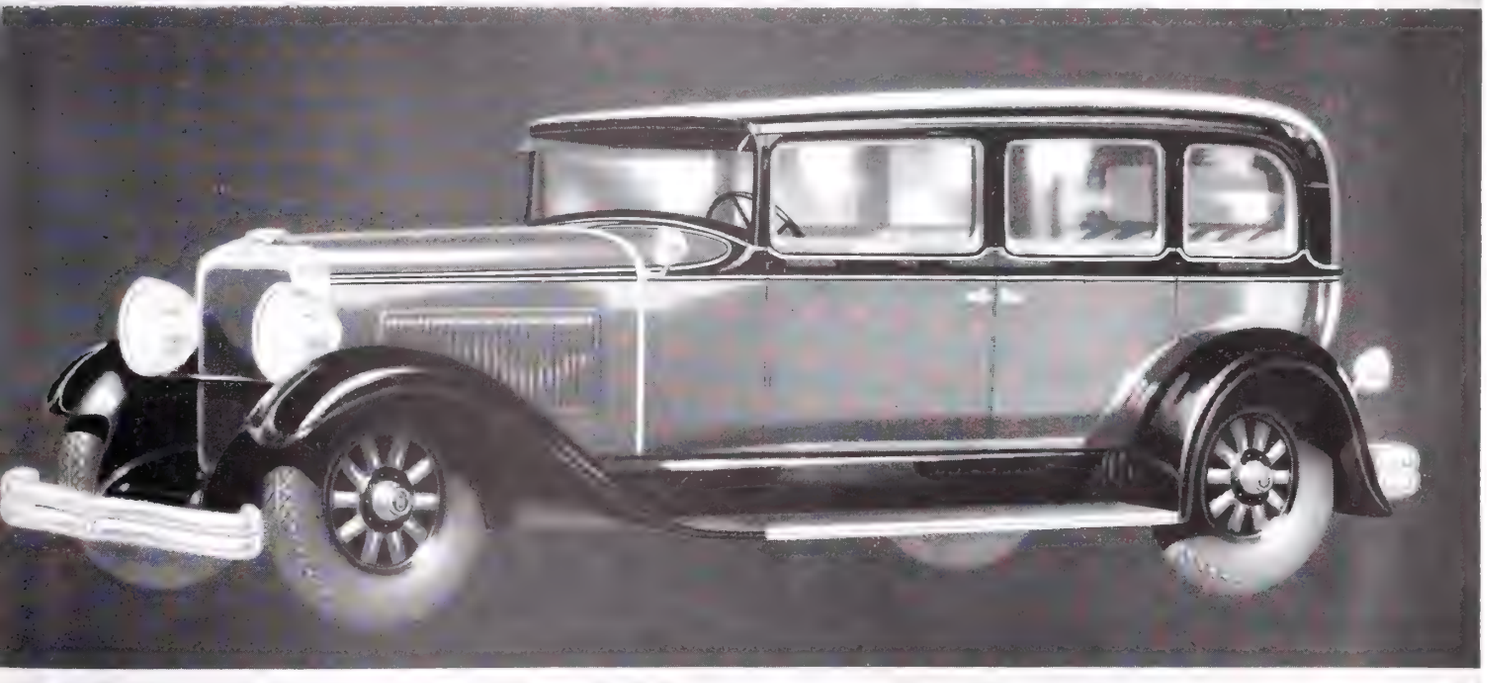
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New tiled-look and wood-look Inlaid Linoleum on the Accolac-Processed Armstrong Floor.

JUST suppose for the moment that this living-room were in your home. Even if the blackest ink should accidentally spatter on the floor, it wouldn't cause you one bit of worry. For the floor in this room is spot-proof, stain-proof. It's the new-type Armstrong's Linoleum, its surface sealed and protected by the dirt-resisting Accolac Process.

Ordinarily all the cleaning care this labor-saving floor needs is a simple dusting. Waxing and polishing, too, is now a light, easy task. Even in kitchens or wherever floors may call for frequent washing, maintenance is simplified—just an occasional renewing with Armstrong's Linoleum Lacquer quickly restores the satin-smooth lustre. (Do not lacquer over wax.)

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SA ROSENTHAL

DISON AVE. at NEW YORK CITY



THE Women Decorators' Club of New York recently exhibited at the Grand Central Art Galleries twelve completely furnished rooms, and a number of photographs showing the latest work of several of the Club members. The exhibit, called "Summer in Town and Country", offered many suggestions for both the town apartment and the country house. Although a decided modern influence was apparent in some of the interiors, the majority of rooms were done in the traditional manner. Mrs. Kenneth Torrance contributed a breakfast room which she named "Coffee for Two." Plaster walls were painted with cherry trees so designed as to give height as well as color to the room. The iron table and wide, comfortable arm-chairs were of Chippendale inspiration.

"SUMMER Evenings," an outdoor living room presented by Mrs. Forbes McCreery, showed an interesting combination of Mexican pottery, tiles and iron work. "A Girl's Dressing Room" designed by Thedlow revealed an excellent combination of the



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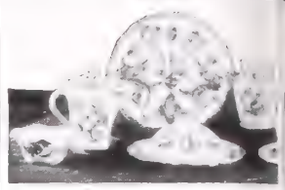
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old and new in decoration. The wall paper was in soft tones of pink with silver sprays, the rug a pale beige, and the sheer glass curtains were of shell pink over Venetian blinds painted ivory. The dressing table had a pleated taffeta skirt of coral pink held in place by a valance of mirrors which repeated the design of the mirrored window valance. A mirrored hanging cabinet held old Venetian glass and mirrored wall brackets supported Chinese crystal figures.



DIANE Tate & Marian Hall, Inc., featured a "Directoire Breakfast Room" a charming example of the period, from the green, black and terra cotta tile floor and wall paper, the gray marble mantel, the fruitwood table and console to the green satin covering the armchairs. The Chintz Shops, Inc. offered a "Directoire Morning Room in the Country." An unusual feature of this room was the many and varied uses of chintz. A small powder



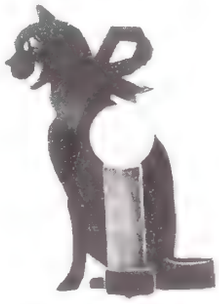
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table was covered with a green lizard skin pattern, the dressing table flounce was of quilted chintz and a small chest of drawers was covered with quilted chintz. A little "French Morning Room" by Mary Cogswell and Jeanette Jukes, Inc., was gay with orchid dotted Swiss glass curtains, orchid and green hangings, fruitwood furniture and quilted upholstered armchair. An interesting modern note in the room was the blue and brown plaid wall paper.

REFRESHING by virtue of its extreme simplicity was Mrs. Harriet E. Brewer's "The City in Summer," a corner of a sun room on a city roof. The 20th Century furniture consisted of a waxed maple gateleg table, a maple bookcase and a side chair, as well as a metal armchair with seat and back upholstered with a rayon damask. There was also a small metal table and lamp. This furniture, together with the hooked rug, was designed by Alex-

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Virginia S. Wolfe — Florence C. Plumer

ander Kachinsky. Traditional furniture was featured by Miss Gertrude Brooks in her "Entrance Hall" which revealed a distinguished grouping of Oriental pieces, chief among them being a lacquered chest. The color notes of the Oriental rug were echoed in the rust colored velvet used to cover the chairs, the blue-green Chinese lamp and shade and the lacquered entrance doors.

ADELINE de Voo showed a corner of a modern bedroom, with an unusual color scheme successfully carried out. Shaded pinks, blues and orchids in a horizontally striped paper covered the walls. A cotton fabric with the same striped effect covered a comfortable one armed upholstered chair. Sheer black voile hangings with a bold pink and blue leaf design framed the window. A gray harewood dressing table, black toilet accessories and a black topped metal table completed the furnishings. A novel iron tree was a feature of Ruth Collins' "Terrace." The foliage was formed by pots of ivy cleverly placed on the iron branches.



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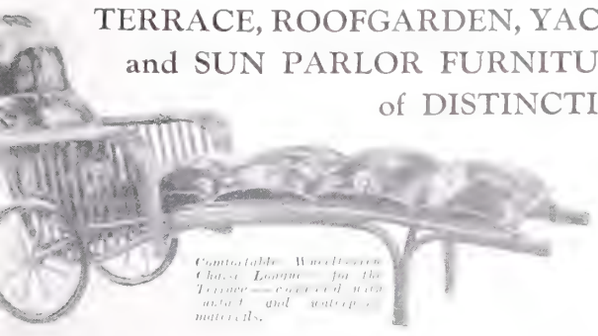


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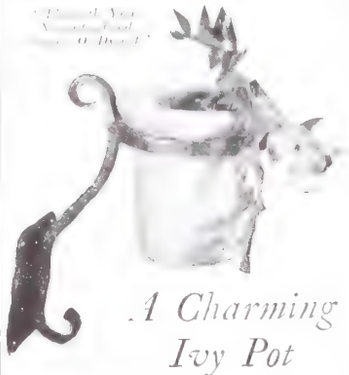
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COLOR is so much a part of every one's life these days that it is not surprising to find window shades decorated with colored designs. The Du Pont Corporation is now offering their regular washable shade with printed 20th Century patterns executed in color. There are six different patterns—one design intended for children's rooms. Each of these patterns is executed in three colors on a soft écru background. Since the patterns are on one side of the shade only, each room may have a shade to fit its decorative scheme, and yet keep the exterior of the house uniform in appearance.



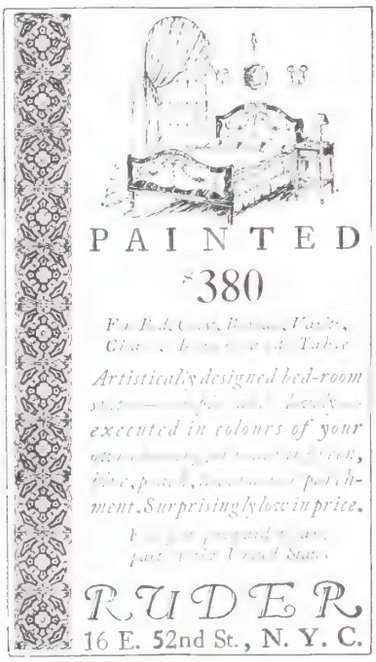
Patent Applied For

Natural Finish Iron Settee and [illegible] with Iron Mesh Seats—Settee 5

Many Interesting a[illegible]
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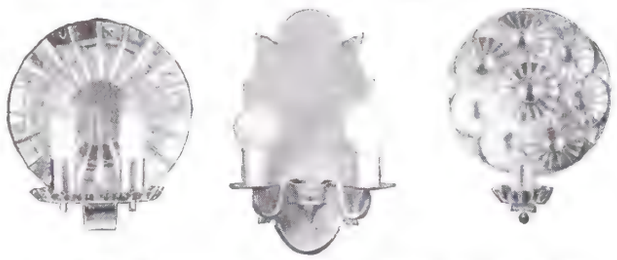
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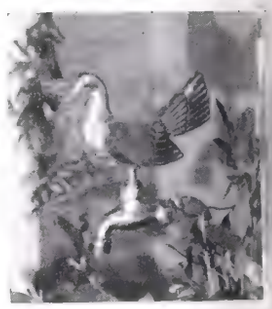
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List the gift for that person, who [illegible] having—and a garden. For Christmas, [illegible] of house gift

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MELROSE 1451

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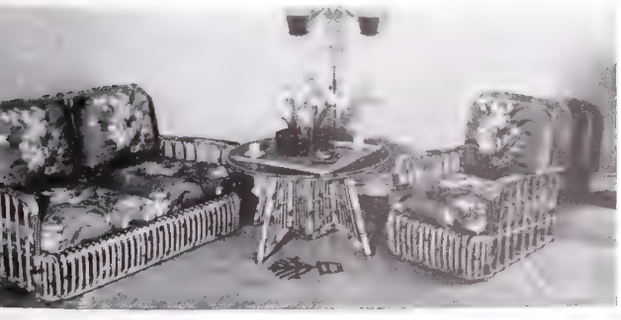


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MAIDS' UNIFORMS

ACCESSORIES

For Smart Summer Wear

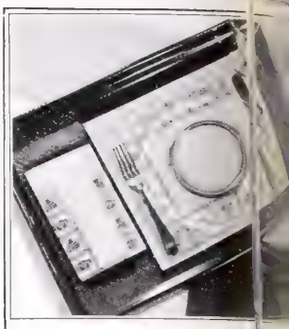


FOR warm Summer days there are cool uniforms, in many charming colors . . . Dainty apron, collar, and cuff sets of fine imported organdy or quality net trimmed with lace . . . And for the nursemaid, a cape of imported serge, lined with silk. An English bonnet of crepe de chine with organdy band completes the outfit.

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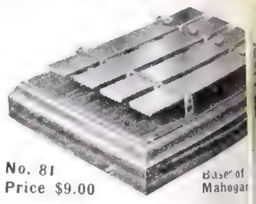
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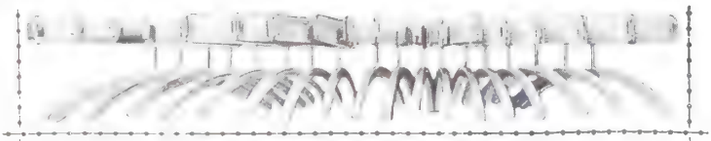
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So Hale's answers with this exclusive bedroom group done in French green. The ends are two-toned with antique white striping; the panels hand decorated. Beneath this lovely lacquer finish is the steel of the suite itself—deftly fashioned by Simmons—which assures resistance to the most adverse atmospheric conditions. For five pieces, $218.75.

Summer Home cal for coo color



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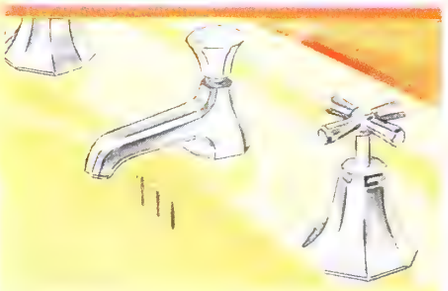
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"Only $16.40 more for that bath tub in COLOR!"

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Left: Bathing Pavilion of the Southampton, L Island, Beach Club; Peabody, Wilson & Bro Architects. Below: A close-up of the IMPERI Roman Tiles which were used on this build



A roof as mellow as those along the Mediterranean

The architects of the Southampton Beach Club, where New York society goes to the sea to see or be seen, drew their inspiration from the picturesque old structures that border the Mediterranean. Very wisely, therefore, they insisted upon a roofing material that would simulate the mellow color and weathered texture of a roof laid centuries ago.

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An outer view of the living room in the residence of Mr Herbert Lau, New Rochelle, N. Y. Pebbled stucco and Lupton Casements provide a charming study of textures.



This special Lupton door frames a colorful and unobstructed [illegible]

A sunny corner of a pleasant living-room, showing the effective contrast of Lupton Casements with warm, rough plastered [illegible]

LUPTON CASEMENT WINDOWS



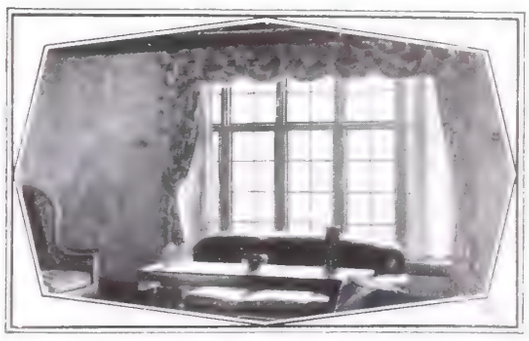
THROUGH WINDOWS, CLIMATE HAS DICTATED THE CHARACTER OF OUR HOUSES

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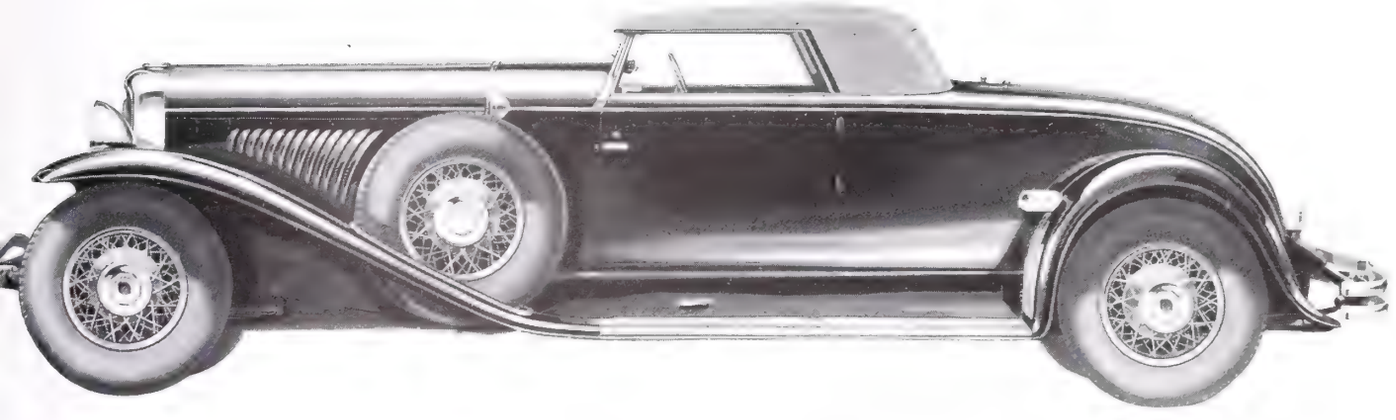
Whatever type of home you have in mind—English, Colonial, Spanish, Mediterranean—you will find Lupton Residence Casements of steel in appropriate sizes. Architecturally perfect, harmonious to period lines, they combine the structural advantages of steel with the newest mechanical improvements.

Lupton Casements enable you to adjust your house perfectly to each season. In winter, a double contact of steel on steel locks out cold and dampness and saves the cost of weather stripping. In summer th swing open to catch the laziest breeze a bring its refreshing coolness indoors. Wh opened, the panes can be cleaned on bo sides from within the room. The new Lupt friction-hinge assures effortless operatio and keeps the window from chattering the wind. Weather will not warp Lupto Casements nor make them stick. Sturdy an precise in workmanship, beautiful in appea ance, they are becoming a necessary appoint ment in the modern home.

Lupton Casements are reasonable in cos Quantity production permits prices whic fit the average building budget. Have send you the free booklet, "Better Windo for Your Home." You will find it interestin reading. David Lupton's Sons Co., 2253 Allegheny Avenue, Philadelphia, Pa.



Lupton Casements accent the rich decorative motif of this charming room.



"The World's Finest Motor Car"

Duesenberg

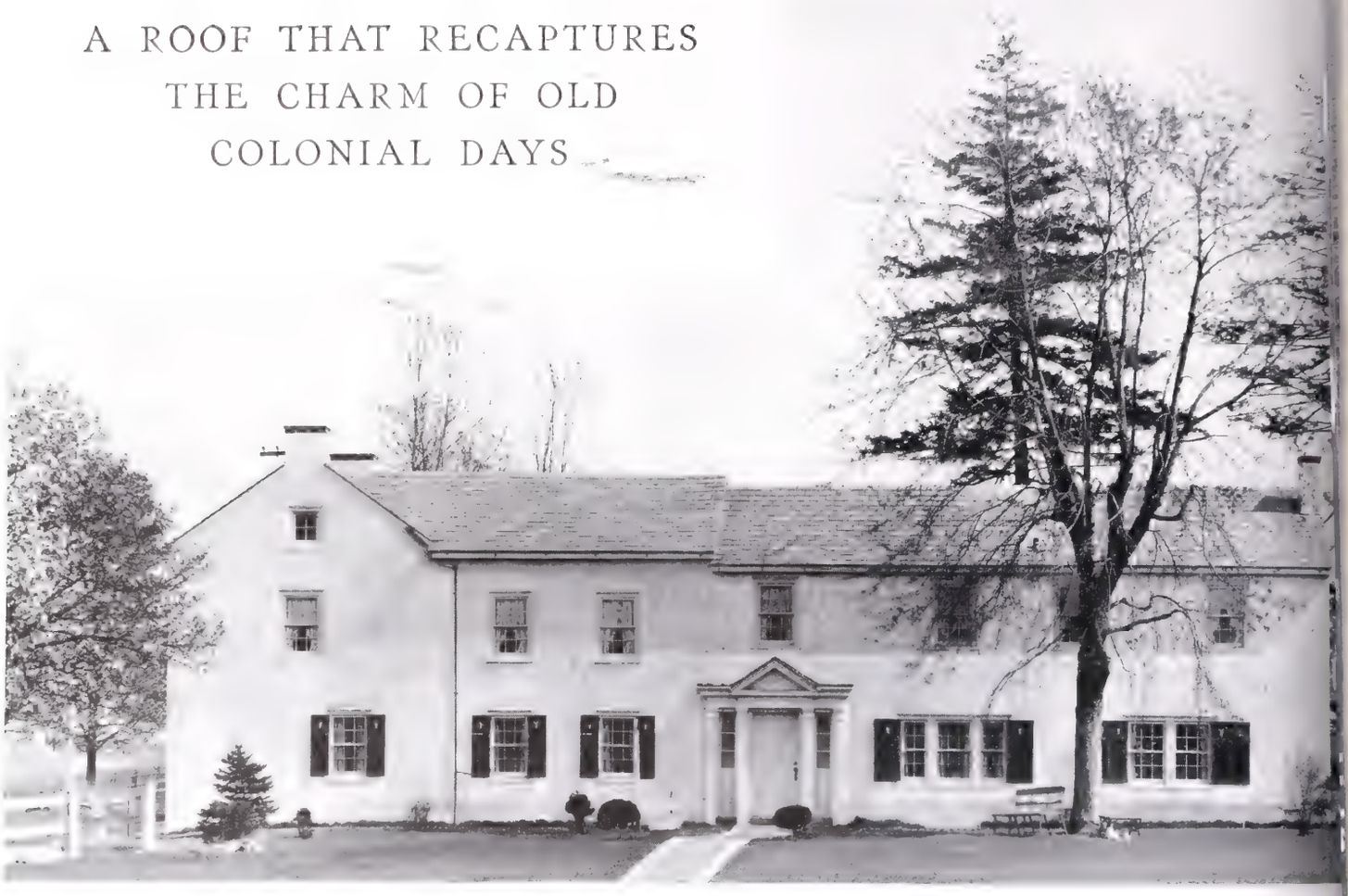
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No other car is nearly so easy to handle or so pleasant to drive. No other car has as much horsepower, as smooth performance or as safe control. Its speed, not even closely approached by others heretofore considered fast . . . is merely the inevitable by-product of our aim to build superfine cars with wholly unmatched performance and extraordinary dependability and durability.

Chassis $8,500

DUESENBERG, INC., INDIANAPOLIS, IND.

A ROOF THAT RECAPTURES
THE CHARM OF OLD
COLONIAL DAYS



Your Great-Grandfather Would Have Welcomed This Protection Overhead!

WALLS that stood a century—but a roof that had to be replaced! Had Ambler Asbestos Shingles been available when our ancestors built such sturdy homes as pictured above, the cost of modernization would be greatly reduced.

This modern building material of course was not available in the days when stone walls were built to ward off arrows and rifle bullets. It was not until early in the twentieth century that a rigid Asbestos Shingle was perfected at Ambler; since then tens of thousands of homes have been protected by these Shingles.

There is nothing mysterious about them: simply a mixture of Portland cement and Asbestos fibre, thus combining permanence and protection. Coloring matter is added to produce the delightful tints available, and great pressure is then applied to render them rigid and lasting.

The result is a material as enduring as rock—a roof that actually hardens with exposure—a roof that will not fade, that needs no repairs, that cannot be split by huge hailstones—a roof that keeps your home safe from flaming embers.

Back of the name "AMBLER" is the experience of a quarter-century in the fireproof Asbestos building material field. It will be distinctly to your advantage when remodeling or building to ask for an estimate.

ASBESTOS
SHINGLE, SLATE & SHEATHING
COMPANY

AMBLER PENNA.

Manufacturers of Ambler Asbestos "WALTILE"

Branches Principal Cities

1929



Door Sport Sedan
30" wheelbase
25 horsepower

1795

The Leader Among Straight Eights

If you were among the first who foresaw the inevitable supremacy of the Straight Eight Auburn motor cars, you are being rewarded by seeing your own judgment abundantly vindicated. As this issue of House & Garden goes to press Auburn sales are more than fifty percent greater than for the corresponding period of last year. And this increase is made in the face of the most strenuously competitive period the industry has ever known.

The reasons for the rapidly increasing number of Auburn owners are all to be found BUILT into the CAR ITSELF; in its long wheelbase, its strongest of frames, its abnormal structural strength, its rare ease of handling, its amazing roadability, its smooth flexible performance, its low body coupled with exceptional roominess and comfort and in its demonstrated superiority under all driving conditions. Add to those desirable advantages its proven dependability, long life and low initial and upkeep cost, and the buyer who carefully compares values has little or no option.

Auburn meets this unprecedented public confidence and acceptance with a determination to deserve it by making of every new Auburn owner a permanent Auburn enthusiast.

AUBURN

POWERED BY LYCOMING

$1095; 6-80 Sport Sedan $995, 6-80 Cabriolet $1095, 6-80 Victoria $1095, 8-90 Sedan $1495, 8-90 Sport Sedan $1395, 8-90 Speedster $1495, 8-90 Phaeton Sedan $1695, 8-90 Cabriolet $1495, 8-90 Victoria $1495, 8-90 7-Passenger 95; 120 Sedan $1895; 120 Sport Sedan $1795, 120 Speedster $1895, 120 Phaeton Sedan $2095, 120 Cabriolet $1895, 120 Victoria $1895. Prices f. o. b. Auburn or Connersville, Indiana *Equipment other than standard extra.*

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

ostage has been reduced to 5 cents for the first ounce and 10 cents for each additional ounce. Use Airmail daily for quicker communication. The development of Aviation is vital to American progress.



YOU'LL *NEVER* SEE IT AGAIN

When workmen put Reading 5-Point Pipe within your walls, look at it well—for the chances are you'll never see it again, unless you tear down your house!

Long years of comfortable living will pass—generations will come and go—age will settle gracefully upon your roof-tree. But Reading 5-Point Pipe will not make its presence unpleasantly known. It will not disturb anyone with annoying repairs or costly replacements. Rust will not eat it away; strain will not break it. Time—the one true test of pipe vitality—has proved over and over again that Reading 5-Point Pipe will outlast the building!

This is the service you get from Genuine Puddled Wrought Iron—the age-lasting material of which Reading 5-Point Pipe is made. And Genuine Puddled Wrought Iron comes only from the puddling furnace, where fire and force, freely spent, mingle the pure iron with the silicious slag that guards the metal from rust.

Remember that Reading 5-Point Pipe gives you life-long freedom from pipe troubles at a moderate original cost. Remember, too, that no substitute can give you such proved protection. Insist on getting Genuine Puddled Wrought Iron.

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Please send me, without obligation, your book, "Pipe Pointers," giving valuable information about Reading Genuine Puddled Wrought Iron Pipe.

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GENUINE PUDDLED WROUGHT IRON
READING PIPE
DIAMETERS RANGING FROM ⅛ TO 20 INCHES

YOUR HOME
S THE SYMBOL
OF
UR CHARACTER
AND
STANDARDS

●

e its significant
details beyond
reproach?

THE bathroom is not only an important room, but one that is sure to betray the standards and care that control your home. Is this vital little room modernly equipped? Is it clean and attractive? Is it the *opposite* of careless and shoddy? These are the questions that your guests and business associates unconsciously will ask themselves when they enter your bathroom. And the answers to these questions inevitably will form part of their opinion of your home.

The most conspicuous thing in the bathroom is the toilet seat. If it is shabby, worn, unhygienic, it casts a telltale shadow over the whole room and gives your guests a false impression of your home. In these modern days such a condition is easily remedied. You have but to visit a plumbing store in your neighborhood and select a handsome, glistening, ever-durable Church Toilet Seat. *Your bathroom will be transformed in a few minutes!*

Modern Colored Seats

Like the Sani-White Seats, the beautiful, new Church Colored Seats will fit any make of bowl. These sanitary, modern bathroom appointments are selected everywhere by architects and interior decorators.



They are available in a complete range of beautiful pastel shades and lovely sea-pearl tints. This wide range of beautiful colors makes it possible for one to manage just the right color scheme for the particular bathroom. Write for illustrated folio.

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Church sani-Seats

"Toilet Seats for Better Bathrooms"

Established 1898



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Hollywood Plaza. The most convenient hotel in Hollywood. Attractive modern and homelike with excellent service and cuisine. Reasonable rates.

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Hotel Leighton. Delightful home atmosphere. Restful grounds. Parking space. 10 minutes to business section. Opposite Westlake Park.

Pasadena

Constance Hotel & Apartment. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Huntington Hotel and Bungalows. Open all the year. One of America's finest resort hotels, overlooking the San Gabriel Valley. A Limited Hotel.

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El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Exclusive private Golf, Riding.

El Mirasol Hotel and Bungalows. "Most unique hotel in America." Offering quiet home atmosphere and luxurious hotel and cuisine service.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding. Complete Country Club equipment for guests.

Yosemite National Park

The Ahwahnee. Open all year. Commanding a matchless panorama. America's world famed resort of distinctiveness. Riding, tennis, fishing, $10. up, American plan.

COLORADO

Brook Forest

Brook Forest Inn. A Select Clientele in the Rockies. Open all year. Altitude 8,000 ft. Rates $5.00 up. Edwin F. Welz, Mgr.

CONNECTICUT

New Haven

Church-Wall Tea House. Church St. at Wall. An [illegible] Tea Room. Delicious Meals. Old Early American Antiques.

Old Lyme

Boxwood Manor. Among the birds and flowers. [illegible] Bathing, Riding, Golf. Bathing beach and tennis. Bathing, Riding, Golf, Tennis.

Waterbury

The Elton. Fireproof. Most attractive hotel in New England. Single rooms $2.50 up. Double rooms $4.00 up. Garage. Motor Coach Service. "The Elton Line" shortest fastest route between N. Y. & Boston.

DISTRICT OF COLUMBIA

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Carlton Hotel. 16th at K Street, N. W. The newest and most distinctive hotel in the Capital City. Rates moderate.

Grace Dodge Hotel. A hotel distinctive for its charm and high standards of service. Especially desirable for the Capital Visitor. Rooms and suites.

Hotel Powhatan. A refined hotel. Single rooms with bath $3.50 to $5.00; double $5.00 to $8.00. Parlor, bedroom and bath $10.00 up. Garage on premises.

Wardman Park Hotel. Away from noise and confusion, overlooking Rock Creek Park. Single rooms with bath $5.00, double rooms, bath $8.00.

The Willard. "The Hotel of the Presidents"—centrally located to everything worth while in the National Capital. Historic environment. Unexcelled cuisine.

MAINE

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Malvern Hotel. A distinctive home, catering to refined clientele. Tennis, golf, bicycling, bathing. Ideal location and all boat trips.

Bethel

Bethel Inn. Noted for its hospitality and perfect appointment. The rates are moderate. Nine-hole golf course on our own grounds.

Gerard

Spencer Lake Camps. The ideal vacation for ideal [illegible]. Motor in general direction from Oxford. Own dairy, gardens, hennery. Excellent fishing. Bklt.

Kennebunk Beach

The Atlantis and Cottages. Modern in every detail. Superb ocean bathing beach. Excellent golf course. Tennis. Beautiful motor trips.

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Squaw Mountain Inn. "Vacation Paradise." Noted for fishing, golf and polo. Refined environment. Excellent cuisine. $5. to $7. per day, American Plan.

Newagen (Boothbay Harbor)

Newagen Inn and Cottages. "Where Sea Cliff and Shore Path meet." Every sport featured on a fine swimming pool. No hay fever.

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Poland Spring House. Maine's foremost resort, open June 15 to Oct. Main Inn, Annex open. Excellent 18-hole golf. Home of Poland Water.

Portland

Lafayette Hotel. A delightful tourist hotel where refined travel centers, and enjoy excellent service at fair rates. European Plan.

York Beach

Ocean House. Leading hotel on State Road. 70 rooms, 50 baths. Private cottages with baths and tennis. Golf, fishing, bathing, boating. Bklt.

MAINE *(Cont.)*

York Harbor

Harmon Hall & Cottages. Overlooks York River, Harbor and Ocean. Quiet location. Distinctive food, cuisine and perfect service. Tennis, bathing, golf.

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

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Hotel Fensgate. 534 Beacon St., overlooking Charles River, 10 min. to business centre. Rooms $3.00 up with bath. Golf privileges. W. L. Toppin, Mgr.

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Hotel Somerset. Commonwealth Ave. A dignified home for transient and permanent guests. Central yet quiet. Room with bath $3.50 up. E. P.

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Hotel Beaconsfield. Homelike [illegible]. Convenient to down-town Boston. Away from congestion & traffic. Residential section. Rooms $3.00 up. Garage.

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Chatham Bars Inn. Aged 20 years. Open season. Cottages. Overlooking the ocean. Modernization combined with the quaint type of hotel on Cape Cod.

Falmouth Heights, Cape Cod

Terrace Gables and Cottages. Fireproof. Ideal for its location and appointments. Golf, Tennis, bathing. All shore sports.

Lenox

Curtis Hotel. An ideal resort in the all-year Berkshire Hills. Excellent golf, tennis, riding, motoring and social life. Open all year. Illustrated booklet.

Hotel Aspinwall. In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, [illegible]. Open for season June 1 to Oct. 15.

Marion

The Sippican Hotel. Open [illegible]. Select family [illegible]. Private baths. Hot and cold water in rooms. Two [illegible].

Nantucket Island

Ocean House. On Main St. Open June 15th to Oct. Golf, tennis. Tennis, Bathing, Boating, Fishing, Dancing, Riding, Golf, Tennis, Bathing, Boating, Fishing, Wonderful roads.

Northampton

The Hotel Northampton. "A Wigwam Hotel." New Fireproof 150 rooms. Luncheon plan. Rate $2.50 and upward. On three principal highways. Garage.

Osterville, Cape Cod

East Bay Lodge. In most beautiful section of Cape Cod. Every room has running water or bath. Golf, tennis, bathing, boating, fishing, wonderful roads.

MINNESOTA

Minneapolis

The Curtis Hotel. Easily accessible to Minneapolis' financial and [illegible]. All rooms with private bath. Write for descriptive folder.

MISSOURI

St. Louis

Hotel Coronado. Centrally near the center of things. Distinguished St. Louis resort. Unexcelled cuisine. Famous Hotel Bar. Dancing. Popular priced restaurants.

The Jefferson. "Where the world meets St. Louis." An Hotel of International Repute. Famous Cuisine. 800 rooms with bath. Rate $3.00.

MONTANA

Birney

Bones Ranch Cattle Outfit. Accommodates a limited number of guests. Unsurpassed scenery. Good horses. Individual saloon car. Only Rebecca exchanged.

NEW HAMPSHIRE

Bretton Woods, White Mts.

The Mount Washington. Open July to October. Tee Mount Pleasant. Open Dec. 1 to Apr. September. Two golf courses. C. J. Root, Manager.

Hanover

The Hanover Inn. At Dartmouth College. 100 rooms. Golf, tennis, [illegible]. New fireproof addition. Excels in all outdoor sports.

Jackson

Gray's Inn. In the heart of the White Mountains. 150 rooms. Golf, tennis, automobile, pool, canoeing, hiking. Excellent roads. Booklet. June 15 to Oct. 15.

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Granliden Hotel and Cottages. 1200 feet above sea level. Own 9-hole Golf Course. Private bathing beach. Social activities. Tennis courts. Orchestra. Wood fires.

Indian Cave Lodge and Cottages. Good fishing, and all outdoor sports. Rooms with and without bath. Rates [illegible] per day. American Plan.

Sno-Nipi Park Lodge and Cottages. A most [illegible]. Modern conveniences. Log fireplaces and [illegible]. No hay fever. Booklet.

Manchester

Shirley Hill House. A comfortable house with a comfortable rate. Fruit, vegetables, milk from our own farm. Tennis, golf and Motoring.

NEW HAMPSHIRE *(Cont.)*

Sugar Hill (White Mountains)

Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Fine links, golf free. Tennis, orchestra, riding. Private baths. Booklet.

Whitefield

Mountain View House. For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

NEW JERSEY

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Colton Manor. Atlantic City's newest hotel achievement. Sea water baths. Marine sun deck. From $7. day. American Plan; $4. European Plan.

Hotel Fredonia. A homelike European Plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

Spring Lake Beach

The Essex and Sussex. A resort hotel of distinctive superiority. Directly on the ocean. Golf, bathing, boating, riding. Furnished cottages.

NEW MEXICO

Santa Fé

Hacienda de Los Cerros. A modern all-year mountain Resort. Riding, motoring, outdoor sports. Dry, mild, sunshiny climate. 7,000 ft. altitude. Booklet.

NEW YORK

Glens Falls

The Queensbury. Attractive new modern, fireproof hotel. 200 rooms. European Plan. Halfway between New York and Montreal. An ideal place.

New York City

Eighteen Gramercy Park South. New residence hotel exclusively for women. Overlooking Park. Helpful service to out-of-town guests. Moderate rates.

Hotel La Salle. Thirty East 60th Street. A dignified "hotel" [illegible] permanent and transient guests. Centrally located.

Hotel St. James. 109 West Forty-fifth Street, just off Broadway. An hotel of quiet dignity, much favored by women [illegible].

Niagara Falls

Cataract House. Established 1811. America's Most famous hotel. Open year round. Overlooking the Falls, River and Rapids. Telephone 5700.

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The Mohawk and Cottages. A modern Adirondack hotel of [illegible] and rustic and a wide range of sports and amusements.

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Hotel Syracuse. A stay at this delightful hotel is always a pleasantly remembered experience. 600 [illegible] rooms, each with bath.

NORTH CAROLINA

Asheville

Grove Park Inn. American Plan. Absolutely fireproof. Open all year. Finest resort hotel in the world. Golf, tennis, dancing, riding, hunting, etc.

Kenilworth Inn. Always open. Asheville's largest resort hotel offering every facility for perfect relaxation and outdoor sports. On main motor routes.

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PENNSYLVANIA

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Adelphia Hotel. Nearest everything. Roof Garden. Caters to families. Children half price in all restaurants. Every room with bath $4 to $5 a person.

The Bellevue-Stratford. Its popularity evidenced by the patronage of Native Philadelphians of all ages as well as visitors from all parts of the country.

The Benjamin Franklin. Philadelphia's most popular hotel. 1,200 rooms, each with bath. Three restaurants. Garage. Horace Leland Wiseman, Man. Dir.

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Paso del Norte. El Paso's best and largest hotel. All-year golf and other sports, we secure privileges. See interesting Juarez, Mexico.

TEXAS *(Cont.)*

San Antonio

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Hotel Regis. Central location. Caters [to] American Rooms with private bath. Special weekly and monthly rates.

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New S. S. "Transylvania", 66 days, [Madeira], Canary Islands, Morocco, S[pain] Greece, Palestine, Egypt, Italy.

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New Ocean House
DIRECTLY ON THE OCEAN
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On the historic North Shore
Every recreational feature

Booklet

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MOTOR IN MAYTIME TO OLD QUEBEC

Send your car flying up the fast cement highway to Montreal under a setting moon…wind along the St. Lawrence road past signs that say *"Cotages Americains to let of tourists"*…past villages ever more French, to the tall Norman towers of the Chateau, stateliest of world hotels, high-perched on Diamond Head. No lovelier motor run on the Eastern Seaboard.

In Québec, the French shops to explore, the ancient citadel, the 17th-century Basse Ville, the Montmorency golf course, gay affairs at the Chateau, centre of the old French city's life.

From Québec, what jaunts!… l'Ile d'Orleans, with its Norman farms and exquisite churches in the fields…the red road to Gaspé, where you learn to buy gas in French, and they give you *blanquette de sang* for lunch…Ste. Anne de Beaupre of the miracles… Murray Bay, often called the Newport of Canada…Indian Lorette where Hurons make snow-shoes…and always the delicate beauty of the Northern spring…a lovely land where even the long-wedded become lovers again!

Make a French holiday this Maytime…by motor, or by fast express, leaving New York at night and lunching at the Chateau Frontenac next day.

Full information and reservations at any Canadian Pacific Office, or write to Chateau Frontenac, Québec, Canada. New York, 344 Madison Ave…Chicago, 71 E. Jackson Blvd…Boston, 405 Boylston St…also Atlanta, Buffalo, Cincinnati, Cleveland, Detroit, Montreal, Philadelphia, Pittsburgh, St. Louis, Toronto, Washington, Winnipeg and 15 other cities in the United States and Canada.

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ANCIENT MOORISH TEMPLES . . . Magnificent "Castles in Spain" . . . land of Romance—Play . . . Wonder places all, where time has lent its graceful charm to enchant you!

Travelling in Spain is like a wonderful dream . . . the wonders of history parading before your eyes!

And you may live amidst this historical grandeur, this romance—in modern comfort—at moderate cost!

Visit the great "International Exposition of Barcelona" and see the greatest collection of art, science and industry of all times. Housed in buildings that took eight years to build and at a cost of $22,000,000. Spain has perfectly blended her own architecture, centuries old, with all that is beautiful in the "Moderne."

Spain—Barcelona—should be on your itinerary for your tour in 1929.

Barcelona—Paris, 23 hours . . . London, 30 hours . . . Berlin, 39 hours.
Motor Tours on 40,000 miles of hard surface roads! Rail transportation reduced.

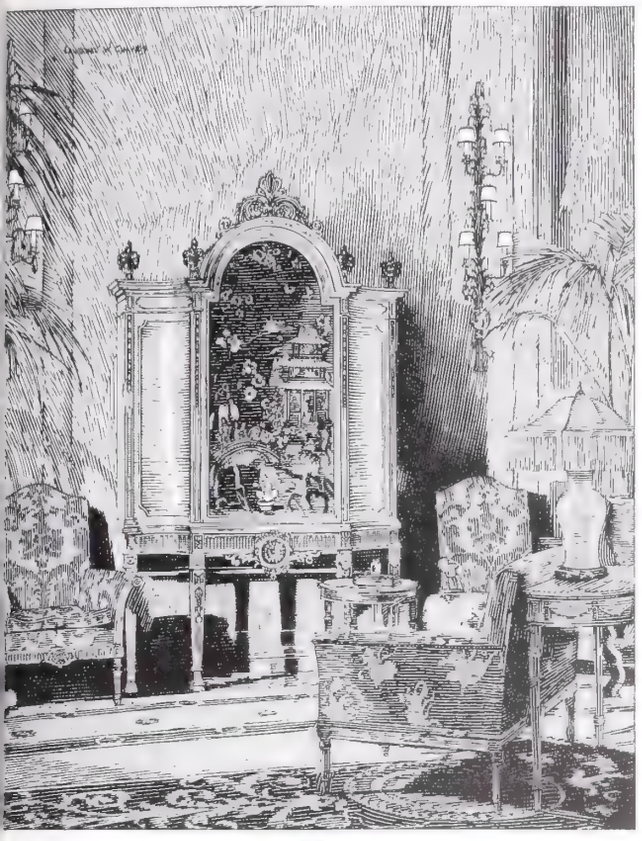


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May to December

1929

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A niche in the ening Palm Court of The veit, where bright sogathers of afternoons dinage and tea.

Beauty of appointment, perfection of service, inviting convenience and comfort—these things the management may contribute to a great metropolitan hotel. But it is the guests, themselves, who establish its Atmosphere . . . Cultivated people who make The ROOSEVELT their favored place of residence find here a spirit and a setting which are in perfect accord with their own traditions of good taste.

Connected by private passage with Grand Central and the subways . . . Complete Travel and Steamship Bureau . . . "Teddy Bear Cave," a supervised playroom for children of guests . . . Special garage facilities.

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A foreign tour without an ocean crossing

FRANCE, transplanted, awaits you in the grand old province of Quebec. There, the piquant charm of old-world Normandy reflects in the language, manners, homes . . . and welcome . . . of its spirited, friendly people.

Nova Scotia, Cape Breton, Prince Edward Island, New Brunswick, offer countrysides of infinite charm. Churches and homes dating back to colonial days . . . and the customs of old Scotland and old England.

Throughout Eastern Canada—side by side with the past—you may enjoy every kind of land and water sport, every appointment and luxury of modern hotel service and country club privilege.

Lakes and streams, seashore and woods resorts, camps and the famous lower St. Lawrence resorts, cater to every purse and taste.

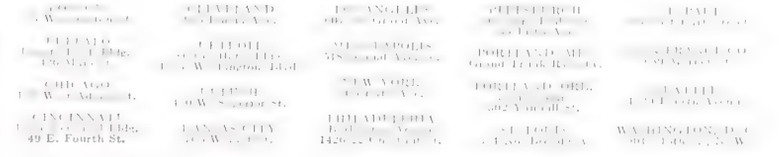
Visit gay Montreal, beautiful Ottawa, inspiring Quebec, picturesque Halifax, and Saint John. Play and loaf this summer in romantic Eastern Canada where summer days are comfortably warm and cool nights bring refreshing sleep.

For any Canadian travel or vacation information you desire—consult the nearest Canadian National office.

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TO THE
MEDITERRANEAN
BY THE SCYTHIA

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Her 67 day itinerary is the most comprehensive cycle of the world's glittering playgrounds . . . reached at the height of their seasons . . . when Cairo is officiating as Oriental rendezvous of smart nomads . . . when Nice, Naples and Algiers glow with that sophisticated sheen lent by Continentals on a holiday.

Cunard First Class Service and cuisine . . . membership limited to 390 guests. Rates including shore excursions from $950. Free stopover in Europe and return by any Cunard steamer.

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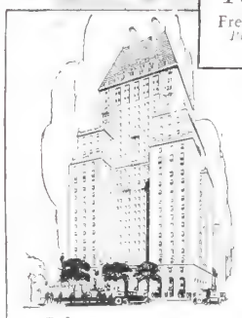
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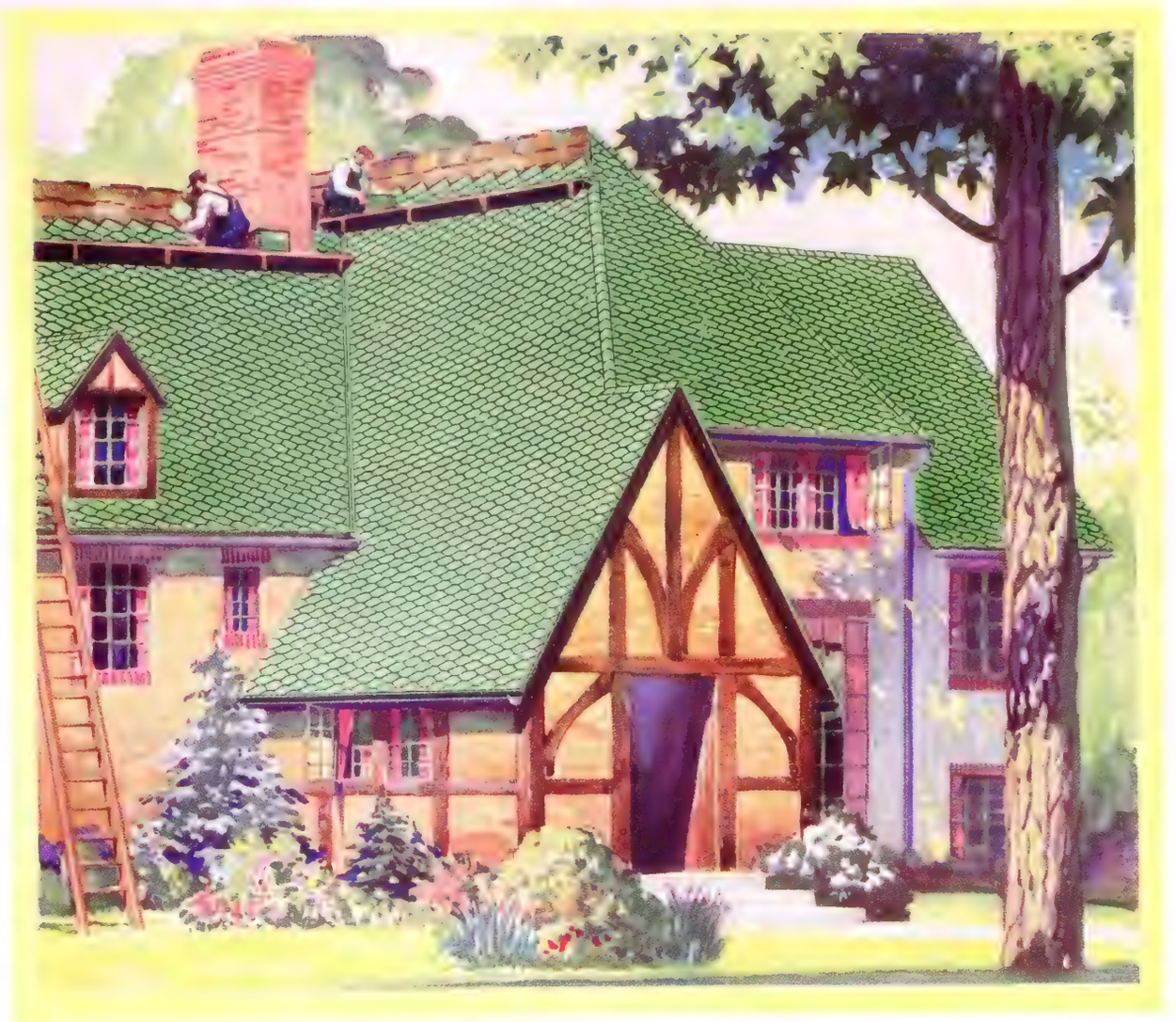
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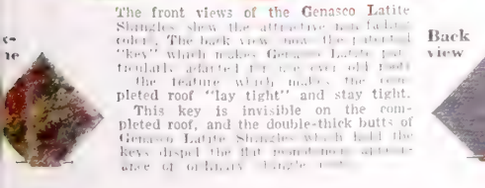
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Back view

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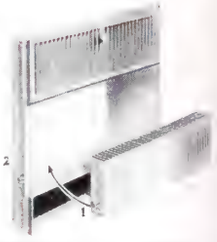
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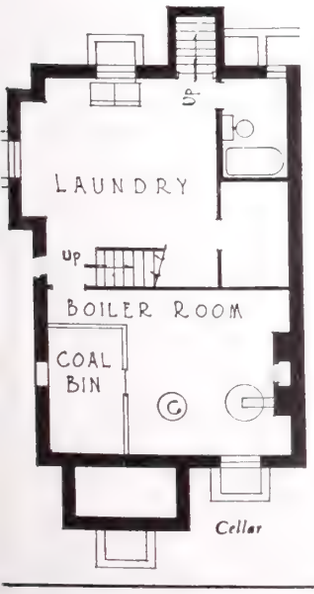
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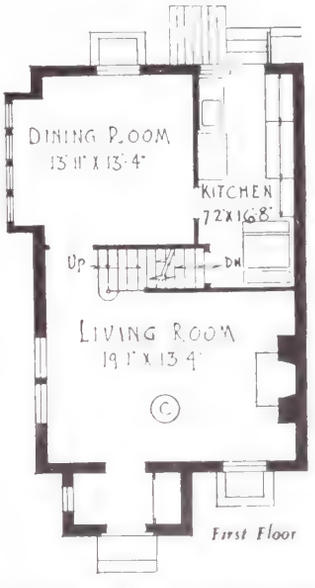


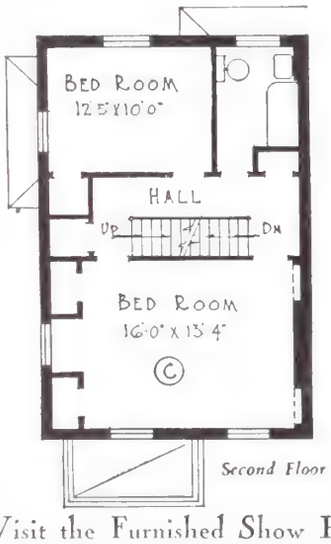
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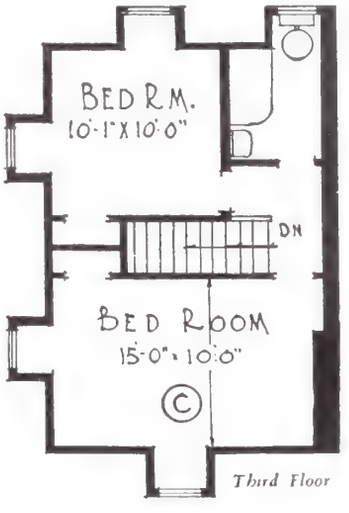
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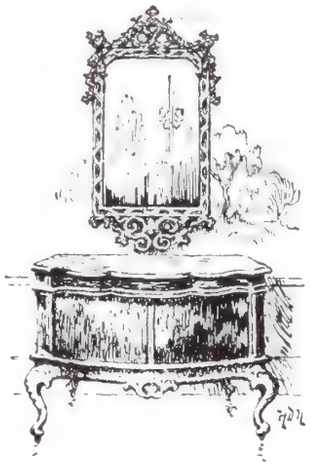
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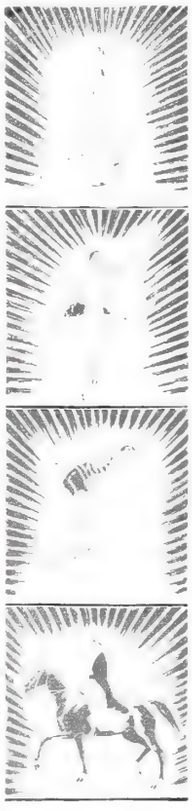
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Laminex doors, in hundreds of thousa of homes, have never been known to req repairs. They are a truly trouble-proof ki

And they will cost you very, very li more than ordinary doors — perhaps th or four dollars more for all the doors i six-room house!

Your architect or contractor will be g to specify "Laminex you suggest it. If yo be *certain,* make a n to take it up with h immediately; doors a sash are ordered ea Or mail coupon bel for name of a near Laminex dealer.



Hidden beneath the beautiful wood faces of Laminex doors is the secret of their rigidity: A core of warp-resistant, separate blocks — between "bulkheads" of moisture-proof Laminex cement



Doors that stick! What a bother, what a disappointment in a new *home!*



Soaked many times i tanks like this to mak them warp. Lamine doors have never failed t emerge straight and tru

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Will not Shrink, Swell, or Warp

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Please send me, free, illustrated literature on Laminex doors and the name of a local dealer.

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Is Your Heating Equipment REALLY Complete and Adequate?

HERE is the *test*. Does it include—besides the boiler or furnace to make heat and the radiators or registers which put it in the rooms—a *heat-saving blanket* which keeps it from leaking out through the walls and roof?

Unless it does, it is not only incomplete but inefficient. It is wasting a third or more of the fuel.

A heat-saving Balsam-Wool Blanket—*thick and flexible*—is a part of the modern heating equipment. It *heat-seals* the house—keeps the warmth in where it does good—saves the fuel. It makes a house comfortable and *economical*.

And it does it—in a new house—at little or no extra cost. The saving on a smaller boiler and fewer or smaller radiators pays all or at least a large part of the Balsam-Wool cost.

In an old house a Balsam-Wool Blanket in the attic will stop much of the heat waste—save fuel—quickly pay for itself.

Balsam-Wool is *thick* and *flexible*. An inch blanket of it tucked in well between the studding and rafters, around the doors and windows—really keeps the heat in and the cold out. It tucks in as only a flexible material can—insulates as only a thick, flexible material can. It is *true insulation*—a necessary part of the *complete* modern heating equipment.

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Balsam-Wool is a guaranteed Weyerhaeuser product—a blanket of fluffy wood fibre that looks and acts like sheep's wool. It is TRUE Insulation—keeping the house warm in winter and cool in summer—because it is—

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EFFICIENT
WINDPROOF
WATERPROOF
FIRE RESISTANT
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LIGHT WEIGHT
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CLOQUET, MINNESOTA

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THE DOG MART



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A DOG FROM GERMANY

By ROBERT S. LEMMON

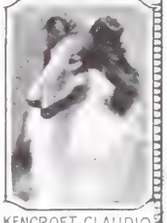
IN the course of a fairly extended experience with dogs and people I have yet to meet the person whose first sight of a Dobermann Pinscher failed to arouse more than usual interest. There is something about the mere appearance of the breed which stimulates curiosity and, in those who have a feeling for dogs, a considerable measure of admiration. The first impression he makes is of perfect symmetry, raciness and a grace rarely matched by any other four-footed creature. Closer observation confirms these features and discloses something more—genuine power of muscle and bone, intelligence and an unusual steadfastness of purpose. More than almost any other type of dog the Dobermann Pinscher grows upon you as he becomes better known, and grows favorably.

It is generally known that the Dobermann hails from Germany and that his appellation derives from an odd old fellow of the same name who, prior to his death in 1890, had taken special interest in the then unrecognized breed and made definite efforts to perpetuate it. The early specimens, however, were of quite different appearance from the dogs of today; the Dobermann as we know him now really dates from the intermixture of Black-and-tan or Manchester Terrier blood into the earlier dogs. These crosses exerted a physically refining influence and doubtless contributed largely to the beauty of form and coat.

Even from this sketchy history it is evident that the breed is not old as such things go, but neither, for that matter, is the Airedale Terrier. Antiquity is not of itself a proof of quality in any dog type; the character of the basic stock and the aims and wisdom of those who have directed its development are more important. Even a young breed can be so standardized within comparatively few dog gen-

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"The Perfect Pals"



KENCROFT CLAUDIO
Winner Puppy Class
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Wires, Airedales and Schnauzers

Shipped on Approval
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Best Samoyede, Westminster, 1929. 11 month old sired by Tobey.

Pure white puppies of character

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erations that it will run dependably true to form—a statement which the Dobermann amply proves.

And his is a very fine form indeed, one which will warm the heart of anyone who likes real dogs and seeks the higher qualities which they possess. The Dobermann takes a back seat to none in appearance, courage, intelligence as distinguished from mere smartness, and whole-souled loyalty to his owner and all his owner's possessions. The unwelcome intruder never was born who could overawe him—and very few have the courage to try! His brain works with the precision of a chronometer and his supple body with eight-cylinder smoothness and speed. He has the invaluable ability to discriminate, almost intuitively, between the right and the wrong in an astonishingly wide variety of situations, and to govern himself accordingly. He is the sort of dog that you swear by instead of at—a splendid guide, companion and red-blooded friend whose reactions you soon learn to anticipate because, given a set of circumstances, you know how he will act. In this there is more comfort than the cannonly inexperienced might suspect.

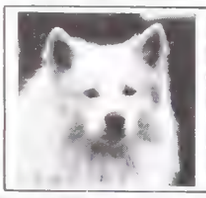
And it is all packed away in such a superb body! There is a deer-like quality about the movements of a good Dobermann which I have never seen in any other breed. He is a



SAMOYEDES

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Grown stock complies with our Slogan:

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Treat your Dog

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—at our expense!

New greaseless, odorless, stainless fluid . . . imported from Holland . . . KILLS fleas, lice, all vermin instantly . . . cures mange and eczema . . . promotes healthful, glossy growth of coat . . . positive in action . . . harmless as water to both pets and humans. Please accept FREE trial plan . . . limited introductory offer if you act now!

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So complete is our confidence in VERMEX that we simply ask you to let one dip *prove* its effectiveness. To a limited number of dog owners who act at once, we offer this no-risk trial plan:

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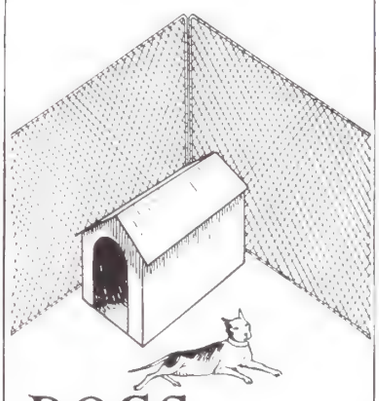
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DOGS
...and husbands

IS THERE A SIMILARITY
really?

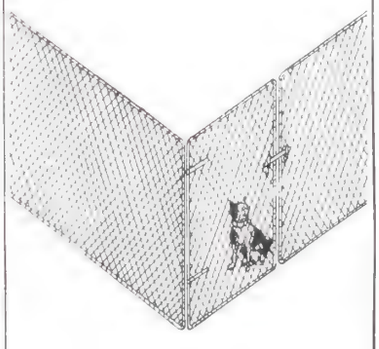
YOU know yourself that dogs seem almost human, sometimes—a great deal like husbands. They have a certain sentimental attachment to their home, providing it's a good home.

THAT'S the reason for a good kennel yard (for the dogs, of course). "Buffalo" Portable Fencing is as attractive as it is convenient. It's made in durable sections—and to build your kennel yard, you simply push the legs into the ground and wire the section ends together. Really, anyone can do it, and in precious little time. Store it in the winter.

OUR Special Assortment No. 5 will make a yard 28′ x 28′ x 5′ high—including a gate. You can add to it later. Send check, N. Y. draft or money order for $50.50 and we'll ship you this handy set, F. O. B. Buffalo, N. Y.

Write for Booklet No. 80-F

BUFFALO WIRE WORKS CO., INC.
(Formerly SCHEELER'S SONS Est. 1869)
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Of course, there are portable fences for all sorts of pets.

decidedly tall dog but splendidly proportioned. A study of the official "standard", describing the ideal specimen, discloses the following points which a Dobermann should have:

His head should be well proportioned to the body, long and suggesting a blunt wedge. The top of the head is quite flat and the line of the forehead extends with only a slight depression to the ridge of the nose which, in turn, is straight or only a little curved. The cheeks are flat, lips close and the jaws full and powerful. A Dobermann's eyes ought to be of medium size, dark in color and with a keen, energetic expression. Well placed ears clipped to a point, a set of strong teeth neither undershot nor overshot, and a fairly long, muscular and slightly arched neck are characteristic.

Coming to the body, look for a firm short back with well defined withers, a somewhat rounded rump and closely docked tail. The chest is arched and deep to the dog's elbow; brisket full but not noticeably broad. The belly is well "tucked up". Fore-shoulders are powerfully muscled and close to the body; forelegs straight to the pasterns. Hindquarters broad with powerfully defined muscles; viewed from behind the hindlegs are straight and turn neither in nor out. Feet should be short, compact and well arched. No dew-claws. A male stands from 23″ to 27″ high at the shoulder and a bitch 22″ to 26″.

A Dobermann's coat and color contribute markedly to his well-groomed, gentlemanly appearance. His hair is short, hard and lies close to the skin. In color it is black, brown or blue with sharply defined deep tan "points".

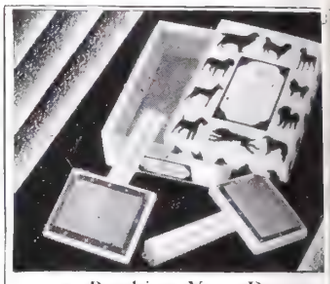
Many efforts have been made to sum up the Dobermann briefly, but perhaps none is more adequate than the one by E. von Otto, Bensheim, who wrote of the breed as being "Pleasant in manner and character. Faithful, fearless, attentive and a reliable watchdog. Sure defender of his master, distrustful toward strangers, possessing conspicuous power of comprehension and great capacity for training. In consequence of his characteristics, physical beauty and attractive size, an ideal house dog and escort."



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The ideal dog for children and grown-ups. Attractive specimens for pet or fancier purposes. Sound, happy, healthy best strains obtainable and reasonably priced.

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The best comrade for a child

Registered A. K. C. puppies for sale

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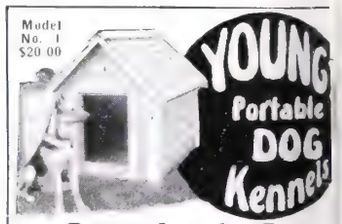
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Few choice specimens, both sexes. Best possible breeding.

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YOUNG Portable DOG Kennels

Better for the Dog
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Your dog will be healthier and hardier kept in a Young Kennel. Besides, the best trained dog is not a sanitary inmate of human home. Provide your dog with a Young Kennel—warm, dry and sanitary. Prices from $2 up, shipped fully assembled. We also supply Breeding Kennels in sections, ready to bolt together.

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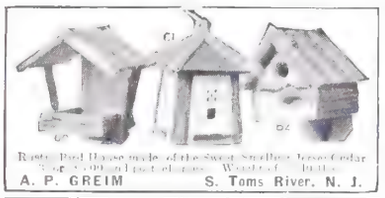
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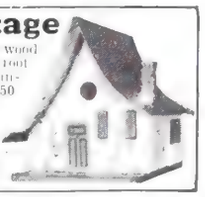
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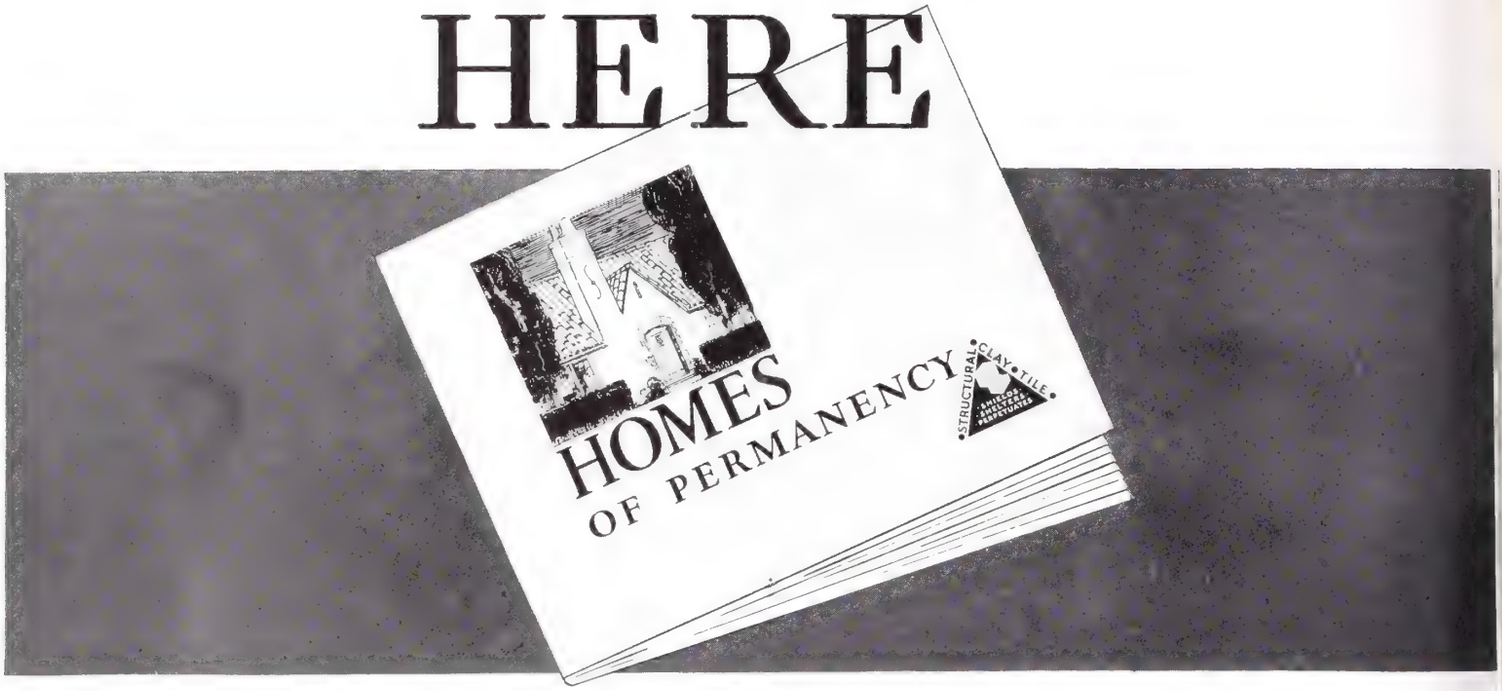
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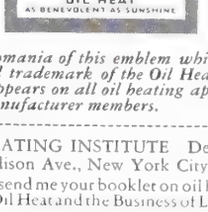
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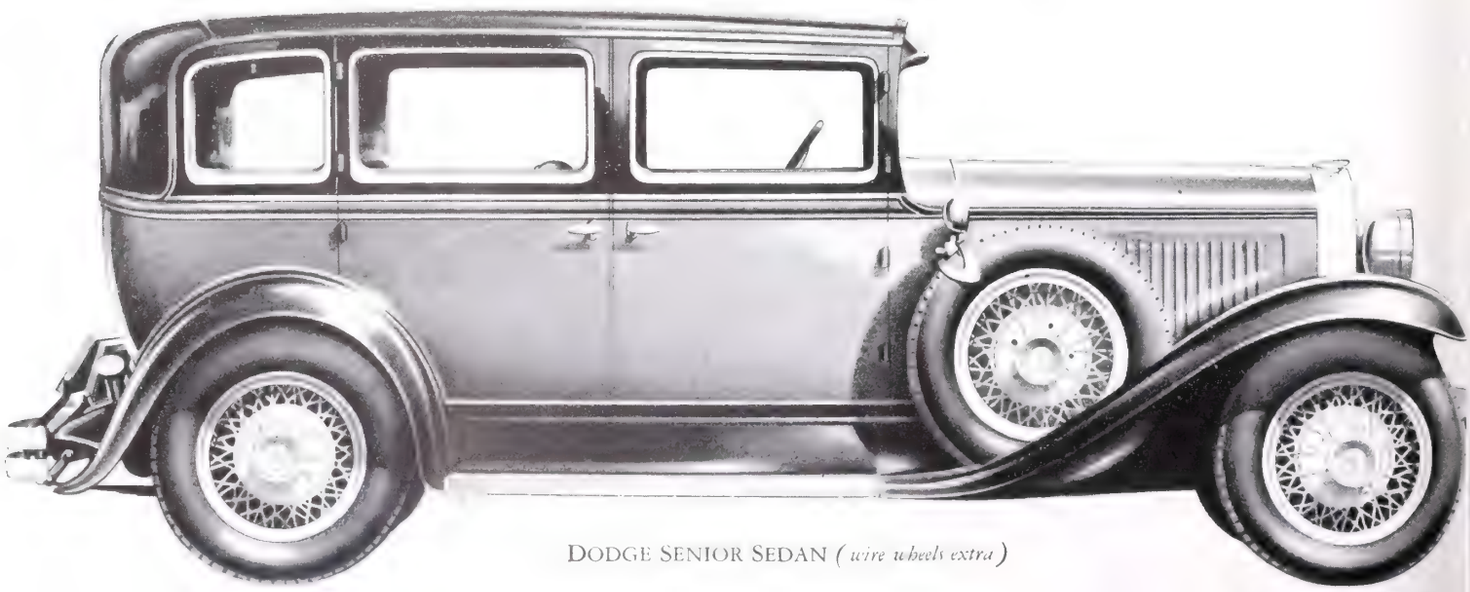
IT IS TO that certain group of men and women who have a knack of sensing just the right thing in style, that the Dodge Brothers Senior carries its keenest appeal. They seem to know by instinct which is voguish in design, what is good taste in color harmony, what is correct in fine interior decoration. And they show their deepest appreciation for what Dodge Brothers and Chrysler Motors have given them in the Dodge Brothers Senior, by singling it out from the entire fine car market, as the car they, themselves, may drive with quiet pride on every smart occasion.



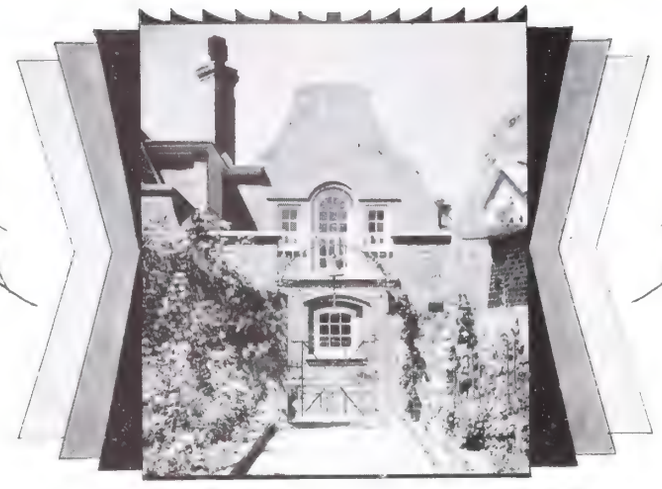
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

THE airplane is speedily dissolving the last frontiers that stand on this continent. What the Conestoga wagons began far back in the last century, the plane is finishing in the present one. Very soon the lover of natural stretches of forest untouched by despoiling evidences of modern civilization will search in vain for his favorite asylums. There will be no more sylvan retreats for him to escape to. In the statement of an air line company, the other day, that it would transport hunting and camping parties to remote places in the North woods, we read the above pronouncement.

So long as such spots were accessible only on horseback or by canoe they were safeguarded against the devastating effects of popularization. But a hardy few would attempt such means of travel, and these would have sufficient of the real love of Nature to leave the country as they originally found it.

It is true that the advent of the motor car and the myriads of motor tourists have replaced many a sylvan path with a glistening metaled road. Such development takes much time and money, however, and it would have been many a year before engineers could have bridged all the streams and laid roadbeds through all our forests. The carrier of the air recognizes no such needs. A little clearing in which to taxi to a stop, and to take off from for a return journey, and its requirements are well satisfied. Difficulties that stood in the way of older methods of colonization have no disrupting effect on this pleasant mode of transit.

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JUNE, 1929

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The people first to use this service will be those who are mentioned in the announcement. They will be content with few creature comforts. But the cabins that will soon be built, for some who merely wish to spend a week or week-end in a rustic setting, will need permanent caretakers. And so in each secluded retreat small communities will spring up with mushroom growth. Next will inevitably come those who will wish to buy land and maintain their own places for occasional use. And the next step in progress will be the building of hotels for the occupancy of people who take their "roughing it" with the minimum of hardship. Then, depending on real estate values and other related factors, each erstwhile secluded dell will have become either an exclusive or a popular resort.

It is certainly a fine thing that those of us who have not the woodsman instinct will again be able to take advantage of occasional health-giving sojurns in primeval spots alien to our usual haunts. With the elder methods of transportation such places have gradually retreated a greater and greater distance away. A sad fact however, is that in time the heavy hand of man seems to rob each thing of the very beauty and advantages that drew him to it.

The march of progress leaves many things dead in its wake. We of the present can make full use of what is at hand. Future generations must find make-shifts to replace what they will miss . . . or, perhaps, never having known them, they will not care. J. F. H.

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THE Worship of the Wee. Since rock gardening has become such a popur sport, the posture of American garners has changed from the upright to e prone, from standing on one's two et to kneeling. And the cause for this the strange idolatry toward little flows. The worship of the minute is the conmporary pose. The large flower is nsidered vulgar and the double flower mpletely outside the pale. This is carryg appreciation to a silly extreme. Robust d double flowering is not to be despised -the great Peony heads, the noble Iris, e huge Dahlias, the Delphinium as big church spires, the Sunflower that would it the sun itself to shame. Are we vulr when we glory in abundance? Is it not ne the robust and obese have their day?



BILLBOARDS or Scenery? In no less than forty-one States, now, roadside advertising ns, that may be a menace to safe driving, are ntrolled by law. The States that have not yet n the light on this subject are South Carolina, kansas, Texas, New Mexico, Oklahoma, Kan- and Wyoming. Perhaps the solons of these nmonwealths do not consider their scenery rth saving—or perhaps all their motoring is nducted without accidents. Nine States—and y their names go down to glory!—permit no nmercial advertising of any sort to be erected maintained on any highway or right of way. ese States are Minnesota, Colorado, Maine, wa, North Dakota, South Dakota, West Virnia, New Hampshire and Illinois.



A LITERARY Garden. Alphonse Karr (1808-1890), gifted French satirist and morist of literary Paris during the brilliant th Century, was also a devoted lover of flow-. He took no end of trouble to produce novel d unusual blooms. One of his fancies was a omancers' garden" in which flourished trees d plants that contemporary writers, sometimes ioring Nature, had described in their works. is gay unorthodox garden of Karr's sheltered conception of a blue Chrysanthemum inspired George Sand, the Bengal thornless Rose of ctor Hugo, Balzac's climbing Azalea, Jules nin's blue Pink, Madam de Genlis' green Rose, gène Sue's Parisian Cactus, Paul Féval's ever-en Larch, a little pink Clematis which figured the Latin Quarter tales of Forgues, the scented mellia of Rolle, and Dumas *père's* white Lotus d famous black Tulip.

This collection was a Mecca for flower lovers o came to gaze in surprise and admiration at ooms now well known to us.



THE Plant Societies. The Annual of the American Rose Society, which has recently en issued, is another indication of the lively ork being conducted by that association. In fact, ter looking over this book, and the Bulletins the American Iris Society and the publications the Peony and Dahlia groups, one cannot help ing impressed by the serious and diversified deavors of these leading plant societies.

A NEW ENGLANDER

TO A SMALL CEDAR IN A POT

I could say dull and solemn things
To you about your hardiness,
How you have borne the bitter stings
Of frost and cold—the tardiness

Of winter sun upon the hill,
Receiving storms with fortitude,
Growing in spite of drought . . . your will
To live as powerful, as rude,

And full of mystery as mine:
But I'll not grant one robust trait
To you which I have not. You shine
Because you're set apart: your fate

Is fanciful . . . but were you yet
Upon that hillside growing tall
Among your comrades, I'd forget
To give you any praise at all!

—MARTHA BANNING THOMAS



CALIFORNIA Style. There has been such confusion in the public mind as to the proper designation of the style of architecture now popularly adopted in California and so flagrant a use of the terms "Mission Style," "Spanish Style," or "Mediterranean Style," which bring no kudos to the fair name of that State, that the Palos Verdes Art Jury has recently handed down this definition:

"California Architecture is defined as that distinctive style which for several decades has been successfully growing up in this State, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean, or at points in California, such as Monterey.

"Color is generally very light in tone.

"Materials used are plaster, adobe or stucco exterior wall surfaces of a durable construction, or of concrete, stone or artificial stone.

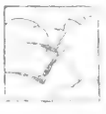
"Roofs are low pitched, seldom steeper than thirty degrees with thirty-five degrees maximum, usually of tile laid random, but sometimes, in the galleried Monterey type, using shakes or shingles, often with thick butts."

In that ancient rivalry of the States, it is evident that California has stolen a march on Florida. With every mail we are expecting an envelope postmarked Palm Beach or Tampa, the contents of which will at least even the score.

CACTUS to London. Among the most impressive demonstrations of horticultural endeavor made this year was the shipping from California and installation in Boston of part of the American Desert and a Redwood glade. These two exhibits at the flower show of the Massachusetts Horticultural Society were due to the generosity and ardor of Mrs. Sherman Hoyt of Pasadena and the collecting and direction of Charles G. Adams, the Los Angeles landscape architect. These exhibits are now being taken to London to be part of the Royal Horticultural Society's show at Chelsea. After the exhibition Mrs. Hoyt plans to present the plant material to a British botanical garden. A superb undertaking, one calculated to increase knowledge of our native flora.



NO More Frontiers. Frontiers finally go when the cultural arts spring up, and by glancing through this issue of House & Garden with its beautiful homes and gardens drawn from all sections, one realizes that frontiers are a thing of the past. Rufus Putnam led his Revolutionary heroes into the Northwest Territory less than 150 years ago—the same territory where stand gardens shown in these pages. One hundred and twenty-five years ago Lewis and Clark were just entering that territory from which now come Colorado Alpines for our gardens. Where the Campbell House in Houston stands was a mere path of the prairie until a few years back and the Lake Forest home of H. T. Millet stands where, in the not too dim and distant past, the Indian was wont to pitch his tepee.

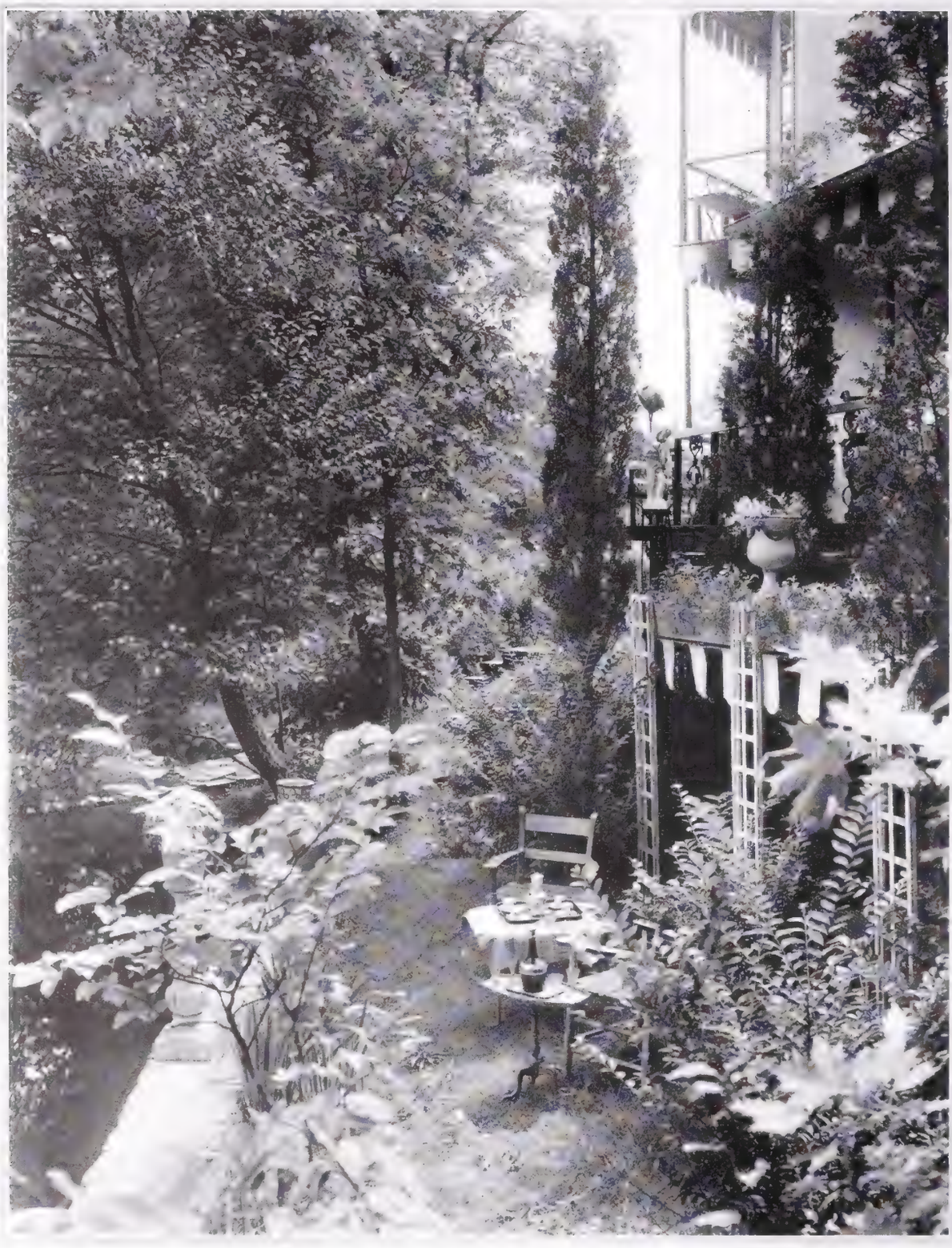


MOTHER Trees. The ability to notice and correctly reason out the things one meets in Nature is one of the most satisfying qualifications a plant-lover can possess. Often it discloses an almost human story that recounts the details of a whole horticultural history.

The mother tree is a case in point. One sees it not infrequently as one goes through the countryside—a tall Red Cedar or Maple, Tupelo or Hemlock with dozens of offspring clustering about it like chicks around their clucking parent. Most of the flock is likely to be on the side away from the prevailing winds, for in that direction the seed has been blown, but sometimes the exact opposite is found. We know one mother Pepperidge whose brood straggles away right into the eye of the northwest wind, for from that quarter come and go most of the birds which feed on the blue-black berries in September and thus unwittingly serve as distributors of the seeds—a matter of topography, pure and simple.



PEACE in Architecture. It is a fact that more peace, good will and good feeling exist among members of the architectural profession than any other. And this stands in strange contrast to the feeling between decorators. It has not been so many years ago that we can forget it when the mention of women decorators at a banquet attended only by men decorators was received with violent hissing.



G. W. Hattin

COFFEE BESIDE STILL WATERS

The long dusk of summer, the quiet mirror of a pond, the deepening shadows of trees slightly stirring in the zephyr that brings relief after a hot day, the scent of unseen flowers—this is the ideal atmosphere for the enjoyment of after-dinner coffee in the country



ATING IN THE COUNTRY

The Al Fresco Atmosphere Lends the Color, Leisure and Romance That Should Wait on Good Digestion

RICHARDSON WRIGHT

ON a certain country place, not too far from the blissful city of Cleveland, e rite of breakfast is celebrated with the ne uncertainty and change of location as e early Christians worshipped. Guests ver know, from day to day, where it ll be found. Come down of mornings, d at the foot of the stairs the eye catches e cryptic message on a card: "The Rose rbor". Tomorrow it may bear the ro-ıntic direction: "The nny Side of the Lily ool"; or, if the morning eather be inclement, "In he Study" or "Before the brary Fire".

In that house and garden eakfast is served in no less ın twenty-six different ots, and there are as ıny varied places for ncheon and dinner too. ke the old children's me of "Going to Jerusa-n", wherever the bell lls, there you sit down d eat. Perambulating stronomy, you might ıb it, and delightful gas-ıonomy it is.

Most city folk go to stalls d eat. Like intelligent rses we know our food-ı, and it never enters our ads to expect a meal else-here. This routine eating s its lamentable effects; hether we dine in state or poverty, the act of going ree times a day to the me spot for meals reduces e splendid act of eating to dull monotony. Perhaps is not so much the dining the dining room that ins digestion. Old Omar und Paradise beneath a tree with a jug of wine, a loaf of bread and (presumably) a pretty girl. Of course the girl had something to do with it, and the wine and bread were enough for his tastes, but the cool and comfortable shade of the tree added the Paradisean touch. Let us hope it was not always beneath the same tree, for there is romance in eating as the gypsy eats, wherever the patrin of one's mood points; the edge of one's appetite is whetted by uncertainty and surprise.

Eating unexpectedly in various rooms of a house will add zest to a dull meal, but best of all is it to eat in unexpected parts of a garden. This habit of dining *al fresco* is one to which Americans have still to become accustomed. Somehow, we have not shaken ourselves free from the orthodox Victorian notion that any meal not served in a dining room is a picnic—the sort of thing you do once in a great while to please the children. Picnics at best are messy affairs. Any meal at which one eats off one's knees, juggling a *mélange* of plates and cups and consuming prodigious quantities of greasy food cooked by men who have never recovered from having been Boy Scouts—a little of that sort of dining goes a long way. Very definitely let us state that the purpose of these pages is not to deliver a panegyric on picnics; it is to present an appreciation of dining in the country, of using all parts of a house and a garden for meals, a habit that has long been practised and cherished by Continental folk.

The first rule for dining in a garden is to be comfortable. One's feet should be under some sort of table. This table should be so placed that no one is ex-



G. W. Harris

For this breakfast set on an eastward-facing porch, the iron table is accompanied by red Spanish chairs and the service is yellow granite ware edged with red



Here a summer luncheon is set out upon an open deck halfway to the treetops. A colored Spanish filet cover is used with salt-glazed Spanish pottery. The table was arranged by Chamberlin Dodds, decorator

posed to the pitiless glare and heat of the summer sun or the penetrating chill of winds or the curious gaze of strangers.

The second rule for *al fresco* dining is that it should never have the slightest air of haste or responsibility. Any meal which is eaten hastily and under pressure, whether in town or country, is merely a matter of temporary stimulation.

The third rule is that it should be colorful and informal—colorful in the fittings of the table and informal in both the foods and the clothes one wears. A rural meal served in a garden or on a terrace should be composed mainly of such ingredients as the local countryside affords. It should be eaten in loose and comfortable clothes that in no wise are reminiscent of formal dining in town. To dine between the grass and the infinite stars in dinner gowns and dinner jackets is a silly affectation, a sure sign that one fears the country lest he or she "go native" under its intimate contact.

With these few suggestions in mind, let us consider the meals of the country day —breakfast, luncheon and dinner (why do we no longer use that good-old-fashioned word, supper?) with the supplementary tea of which many of us partake since daylight saving puts dinner off till fairly late.

The breakfast table should be set in a spot with not too dewy an approach—a place easily reached by garden paths or on a sheltered terrace. And fortunate is the country place where the daily paper is not delivered until mid-day and one can escape, at breakfast, its sickening round of trouble and crime and the dismal failures of the "noble experiment." The day should start serenely and with never a thought of what one has to do. This breakfast should be eaten in luxuriant leisure. Diets should be forgotten and also, for the time being, the sparrow habit some people have of breakfasting off next to nothing. It is the sure proof of a real countryman that he lays in a good foundation at breakfast and that he takes plenty of time in laying it.

Luncheon in the country, unless guests be expected, is a casual meal and should be a fairly light one—an omelet, a salad, a glass of home-made wine, with cream cheese and confiture of yellow Tomatoes and Ginger root for dessert. Set in a shady spot, a spot that commands a view, this can be another quiet, leisurely meal. Nor should the fitments of the luncheon table be the same kind as those used at breakfast. The day's progress should be marked by variations in table cloths and china. One of the quaintest places to eat luncheon is in a vegetable garden and not so far from the chicken yard but that one can hear the contented clucking of hens.

The lawn is the place for tea—a spot on the lawn convenient for callers. For tea is the easiest kind of hospitality offerable to those who just drop in. And it should be tea. Cocktails are too much an anticipation





G. W. Harting

It can be a lucky as to meet at lunch and at afternoon tea a host of friends. Luncheon under the awning is served on Russian American porcelain. Iced coffee

Outdoor covered dining room of cedar with an inner dining room for evening entertaining. It is lighted with lanterns made with silk shades and has fireplace. Furnished by Chamberlin Davis



of dinner. Tea, cold or hot, with lemon or milk and with a variety of sandwiches and home-made cookies—that's the sort of tea for the country. Again the table cloth is different—a bit of well-chosen modernist fabric, perhaps, or a length of peasant-made goods patterned in rich colors, with equally colorful china.

Of the country dinner one should make a *fiesta*. Men folks are back from town, the children washed up, the day's work done, then comes the pinnacle of gastronomic endeavors—dinner at dusk, amid the fragrance of unseen flowers. A covered terrace or porch in not too breezy a spot is the ideal place for dinner, and the table should be set with the most gaily-colored of all the china. At this meal it is advisable to have the table cloth go to the floor and just before dinner is served the mosquitoes beneath it and around can be gassed with noisome fumes. To assure steady light, the candles on the table should be placed in chimneys or hurricane globes.

There are available such quantities and varieties of china and pottery that it is difficult even to make suggestions regarding it. Peasant ware in strong clear colors is always usable. One might have some central notion in mind while preparing a country meal—an Early American dinner, say, served in pewter and old slipware; an Italian peasant meal with Deruta ware from Perugia and for dishes, spaghetti and that toothsome achievement, *Scaloppina Milanese*. As for table cloths, their name is

(*Continued on page* 128)



Breakfast in this paved grape arbor is set with painted chairs and Brittany china on a table cloth of Modernist German printed cotton in yellow and tan. Yellow and tan Zinnias are used here. Agnes Foster Wright, decorator

The features of this country dinner table, set by Agnes Foster Wright, are the checked Modernist table cloth, the mille-fleur bouquets in contemporary Viennese vases and the German candle lamps with hurricane globes

G. W. Harting



S. H. Gottscho

A shady corner of a paved terrace lends itself for tea, as does this terrace at Prettybrook Farm, Princeton, N. J. the home of Dean Mathey, of which Arthur Holden was architect and Ferruccio Vitale, landscape architect



A country luncheon for a newly-married pair, placed on an upper porch and the table decorated with Staffordshire cats and dogs; taunting reminders of what some married lives become. Agnes Foster Wright, decorator

HOW ROSES COME BY THEIR NAMES

Despite Which, Were They Called by Any Other Names, They Would Be Just as Sweet in Scent and Fair to Look Upon

EUROPEAN customs have much to do with Rose names, and these customs, little understood here, are responsible for those long names often preceded by a handle or title either of nobility, office (political or otherwise), army rank or even profession. Democracy may have invaded the European governments but not the individual; any title or honorific distinction becomes part and parcel of its possessor's name.

In Europe, the dedication of a Rose to a person is considered one of the greatest social honors and results in a large distribution of the variety among friends and courtiers, thus bringing a substantial revenue to the producer of the variety. The privilege of naming a novelty is often bought for a considerable cash payment, which explains to a certain degree the multiplicity of novelties—names at least—that appear annually on the market. The hybridizers are not altogether to blame: naming a Rose is an important item of recompense for an art that would otherwise be poorly remunerated.

THE Rose is also used as a memorial to a departed relative or friend; this explains the frequent term "Souvenir de", which is the French for "In memory of"—as Souvenir de Claudius and Georges Pernet, dedicated by Pernet to his two sons killed on the battlefield of the last war. The death of Claudius was particularly tragic. He was a reserve officer and not yet called to front line service. He resigned his commission and enlisted as a private in a regiment at the firing line because of disappointment in love; he wanted to marry a young woman whose father was a bitter enemy of his and both refused to consent to their children's union. Other examples are Souvenir de Claudius Denoyel, dedicated by Chambard to his favorite nephew and assistant, also killed in the war; Souvenir de George Beckwith, named by Pernet for his intimate friend and agent in England; Souvenir de H. A. Verschuren, dedicated to their father by the Verschuren boys when they took charge of the vast Verschuren Rose nursery in Holland, producing over a million budded Roses a year. The word "Feu" is also used to mean "The late" or "Deceased" as in Feu Joseph Looymans, the last Rose hybridized by Joseph Looymans and named for him by his children.

WOMEN are very keen for having "their" Rose; hence the "Madame," "Mrs.," "Mevrouw" (Dutch for Mrs.), "Frau" (German for Mrs.), or "Miss." While in America it has become a permitted license of nomenclature to dispense with these handles, in Europe it would be a breach of etiquette. It is a frequent occurrence that a husband surprises his wife by presenting her on some birthday or anniversary with a new Rose bearing her name. Children will honor their mother with a Rose of her favorite color, and parents often want their children remembered with a Rose, a modern way that is gradually displacing the century-old custom of planting a tree for each child of the family. This Rose custom dates as far back as 1827, perhaps starting then, when a rosarian by the name of Jacques had twin daughters but only one Rose to dedicate, so he gave it the names of both children, Félicité et Perpétue. Dorothy Perkins, now a young matron with children of her own, was a little tot when her father named the popular climbing Rose for her because of the size and daintiness of the individual bloom; Franklin, Raymond and Constance were named for Admiral Ward's children; Alida, Bess and Mary Lovett were the children of one of Dr. Van Fleet's dear friends and associates. Louise Walter, a Polyantha, justifies its popular class name "Baby Rambler", as Louise was a baby in arms when her father named the Rose for her.

SENTIMENT is not always the motive back of a Rose name; personal pride, self indulgence or advertising plays sometimes an important part in adding to Rose dissemination and nomenclature. Some one will inspect a prominent hybridizer's seedlings, admire a particular one and demand—with cash in hand—that it be named for her or him. Madame Caroline Testout, a fashionable *couturière* of London, thus forced on the market a seedling which Pernet did not think good enough, but she paid the price—and much to Pernet's surprise, the Rose made good, although it is now much *passé*. Madame Jenny, also a ladies' tailor in Paris, did not wish to stay behind her London colleague and advertised herself with a climbing Rose.

Hybridization is considered a gentle art, the Rose a thing of beauty; and its artisans are patronized, often financially helped, by the nobility or the wealthy owner of a nearby chateau. Hence the "Lord," "Lady," "Dame," "Countess," "Prince," etc., that lengthen the name of a Rose. The Marchioness of Londonderry owns the land on which the Dickson Nursery stands in Ireland, and she expressed the desire of having a Rose for herself and each one of her seven daughters; for her name, Dame Edith Helen, she selected that big pink Rose, probably because she, herself, is a large, masculine looking woman! One of her daughters, Lady Margaret Stewart, received that yellow beauty which was further honored with the Gold Medal, the only one awarded at the Bagatelle trial gardens in 1928.

THE weaker sex is not alone in feeling the charm of the Queen of Flowers; men also succumb to her wiles. When visiting Pernet Ducher in quest of a Rose to bear his name, the Prince of Bulgaria was attracted by a

(*Continued on page* 140)





Drix Duryea

CONTRACT IN A PLEASANT SETTING

Yellow, beige and brown, with accents of black, is the color scheme of this sunlit card room in the New York apartment of Mrs. Jay Gould. Wood pulp paper in beige covers walls and ceiling; chairs are bamboo with seats in leopard skin satin, the curtains are brown satin, and the black terrazzo floor is inlaid with brass. Jones & Erwin, decorators

THE NOTEWORTHY FAMILY OF ENKIANTHUS

Garden Lovers in Search of the Unusual and Beautiful Should Consider Planting These Showy Flowering Shrubs

E. H. WILSON, V. M. H.
Keeper of the Arnold Arboretum

FOR American gardens there is almost infinite plant material; indeed, it is limited only by climate and soil. It is well to remember this, for no true garden lover wishes to grow exactly the same things as his neighbor. From time to time in the pages of House & Garden it has been my privilege to draw attention to lesser known plants and I now recommend to those in search of the unusual and beautiful some four species of Enkianthus, which, to paraphrase the name, are pregnant with beauty in habit of growth, in form, leaf and flower.

Enkianthus is an Oriental member of the world-wide Erica family so abundant in North America and which includes Rhododendron and Azalea, Kalmia and Blueberry, Mayflower and Bearberry, Heath and Heather, and many another familiar and lovely plant. The family is entirely of woody plants, nearly all of them shrubs, varying from prostrate groundcovers to bushes twenty feet tall. There are no weedy or mediocre members, although some are exceedingly difficult to grow, as witness the Mayflower. All are lovers of acid soils, are usually social in habit, are rich in virtues and acknowledged favorites. The Enkianthus are worthy of a high seat at the family table, for they possess all the good qualities looked for in first-class plants and, so far as I know, are neither affected by insect pests nor disease of any sort.

In all, about ten species of Enkianthus are known, being distributed from the Himalayas eastward through China and northward throughout Japan. Of these the four species native of Japan only are hardy in Massachusetts. The Japanese, whose passion for trees and shrubs is proverbial, have cultivated one of these Enkianthus (*E. perulatus*) from immemorial time. Of neat rounded habit, it is to be seen in every Japanese garden of note and in the autumn no bush has more brilliantly tinted foliage. Enkianthus are bushes of the mountainside, being particularly partial to rocky places in thin woods and thickets. They love to hug humus-clad boulders where, crowded together, they often form considerable thickets. In many parts of Japan they are a feature of the woodland flora but none more so than the Nikko region, where in the autumn they vie with the Maples in the brilliancy of their tinted foliage. The flowers, produced in May and June, vary greatly in size and in color and no plant puts them forth in greater abundance. In my wanderings in the Land of the Rising Sun it was always a delight to rest beneath these shrubs and revel in their beauty.



The most vigorous and generally useful Enkianthus is E. campanulatus, whose racemes of waxy blossoms vary from salmon to dull crimson with darker or lighter stripes

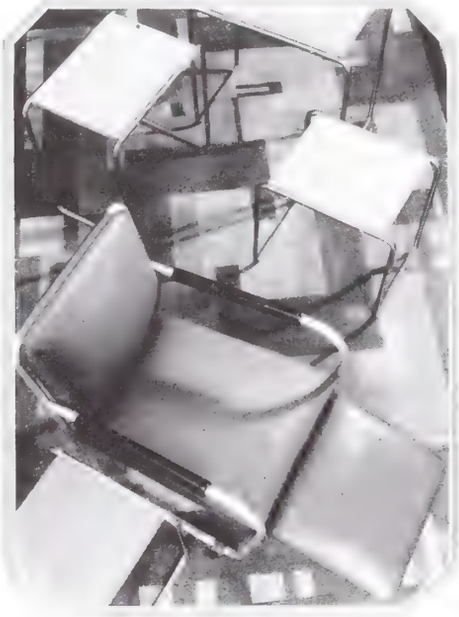
In a general way the climate of the British Isles is much more favorable to the growth of outdoor trees and shrubs than that of Eastern North America. So far as broad-leaved evergreens are concerned, there is no possibility of our competing with that milder clime. With deciduous shrubs and trees, however, it is different and where these are properly hardy American gardeners score heavily over their British confrères. The Enkianthus are a case in point. In fact, the best English books, when they notice these plants at all, remark they : tender and apt to suffer from spring fro Moreover, they flower sparingly. The o good point they make about them is th autumn foliage. It is evident that Enkianth enjoy a climate of extremes—hot summ and cold winters which cause the perf ripening of the wood. In t Arnold Arboretum, where all t Japanese species are well rep sented, no plants could be hard and none give greater retur The group occupies a wind-swe slope beneath some old Wh Pine trees, a situation where ro and air drainage is perfect. Und these conditions year in and ye out the plants give of beauty o hundred percent.

Unfortunately, those who li in limestone districts must de themselves these Enkianthus a indeed, they must all other plan of the family, including Azale and Rhododendrons, but whe lime is absent no garden shou be without these well-mannere shrubs. Any soil in which Azale or Blueberries grow is suitable f Enkianthus, but the positio where they are planted must e joy good drainage. They will n stand wet feet during the winte Ordinary good loam with le soil and sand are their essenti requirements. They may b propagated from cuttings, but th method is slow and not alwa successful. Seed is the best mea of increase and since in mo species fruits are borne freel every year there is no difficult in obtaining seeds. The youn plants are spindly and gawky i appearance for the first few year but it is remarkable how they fill out an form shapely bushes five to fifteen feet tal as the years go on. Their open habit in youth is due to the fact that the branches arise tie above tier from a common level which give the bush a tabuliform appearance. A branching and rebranching is effected th open spaces are filled in. The flowers ar either bell-shaped or urn-shaped, according to species, and are produced from the tip of the shoots immediately after the leave are fully expanded, or, in the case o *E. perulatus*, before the leaves appear. The flowers in most sorts are racemosely borne

(*Continued on page* 142)

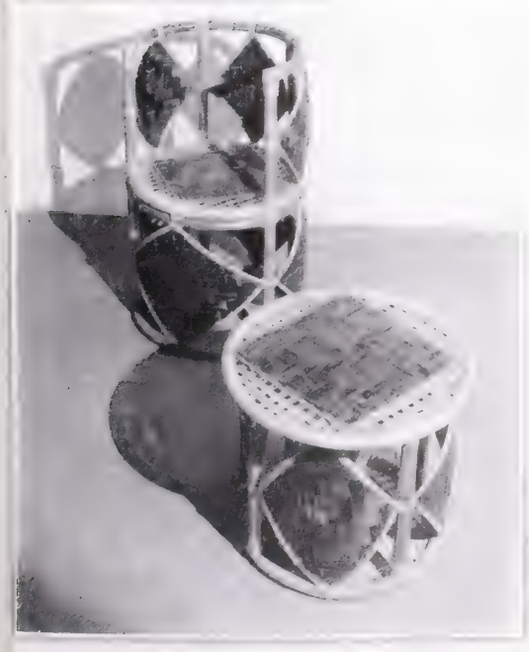


MODERNISM APPEARS OUTDOORS



For spending long days on the beach come an umbrella tent that may be used as a bath house, a folding chair and a bag and pillow of canvas. In black and white or green and orange. Macy's

(Left) Modern furniture with framework of metal tubing. The adjustable chair has removable cushions. Nessen Studios. Nest of four tables painted in orange, yellow, flame and blue. Contempora

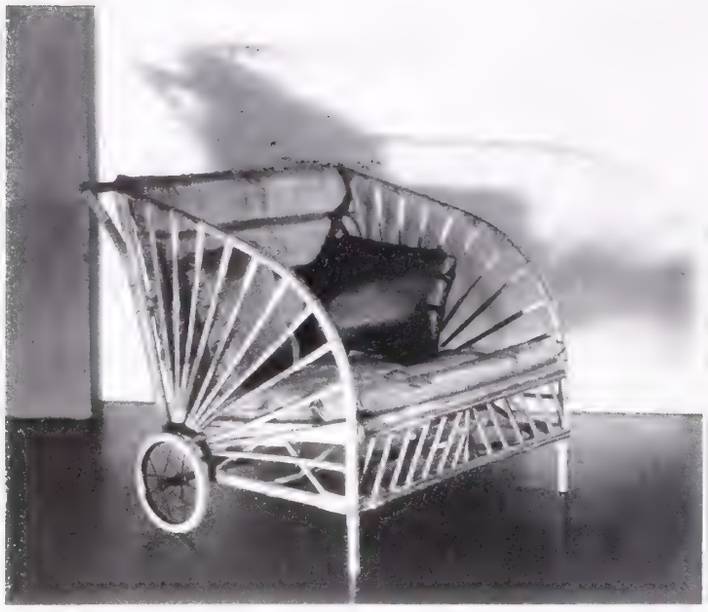


(Left) Natural bamboo decorated with large black diamonds giving domino effect. The stool has a removable top to be used as a tray. Robert E. Locher

(Right) Hooded garden settee of rattan with cane windingsenameled red and blue. The cushions are in bright blue waterproof fabric, red pipings. Altman

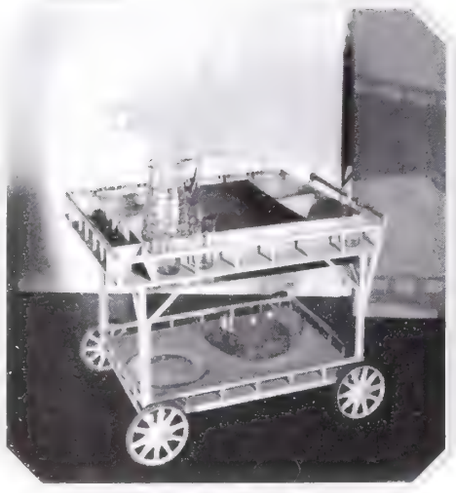


Dana B. Merrill



FURNITURE FOR GARDEN AND PORCH

Above is a graceful Malacca rattan garden seat on wheels. The cushions are obtainable covered in a green or red waterproof fabric. Black pillows. It measures 37 inches wide



(Right) Garden serving cart, enameled light green, fitted with a deep copper tray containing ice compartments and a smaller tray. All furniture on this page from Ruth Collins

(Below) Natural finish iron settee with wooden seat, 54 inches long. The canvas canopy swings over, ensuring sun protection on either side. The iron chair has a woven iron seat





(Above) This unusual tête à tête chair is painted melon pink with stripings in green and black. A modern linen in black, flame, coral and green covers the cushions. Lord & Taylor



(Left) A practical table for porch or terrace has a sturdy base of rusty iron and a tile top in a design of vivid yellow lemons on a blue and rose ground. From the Mayhew Shop

(Below, left) Interesting modern chair of rattan with yellow and red cane windings. Reed Shop. Modernist printed linen inspired the design of the other chair. From the Arden Studios

Below are the new and the old in design. (Left) Modern iron chair with copper slats. The Arden Studios. The iron chair in Lily of Valley design is painted spring green. From Barto







An astrolabe, the instrument that guided 18th Century mariners on their voyages, now marks the time of day from atop a tawny limestone shaft set down in a somnolent Cotswold village garden. The middle garden of Snowshill Manor, Gloucestershire, England

TO RECORD THE FLEETING GARDEN HOURS



(Above) Clock over one entrance to the Villa Dolfin, near Bassano, Italy. This residence was designed by one of Palladio's followers after the style of his preceptor

(Below) Polychromed and gilt clock and zodiac composition overlooking the gardens of the Villa Masèr in the Veneto. The Villa is one of Palladio's masterpieces



(Above) A 17th Century garden clock and bell-cote, set on the gable of a 15th Century Cotswold house, facing a court at Amberley, Gloucestershire



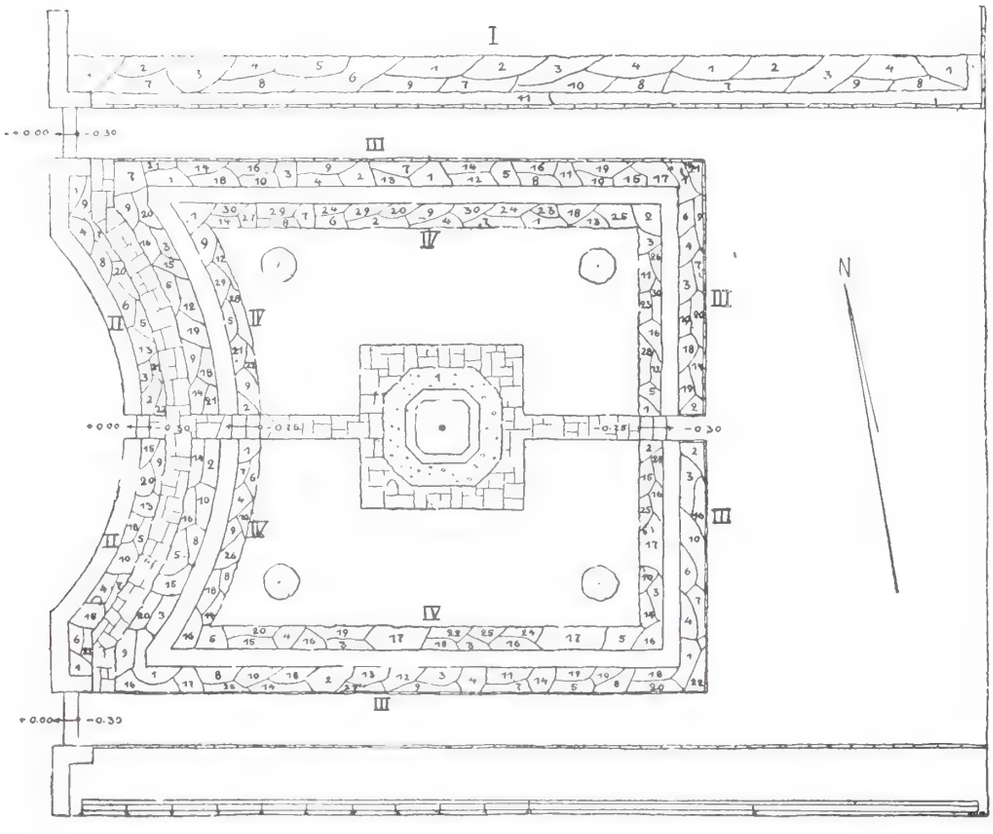


Sundial on 18th Century carved stone base at Warbrook, Eversley, Hampshire. Designed for himself by John James of Greenwich. Courtesy W. B. E. Ranken

(Right) Astronomical clock in lower garden, Snowshill Manor, Gloucestershire. Dials and doors are a rich green-blue. Figures, etc., are gilt and polychrome







WHEN a landscape architect faces the problem of giving form and perspective to a flat piece of land, he will be certain to use at least part of the land for a sunken garden.

The ground plan of this garden shows that two levels are leading to the sunken garden. The first level lowers the entire east side of the garden; a stone wall surrounding the entire sunken area brings us three steps lower. There lies the lawn, adorned by numerous flowers with a small fountain attracting interest in the center. Great care was taken when planting the terraces, to choose the proper material, not only in regard to height and color but also as to time of flowering. This considerably contributes to bring out the perspective of the place. The planting list is as follows:

PERENNIAL BORDER I (2½′-5′ high)

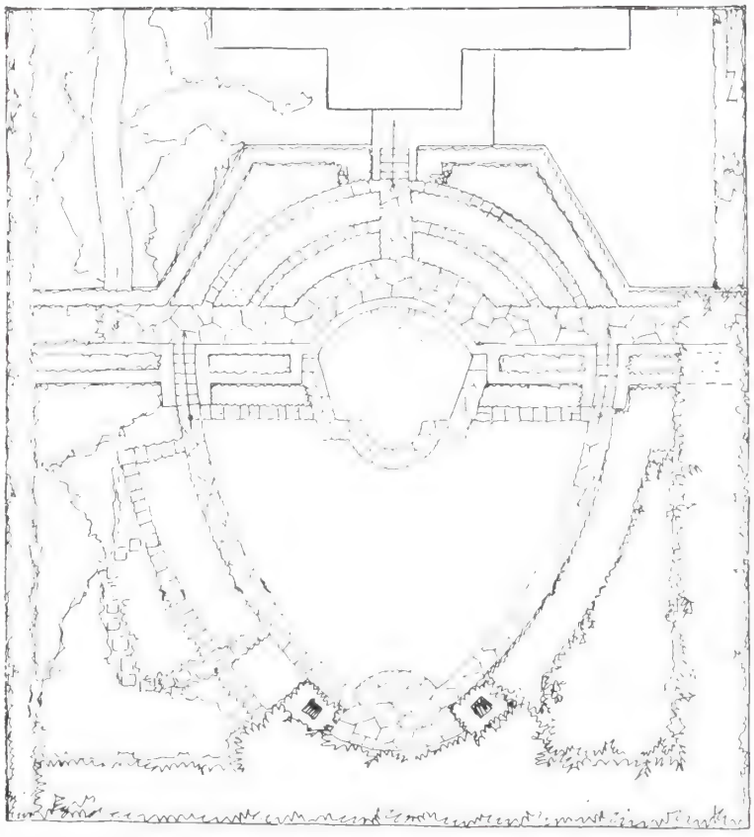
1. Delphinium; 2. Phlox decussata; 3. Paeonia chinensis fl. pl.; 4. Aster cordifolius;

(*Continued on page* 146)

A SUNKEN GARDEN FORMING A SQUARE



On these two pages are shown examples of small sunken gardens, one of formal pattern and the other less formal. Both are applicable to many suburban problems



BELOW A TERRACE ON A SMALL PLACE

THE little garden on this page, covering about 6,000 square feet nd facing southwest, lies 3½ feet wer than the lowest step of a wooden airs leading from the porch. In front this is a terrace about eighteen feet ide which, being in a sunny location, appropriately planted with Roses. The automobile and garage entrances e in the southeastern part of the rounds. Here groups of Conifers, hododendrons, flowering shrubs and erennials are massed in front to screen is drive and form the farther backround of the garden.

The center of interest is the sunken arden with its pool. A stone wall of dge rock, laid up in two levels, outnes its shape and supports the terrace n each side. This is planted to Alpines. Behind it is a lattice for climbing Roses. Shrubbery and a deep planting f perennials are massed along the sides f a panel of turf that gives the pool a at approach. Stepping-stone paths give asy access to all parts of the garden.

HOW TO USE RED IN DECORATION

Color Schemes and Furniture Selections for Four Rooms in Which Red Appears as the Chief Note

MRS. GEORGE DRAPER

RED is a striking if somewhat difficult color to work with in decoration and, in general, should be used sparingly. Even lavish Nature is most cautious with it. She covers vast areas with green, gray, yellow, brown, blue or white—in mountain countries even mauve—but how carefully she reserves red for a Rose or Geranium, for the last dramatic gesture of fall or the dying gasp of a tropical sun! If she gives us a field of flaming Poppies, she tempers it with much green and a generous sprinkling of white and gold Daisies and the vivid blue of Cornflowers.

In decoration no other color so quickly gives strength and character to a room as red. Being the strongest element in the spectrum, it is apt to dominate other hues in the furnishing scheme and for best results should usually be introduced in small quantities. Do not hesitate, however, to use this stimulating color as the predominant note in a large room that is not lived in continually. In smaller interiors red is extremely valuable where sharp accents are needed in order to enliven a pallid color scheme.

In the following outline for four rooms red is the chief note. In no instance, however, has it been allowed to dominate to the detriment of the weaker colors. Rather has it been used to accent these and to give strength to the decorative scheme as a whole.

ENTRANCE HALL

Walls: Smooth plaster painted white. Two walls are decorated with large grisailles in warm gray and white and set in with simple white moldings.

Ceiling: Very high, painted the same white as the walls.

Trim: White door trim enclosing shiny dark green triple-paneled doors.

Floor: Star design carried out in black, white and gray marble.

Furniture: Two long Biedermeier benches in black and gold stand under the grisailles and have loose cushions which are covered in red rep.

At one end of the hall stands a pair of simple black marble columns holding lacquer red urns from which light is thrown onto the ceiling.

Because red is the only color used in this hall, occurring in small areas well relieved by black and white, and because the furniture arrangement is formal in effect, with the background in cool colors, a very bright shade of red should be used.

LIVING ROOM

Walls: Smooth plaster painted a soft fresh yellow to make a restful background.

Ceiling: Finished in ivory white.

Trim: Painted ivory white.

Floor: Stained dark and covered with large Oriental rugs in old reds and dark blues, with the red tones predominating.



Flanking the hall doorway are marble columns surmounted by lacquer red urns holding lights. Walls are white with green doors. Decorated by the Architectural Clearing House, Inc.

Mantel: Black and gold marble mantel of the period of 1830 surmounted by a large mirror to the ceiling framed in gilt. The fender, fire tools and andirons should be of shining brass.

Curtains: Red Italian damask falling luxuriously on the floor. If the windows overlook an interesting garden view or city skyscrapers, no glass curtains should be used.

Furniture: The room with its Palladian window at one end, its loose chintz covers and furniture of various periods has the atmosphere of a comfortable English drawing room. On the floor and low sil are numerous flowering plants, and in front of the window is a white bust set upon a green marble pedestal.

At either side of the mantel on small mahogany tables are tall lamps made of a pair of gold urns. These have circular white pleated book linen shades decorated with wide gold bands.

On one side are a two-seated Lawson sofa, slip-covered in red damask, a low painted table and a large comfortable chair slip-covered in a bold English glazed chintz with white ground and bunches of red Tulips. Opposite are a wing chair in red damask, a low round table of the Federal period and another comfortable chair in the chintz. A long table behind the sofa group is gay with bright covers of current magazines in neat piles.

A mahogany secretary desk of the Federal period has a yellow leather seated chair and other sofas and chairs are covered in the same chintz or damask. Old portraits and books contribute their quota of color.

DINING ROOM

Walls: Victorian paper of large design executed in yellow, pale gray and white.

Trim: Painted ivory white.

Carpet: Dark wine red.

Curtains: Ruby red taffeta which fall on the floor, with a draped valance below a Victorian gilt cornice board. White book linen glass curtains with seven-inch fluted ruffles.

Furniture: A mahogany sideboard of the Federal period with a white marble top has silver candlesticks under etched glass hurricane shades flanking an old Lowestoft soup tureen.

The mahogany Chippendale chairs have bright yellow leather seats.

A sofa and two comfortable chairs are slip-covered in a maroon glazed chintz with big bunches of yellow flowers, picking up the color of the carpet and the walls.

A large gilt framed mirror over the sideboard reflects the portrait of an aristocratic Victorian lady in a red dress, which hangs over the sofa.

Lighting Fixtures: Crystal chandelier and wall brackets have white paper shades decorated with gold and vermilion bands.

Accessories: Ruby crystal table glass.

(*Continued on page* 132)

A LITTLE PORTFOLIO *of* GOOD INTERIORS





S. H. Gottscho

The Portfolio this issue shows rooms in the house of Charles A. Blackwell, in Brookville, L. I., exterior views of which appear on pages 114 and 115. At the top is a view of the gallery. Polhemus & Coffin, architects

In the Chinese room the green walls are ornamented with old paper panels containing much color. The French chairs are covered in green brocade and the curtains are mulberry over yellow Venetian blinds









S. H. Gottscho

Opposite page) A feature of the ving room is the 18th Century meling of weathered pine. This rms a distinguished background r the furniture and accessories, e majority of which are Geor- an in type. Polhemus & Coffin ere the architects of this house

Brilliant color notes are found in the floor covering and textiles. On the dark oak floor is a Spanish hooked rug in vivid hues; the sofa is done in tawny yellow damask and the curtains are gold brocade. Gay flower patterned chintz in tones of mulberry covers an armchair

The dining room in the Blackwell house, two views of which are shown on this page, suggests an interior in the provinces of France. Some of the furniture is French provincial in type, made of walnut, and the antique limestone mantel is French Gothic

Red is the main color note used in this room. Curtains of red and white brocade are particularly striking against plaster walls finished old white. The wood trim is colored dark green and the floor is made of hexagonal red tiles which have been highly waxed

EVERY ROOM A GARDE



Summer rooms are cool and fresh when the garden is brought indoors with colorful fabrics such as these. (Left) A flowered chintz from Bertha Schaefer









(Above) The sweetness of an English garden is transferred to this Lilac chintz. From Rose Cumming

(Top) Curtains of printed cotton with a modern leaf and flower motif in green are refreshing. From Adeline de Voe



(Above) This chintz with blue Delphiniums, rust colored Tulips and Pinks brings the garden indoors. Chintz Shop

(Center) Vivid bird and flowers enliven the black background of this glazed chintz. From Ethel A. Reeve



Bright breasted birds nesting amid purple Irises add a gay note to a glazed chintz with yellow ground. Chintz Shop

(Right) A chintz in the French manner has baskets of Roses and blue bow knots on a peach ground. From Chandler Ireland



Yellow or cream glazed chintz with a decorative pattern of Double Poppies is excellent for covering large chairs. Thibaut

MMER GLASS CURTAINS

(Right) Delicate flowers and leaves in cool greens make this cotton voile desirable for glass curtains. In a cream or tan ground. Walter Johnson, Inc.









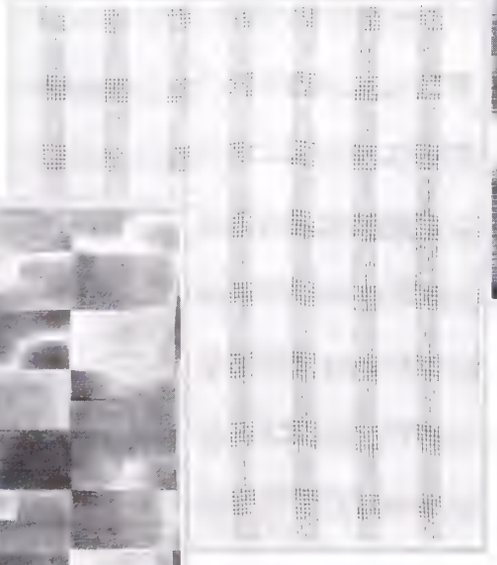


(Above) Yellow handkerchief linen makes pleasing summer glass curtains. From Lord & Taylor



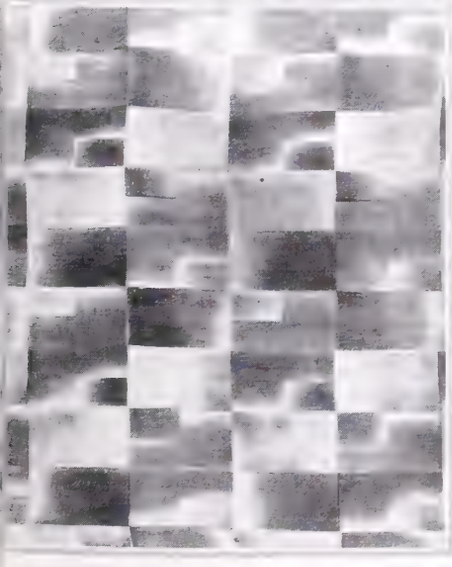
(Top) Silk embroidered stalactites which suggest cavernous coolness make this beige rayon ideal. From Odom & Rushmore

(Center) An ecru colored glass curtain of net has a modern design woven in white. From James McCreery



(Above) The shaded stripes of this mohair fabric run from tan through apricot and gold to brown. Stern Bro's.

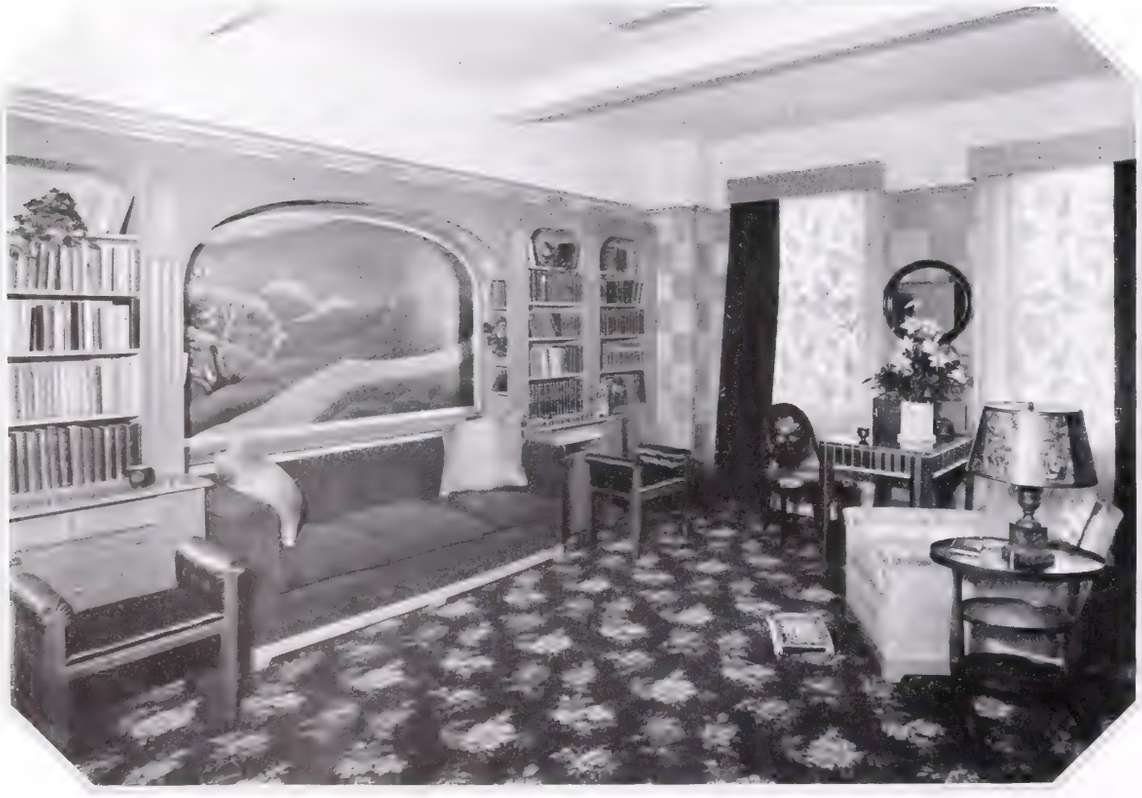
A fine cotton blends tones of cream, peach and brown into a shaded stripe effect that is most effective. Adeline de Voo



(Left) Voile blocked off in squares of drawn work is available in a wide range of cool pastel colors. McCutcheon

(Left) This printed voile with its simple pattern of blocks in shades of blue or orchid comes from Bostwick & Treman





Dirk Duryea

The rooms on these page illustrate ways of com bining the new with th old. In every case th modern note is interest ing, vigorous and in har mony with the decora tion. Above are contem porary chests of drawer with Directoire piece

The modern notes in this room are the wall paper, glass curtains, desk, chair covering, wall decoration and in direct lighting. Occasion al furniture, overstuffed pieces and carpet are tra ditional. Helen Novak decorated both rooms

THE NEW MINGLES WITH THE OLD



ause of its simplicity, modern note is fre- ntly combined with ectoire furniture. bove) Directoire chairs silver with yellow her seats, turquoise pet, silver paper and dern glass curtains. len Novak, decorator



modern wall paper in ry is the background English furniture in living room with y-green woodwork. odern voile drap tains are embroidered copper. Helen Graeme mmond & Margaret Taylor, decorators

Richard A. Smith

MODERN NOTES IN PERIOD ROOMS

MORE NOTES ON BREEDING NEW ROSES

The Laws of Heredity and Their Application to the Offspring Of Various Named Varieties

J. H. NICOLAS

THE object of hybridization (the mating of two unrelated varieties) is to produce new varieties and to improve upon those already in existence by crossing two types, hoping to transmit to the progeny desirable traits of both parents.

This result is seldom attained in the first generation. Cross-breeding of the progeny of common parents and self-seeding are generally necessary, often for several generations, to bring out all the characters made possible by the original cross. The Law of Mendel, universally accepted as a primer of breeding science, has established the ratio of 25-25-50, meaning that the progeny of a given cross will show one-fourth closely resembling the father, one-fourth closely resembling the mother and one-half more or less a mixture of both. This is a law of averages, based on large numbers of seeds, which may not always seem true when a few seeds only result from a cross, but Dr. William Bateson, authority on Mendelism, says, "From the Mendelian discovery, the practical breeder learns a lesson of importance, that he must not discard the first generation merely because it does not give him anything he wants. It may be quite uninteresting from the horticultural standpoint, exhibiting some old-fashioned or reversionary type, but from the appearance of the first generation no guess can be made as to the possibilities of the second."

INFLUENCE OF PARENT PLANTS

The Mendelian theory has subverted the old belief (to which some hybridizers still adhere) that the seed-bearing parent governs the plant characters and the pollen parent the bloom. While not taking part in the argument, my own experience is that it matters not whether a variety is used as male or female, its influence on the progeny will be the same.

We must also take into consideration that, when using garden varieties as parents, we are dealing with long lines of ancestors and what we see is only the binding of a mysterious book, the contents of which may be revealed to us only a little at a time as we proceed from generation to generation, and some unexpected character or color may appear.

As an illustration we cross Radiance and Mme. Alexandre Dreux hoping to unite the wonderful plant characters of Radiance and the unusual color of Dreux. The first generation will give various types, possibly even red, not likely to come up to our expectation; we then select the most vigorous of these types, regardless of its bloom qualities, and crossbreed it with some of the other seedlings, also again with Dreux. We also plant self-seeds of the best types. These second generation seedlings will in all probability bring us nearer our goal and some may be quite desirable. A third generation may be deemed advisable; we then cross the most Radiance-like plant with the most Dreux-like flower. Among the seedlings of these generations we will find some showing traits unnoticed in either Radiance or Dreux—some unknown ancestor has come to the front again.

DEFINITE IDEALS

When taking up hybridizing, one must formulate a program. E. G. Hill, the grand old man of American Rosedom, wrote in 1907, "I should say by all means have an *ideal* in mind when attempting the production of a new variety of Roses through the medium of cross-fertilization. To eradicate faults in the parent is impossible, to produce a seedling that shall retain the good points of the parent with the weakness eliminated is well worth working for. This, then, forms an *ideal;* definiteness of purpose in any line of activity is essential to results."

Avoid the obsolete method of crossing everything expecting something to turn up. Local climatic conditions and personal taste might guide you. If you live in the North, strive for hardiness; if you are fond of yellow Roses, aim at producing a Rev. F. Page Roberts or a Mabel Morse with Radiance vigor and robustness. Constitution, meaning solidity of foliage, vigor, resistance to diseases and hardiness, should be ever present in the hybridist's mind when selecting at least one parent, and the progeny used in crossbreeding.

Some Hybrid Perpetuals can be very useful in reinforcing existing strains: Frau Karl Druschki is much worked, producing worthwhile results among which are two of the grandest Roses of recent introduction, one a first generation Climbing Hybrid Mme. Gregoire Staechelin, the other a second generation, Mari Dot, both as hardy as their glorious forebear. American Beauty, Henry Nevard, Ulrich Brunner, Gloire de Chedane Guinoisseau, Georg Arends, Mme. Albert Barbier and others can be used to advantage and will produce a strong race. There are also a few so-called Hybrid Teas that actually are Hybrid Perpetuals of dwarf form: H. V. Machin, Lady Alice Stanley, Captain Christy, Mrs. W. C. Miller, The General and Willowmere, the Pernetiana Hybrid Perpetuals. Constitution can also be bred in by the use of Species Roses, as we have already seen.

Colors and combinations of colors are now so well represented in the Hybrid Tea-Pernetiana class that original colorings become more difficult to obtain, but so many of these varieties could be improved in vigor, habit of growth, foliage or hardiness. For example, Los Angeles as a bloom can hardly be surpassed, but the plant and foliage are as mean as the bloom is beautiful; therefore, an exact replica of Los Angeles bloom on a better plant with a lasting foliage would be a worthwhile improvement, as would a Chateau de Clos Vougeot on an upright growing bush or a fragrant Frau Karl Druschki.

If one is breeding mainly for original colors, the more distant in colors are the parents the more striking are likely to be the results, and through the various generations some strange colorings may develop, especially if one of the parents is a Pernetiana of powerful type such as Julien Potin or Souvenir de Claudius Pernet. The latter was the pollen parent of the two most flamboyant Roses of recent birth: Li Bures (by Chateau de Clos Vougeot) and Talisman (by Ophelia or Mme. Butterfly).

COLOR NOTES

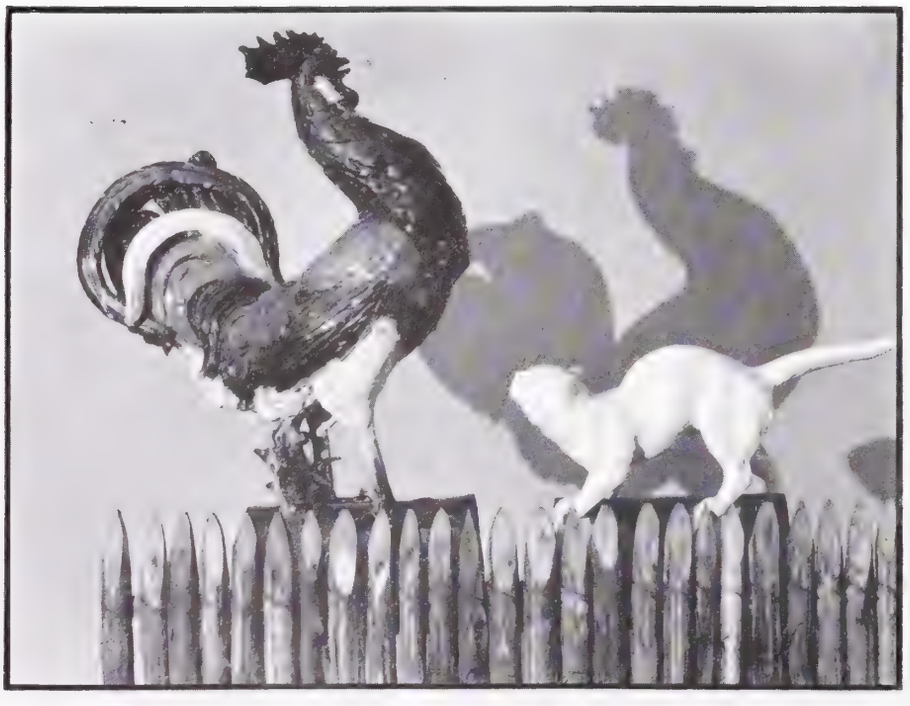
Generally speaking, white and light pink are dominant in the first generation, then comes red; pure yellow is the most difficult to obtain. Yellow crossed with red or pink will generally produce a more or less pink first generation; these seedlings carried to the second and third generation will bring about some forms of yellow, but results would be quicker if another infusion of yellow were given the strongest seedling of the first generation.

Yellow pigment in garden Roses comes from two sources: Tea and Austrian Briar. The Tea source is more reddish gold (Lady Hillingdon) but less dominant than the Austrian Briar strain called Pernetiana, which is more truly Sunflower yellow. Although the latter is the quickest route to yellow—either solid or in combination—it should be used on one side only. Never cross two Pernetianas together because of

(*Continued on page* 146)







Ralph Steiner

Remarkably lifelike, these animals are a new and delightful note in garden decoration. They are life size and made of highly glazed pottery in naturalistic colors. Lewis & Conger

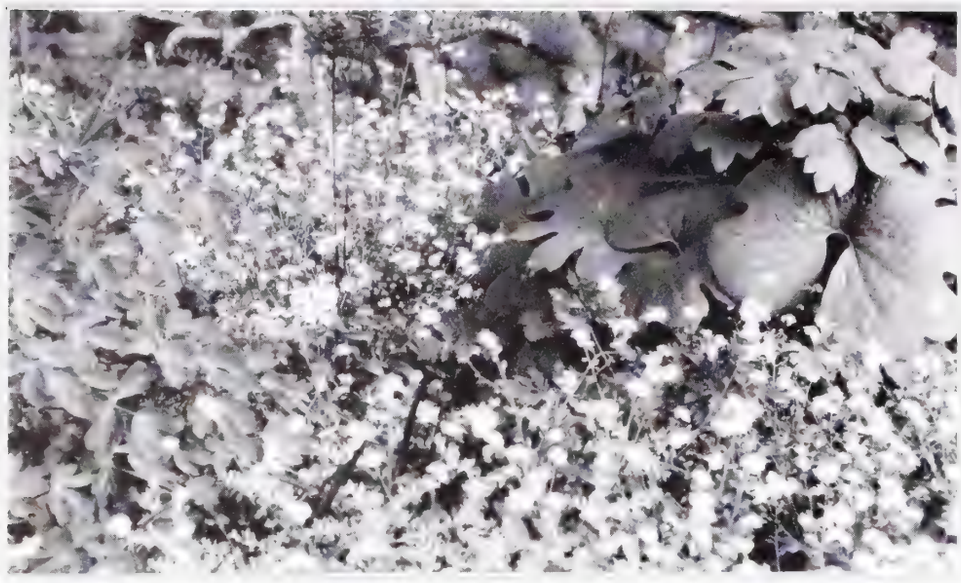
Imagine this gorgeous chanticleer silhouetted against the sky and flinging unheard melodies from the ridgepole of the house. The white pussy is also meant to be fastened to the roof

(Above) The black cat may be attached to a tree, fence or roof. These animals were photographed at the International Flower Show by courtesy of the Robert C. Reeves Company

ARDEN ANIMALS FROM NORMANDY

ON HAVING A RESTFUL GARDEN

DOROTHY HAMMOND







LIKE all new gardeners, whe I first became enamored flowery visions I wanted doze of rows of annuals for cuttin quantities of Gladioli and Rose and, of course, I tried mar schemes for continuous bloom. seemed necessary to have all r flower vases filled and a great su plus of admiring friends.

But my ideas have change grown gray (or sun-bleached, an at a short distance the effect much the same) and, passingl sensible from experience, I hav finally learned that I can be con tent with a few dazzling picture in their season provided I have quiet shaded retreat for the whol time it is comfortable to sit in garden; and the plants I want t grow are those that make a ver special and personal appeal. M "continuous bloom" ideas have en tirely lapsed; and I have conclude to let my able-bodied friends rais their own flowers or get them fron a florist—for I do almost all m own gardening.

After a little experimenting with planning flower borders, an en thusiastic amateur gardener find that ideas expand faster than either pocketbooks or garden plots. How ever, in the final analysis, main tenance always remains the most expensive result of following the road toward new thrills.

So the gardener who eventu ally becomes a bit hard-headed mixes experience with varying

(Top) In a tangle of self-sown Alpine Forget-me-nots are Bloodroot, Cohosh, Columbine, Maidenhair Fern and Sedum ternatum

(Center) Several of our native Azaleas are noteworthy for their spring and early summer bloom, among them is A. rosea

The white form of Heuchera, grown from seed sown by the author, raises its graceful blossom stalks at the planting's edge

portions of visions to the end
t there is some reasonable com-
mise between the dream of
ving masses of flowers and the
saic fact that sufficient leisure
ist remain from hard routine
rk for the appreciation of the
wers. Plants which require im-
derate fussing over are not
rth the effort to people who not
y garden but do many other
ngs. If a plant needs many little
entions to make it thrive, it must
so beautiful or so interesting
t it repays its care.

Surely every gardener who is
sonally responsible for the well-
ng of his plants wishes many
es that he could contemplate
own garden with that inter-
ed detachment with which he
view the gardens of his friends.
w indifferent he can be to
nts that need staking, or weeds
t need pulling—in another's
den! The real enjoyment of
brid Tea Roses is often marred
their insatiable need for spray-
or cultivating or fertilizing. I
l continue to be so burdened,
I have decided not to replace
ter mortalities.

For the busy owner of a garden
o not only cares for his plants
d hopes to enjoy flowers as well
trees and shrubbery but also
shes to preserve some illusions of
nquillity in his garden, there
possible arrangements of flow-
and shrubs that can encompass
st of these ideas if the owner
the garden is willing to forego
se flowers and color effects that
possible only in sunny, well-
ed borders.

Plants and flowering shrubs are
valuable if they will grow lux-
iantly with a minimum amount
spraying and staking, hoeing
d watering, after they are
ablished in their permanent

(*Continued on page* 166)







(Top) Dicentra eximia, in the center of the group, blooms all of the summer. This is a later view of the section shown opposite

(Center) Iris cristata is one of the most satisfactory of our native Iris. It is a dwarf that comes from the southern States

In the center of the photograph shown at the right is a blossom of Iris tectorum, a shallow-rooted sort that grows best in rich soil



Mattie Edwards Hewitt

Irregular shaped slates and herringbone patterned brick are effectively combined in the Long Island garden of Mrs. Charles H. Sabin, of which Cross & Cross were the landscape architects. English Ivy is used to conceal the base of the sundial

VARIED DESIGNS FOR WALKS AND TERRACES

Suggestions for Patterns of Different Materials and Specific Advice on Methods of Construction

R. S. TILDEN

EVERYONE who owns or lives in a house has some connection with walks. The problem may be a very simple one, such as a walk straight from the front door to the street, or it may be extremely complicated and involve the layout of the entire grounds and gardens, calling for the services of landscape architects. Or it may lie somewhere between these two extremes.

But whether the matter of walks is a problem easy or difficult of solution, there are certain fundamentals present in every case. These universal questions include the plan or layout, the selection of a material, the design, pattern or desired appearance of the surface finish and what might be termed construction details. The plan is mentioned first, as usually this is the first question to be decided in relation to a walk.

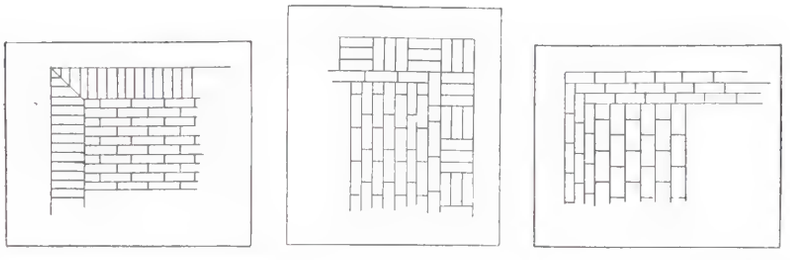
To be really successful the plan not only must take into consideration the primary question of getting "from here to there" but must fit into the surroundings. If, for example, the ground is not level the walks should follow to at least some extent the natural contours of the land. By so doing, not only will a better appearance result but the drainage problem will be simplified and construction costs decreased, due to the smaller quantity of earth to be moved. Also, the plan should follow in character the design of the residence. Obviously, if the house is simple and unpretentious, its walks and gardens should be laid out along simple lines. A more formal and elaborate residence would naturally call for more elaborate treatment of its pathways and gardens. The house near the street should avoid straight direct paths as tending to emphasize its nearness while the more direct routes may well be used when distances are greater.

Next to the plan, probably the selection of materials gets most consideration from the owner. He has a considerable variety from which to choose: cinders, crushed stone, gravel, field stone, brick and slate are among the possible materials. The first is not very popular as a surface material but is used extensively for the sub-surface. Crushed stone, or screenings as it is often called, and gravel are popular but have a tendency to wash during heavy rains and require more attention after placing than does masonry. Field stone is little used, probably due to the difficulty and consequent high cost of laying. A path of field stones, laid separately with the top just above the ground level and with liberal space for grass between, is about as attractive a

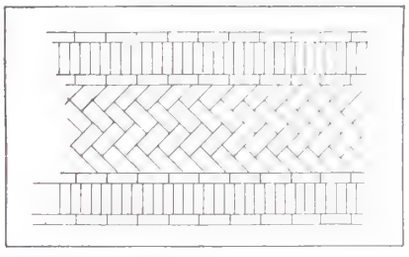
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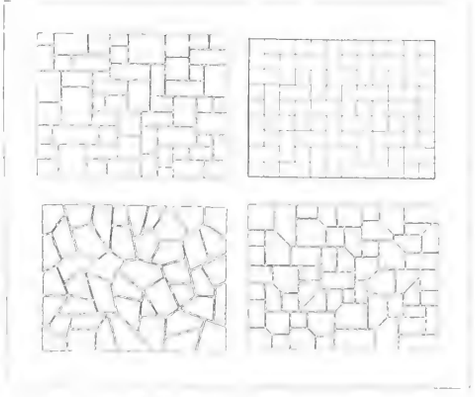
Large slabs of slate irregularly shaped and laid with grass joints between them, form a stepping-stone pathway that is both practical and of pleasing appearance

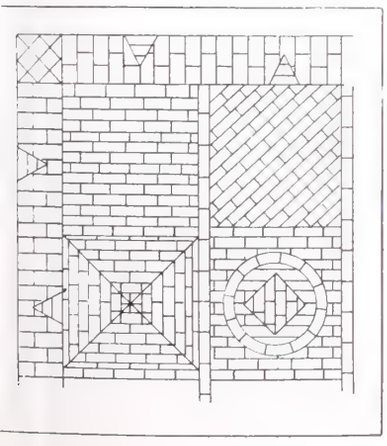


(Left) Many designs can be worked out for the brick walk or paved terrace floor. Some sort of border effect, differing from the main area, is usually desirable



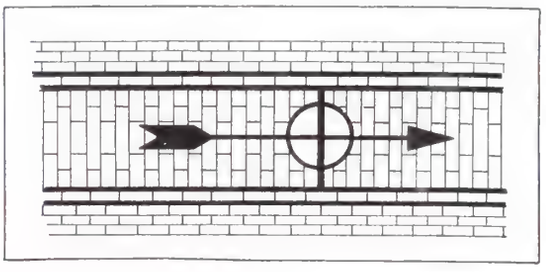
(Right) Slate as well as brick offers plenty of opportunity for the exercise of originality in design. The four patterns at the right suggest possibilities





(Above) The herringbone pattern is among the best for the center of a walk. It should have a border of different design

(Left) A brick terrace paved with square units of varying pattern. (Right) Slate and brick can be combined in a walk



THE MAKING OF PLANTS FROM CUTTINGS

A Method of Increasing One's Stock Which Is Interesting, Successful and Adaptable to Many Plant Families

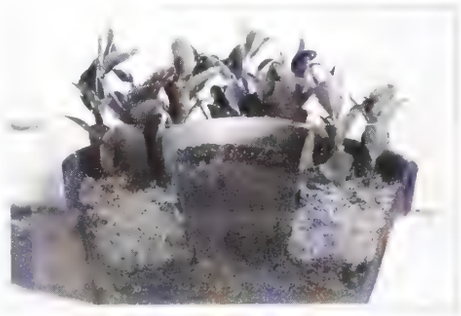
F. F. ROCKWELL

TO many amateurs—even those who have had some experience in growing plants from seed—the idea of increasing their stock by means of cuttings seems to hold a suggestion of mystery, of the unfamiliar and little understood. This attitude prevents their taking advantage of this easy method of securing all the plants they may need of many of their favorite flowers or shrubs, and also of securing many choice specimens through the medium of exchanges with their neighbor garden enthusiasts.

There is, of course, nothing more mysterious about growing a new plant from a cutting than from a seed. Indeed, it always seems to me that it is the seed which is the greater mystery. I can conceive much more readily of the process of new cell development which goes on in a cutting, consisting of a functioning organism already in operation. But a seed! There you have something to intrigue the imagination—to challenge one's sense of awe, if not, indeed, to inspire a wonder that very nearly approaches the border line of religious mysticism.

But to return to our cuttings. A cutting—or a "slip" as you may still hear it called by the good housewife in the country who has been sensible enough to maintain a window garden like her grandmother's—is merely a piece or a section of some part of a plant which, when it is placed in a favoring environment, will begin to produce roots, then new top growth, and finally a new plant identical in type with that from which the slip was taken.

Some plants yield cuttings which will root with the greatest facility. Almost everyone has had the experience of sticking branches of Pussy Willows in water and finding them well rooted and leaved out by the time to discard them. The latest scientific experiments in connection with cuttings, such as those carried on at the Boyce-Thompson Institute at Yonkers, New York, indicate very strongly that practically all plants may be propagated by cuttings, once the correct method to use in each case has been ascertained. The experiments so far conducted have revealed some very interesting and astonishing facts concerning the way in which the various plants respond to differing treatments and conditions. They have resulted in the working out of much more certain and efficient methods of handling many of the plants ordinarily propagated by means of cuttings, and have added many more to the list of those which may be so handled. Concerning some of these interesting experiments which are of importance to the amateur propagator as well as to the professional, more later.



Moisture control in the rooting medium is greatly simplified by the use of an inner pot filled with peatmoss which is kept saturated with water



"But why propagate plants by cuttings?"

Well, to begin with, not all plants can be grown from seed. Many of them may be grown more quickly and easily by means of cuttings. Choice hybrid varieties of a great many garden flowers do not come true from seed. The popular varieties of summer flowering Phloxes, for instance, are maintained as individual varieties by propagating from cuttings, or by divisions of the old plant. The seed which they produce will give a great variation in color and many worthless plants. A plant from a

(*Continued on page* 162)



(Center) Three stages of plants from cuttings: left, two long in pot; center, ready for replanting; right, roots not quite enough advanced for moving

Various types of evergreen cuttings. Left to right, Dwarf Box, variegated Japanese Euonymus, Abelia chinensis, Redcedar, Japanese Euonymus and Box



Margaret Bourke-White



The sun dial and the astrolabe, two instruments whereby man respectively marked the passing of time and studied the heavens in olden days, carry with them into the garden the air of age and quiet sagacity. They are almost essential in garden furnishing

The carved plinth vase and the lead heron posed beneath the tree are two of many elements that give this garden its aged air. Yet it is relatively new. Its location is Cleveland, the garden of Dr. Charles E. Briggs, designed by Bryant Fleming, landscape architect

APPROPRIATE FURNISHINGS HELP GIVE AGE TO A GARDEN



There are few plants which can match the Foothill Phlox for beauty and profusion of bloom. Its fragrant flowers are lavender or rose-colored

COLORADO ALPINES NOW AVAILABLE

Scores of Species Located by House & Garden's Plant-Stalking Expedition Have Been Tested and Proved Worthy

HERBERT DURAND

ONE growing season has come and gone since the House & Garden Plant-Stalking Expedition to the Colorado Rockies returned from its hunting, loaded down with rare floral plunder.

In three widely separated but typical localities of the country, the seeds, plants and bulbs we collected were introduced to more or less unfamiliar cultural conditions, although all possible effort was made to simulate those of their mountain homes. The behavior of each species in its new environment was carefully watched and recorded and it is now possible to announce what ones have so far proved most adaptable and seem most likely to make themselves at home and become permanent and delightful residents of our American gardens, wherever located.

I have recently received a communication from Mr. Darwin M. Andrews, my companion, guide and mentor on the expedition, telling in the form of an announcement the results of his experience last summer with the newcomers, in his trial gardens at Boulder, Colorado. It was obviously the thing to do to introduce them gradually to lower altitudes and Boulder, at about 3,000 feet elevation, was an ideal first stage on their journey eastward. So what Mr. Andrews has to say about the plants is very interesting, very informative and very timely.

After commenting on the articles regarding the expedition which appeared in this magazine last year and mentioning the flood of inquiries they inspired, he says: "Of course it could not be deter-

(*Continued on page* 154)



Delphinium nelsoni is a deep blue foothill species, flowering in early spring with much of the aspect of the well-known D. sinensis



The Brookside Shootingstar, a beauty of the lower canyons, has mauve petals shading to pink at the center and crimson tipped













J. C. Burch

(Top, left) Sometimes the fragrant Sand Lily (Leucocrinum montanum) bears fifty of its pure white blossoms. A bulb that likes sandy soil

(Lower left) Like the eastern Mertensia, the Foothill Blue Bell's buds are pink and open azure blue. It flowers somewhat later in the season

(Right center) Eriogonum flavum is the Sulphur Plant so familiar to those who know Colorado, where in midsummer the foothills glisten with it

(Left center) The American Pasqueflower thrives in a sandy, acid soil where in early spring its silky buds open into pale purple blossoms

(Top, right) A good-sized colony of this white to rose-pink tufted Sundrop is a sight to be remembered. A sunny rock garden is ideal for it

(Lower right) The Mountain Spring-beauty, with many-flowered stems and pale rose coloring, grows near the streams, usually in moist thickets



Rosa alba, a very widely distributed species, has large, semi-double blossoms with golden yellow stamens. It is especially lovely when artistically arranged in low glass flower baskets



Another fine old Rose is R. mundi, with irregularly white striped petals—perhaps the best of the striped varieties, now so seldom seen in gardens. This is a very fragrant, semi-double kind

SOME ROSES OF OTHER DAYS

Old-fashioned Gardens Contained a Number of Sorts That Are Well Worth Seeking Out and Planting Today

LOUISE BEEBE WILDER

HAD I not had the advantage of growing up in an old-fashioned garden I should probably never have known the charm of the Roses that our grandmothers grew. It has been many years since they were welcomed in any but very rural and old-fashioned surroundings. The great variety and beauty and versatility of the modern Rose seems to have cast most of the older varieties into the shade.

My mother's Rose garden at our home near Baltimore was quite famous in her day. In a neat pattern of little beds she grew the best Tea Roses and Noisettes procurable at the time. Bon Silene, Bouquet d'Or, Catherine Mermet, Devoniensis, Safrano, Isabella Sprunt, Mme. Jules Margottin, Marie Guillot, Marie van Houtte, Niphetos, Perle des Jardins, Souvenir d'un Ami and so on—their very names still smell sweet. But beyond the pale of this little formal plot was a no-man's land where grew great tangled bushes of Cabbage and Moss and Damask Roses, and the Persian and Scotch Briers, that had been there long before the old place came into our hands and made of June a time of such riotous Rose bounty as the Junes of today, presided over by the exquisite and reserved Hybrid Tea, do not even hint at. Also in my grandfather's garden in Massachusetts, which has been changed very little during the last hundred years, grew the old-fashioned bush Roses, cheek by jowl with the shouting Tiger Lilies and old purple Phlox and swarming Ladies Delights. No one ever thought of giving these friendly old Roses a bed to themselves and most certainly not a whole garden. Being flowers of a single season they were grown in the borders among the shrubs and the perennials, each having its own day of supremacy.

And while I want to say a word for the restoration of the old-fashioned Rose it is not as a rival of the new beauties that I suggest its return. It has no place in the modern Rose garden, but in the hardy borders, among the Irises, Sweet Williams, Peonies, sweet-scented Valerian and Canterbury Bells, it has a very distinct place and lends to any garden an abiding charm and sweetness that cannot but be a delight to its possessor. In such situations the old Roses are well able to take care of themselves, and if properly pruned will give a wealth of fragrant and colorful bloom during June.

(*Continued on page* 148)



A delicious fruity fragrance characterizes the single white flowers of Rosa bracteata, one of the wild species that look especially well when planted in among the mixed shrubbery borders



(Right, above) The Damask Rose, brought from Syria to Europe by the Crusaders, was one of the ancestors of the Hybrid Perpetuals. There are both red and white varieties of it

(Right) When Pliny wrote of the hundred-leaved Rose he was describing the Cabbage Rose with its large, globular and very double blooms of pink, delightfully scented. Still obtainable



Rosa hugonis, shown below, deserves a place in every garden along with those two other fine Roses of an earlier day, Persian Yellow and Harison's Yellow. All these flower profusely



A GLOSSARY OF ORIENTAL RUGS

Characteristic Features of Various Groups and a Listing of Antique And Modern Types Under Individual Names

MR. and MRS. G. GLEN GOULD

THERE are about five hundred names for Oriental rugs and often the same rug is widely known by several names. Great confusion has existed as to these names, and since older patterns and weaves may now be produced anywhere, under the factory system, even greater confusion as to groupings of rugs and their local origin.

Oriental rugs are classed as Persian, Indian, Caucasian, Central Asiatic, Asia Minor—including Turkish—and Chinese. Persian, Indian and Indo-Persian—in which Indian and Persian influences combine—have the finest weaving and most elaborate and minute designs. The Persian rugs have the most exquisite colorings, the antique Ispahan supreme. Persian patterns are floral and arabesque with frequent medallions; the warp is usually cotton, more generally so in modern rugs.

The Asia Minor group is distinguished by geometrical or highly conventionalized designs, woolen warp and weft—except latterly, colored weft, colored web ends without pile, frequent long pile, gay, brilliant colorings.

The Caucasian group has geometrical designs, often fringed with the little angular crooks known as latch-hooks, woolen warp, ends webbed, with fringe; pile long, short, or medium; brilliant, gay colorings.

The Central Asiatic group includes the rugs of its nomadic tribes, the designs geometrical, the field of the rug covered with octagons or diamonds; rich colorings, both light and dark, tending to reds, long and very long end webs made either with or without fringe.

Chinese rugs make distinctive use of medallions, frets and Chinese art motifs; cotton warp—antiques occasionally silk; often long pile, modern very long and thick; much use of blue and yellow.

The Indian group resembles the Persian in design and coloring, the motifs more realistic and lacking the exquisiteness of Persian design, the colorings usually in sharper contrast.

Ak-Hissar: Antique, named from the Asia Minor Town. These rugs resemble Kulahs and Ushaks.

Anatolian: Antique and modern, modern differing from antique, Asia Minor—Turkish; small sizes, many prayer-rugs; geometrical or conventional floral designs.

Animal Carpets: Antique, Persian; designs containing animals, 15th-16th Centuries. The Dragon Carpet of Armenia—archaic dragon and phoenix forms, made from the 14th to the 17th Century.

Arak: Modern, Persian; resembling Mahal.

Ardabil Carpet: Historic 16th Century piece, 17½ x 34½ feet, made for Ispahan Palace of the Forty Columns. Now in Victoria and Albert Museum.

Baktieri: Antique and modern, Persian; geometrical designs, bold colorings; better than Gorevan.

Baku: Antique and modern, Caucasian; geometrical pear, bird and other designs; dull, faded-looking colorings.

Beluchistan: Modern, Central Asiatic—Turcoman; Khiva type, small all-over geometrical designs; prayer-rugs with *mihrab* or niche; characteristic madder reds predominating.

Bergama: Antique and modern, Asia Minor; various designs, rich deep blues and reds; usually nearly square, long pile, end webs with colored stripes.

Beshire: Antique and modern, Central Asiatic—Turcoman; striking patterns, colorings like Bokhara, wide web ends.

Bijar: Antique and modern, Persian; central medallion or mixed conventional designs; bright colorings, principally red.

Bokhara: Antique and modern, Central Asiatic; known as Royal, Princess, Tekke, Yomud and Khiva Bokharas, and also as Afghans. Geometrical designs; dark reds predominate.

Broussa: Modern, Asia Minor pieces for foreign trade; excellent wool and silk, comparable to Smyrna rugs.

Burujird: Antique and modern, Persian; pear design suggests Saraband, mistaken for Iran.

Chichi, Tzitzi or *Tchetoen:* Antique and modern, Caucasian; resembles Shirvan; pear and other geometrical designs; wide, many-striped border; ivory, blue and red predominate.

Chinese: Rugs classed in the art periods of ruling family or emperor: Ming (1368-1644), strictly Chinese designs; K'ang Hsi (1662-1723), Persian influence. Factory methods used since mid-19th Century, antiques reproduced. Medallion motif is of Chinese origin.

Daghestan: Antique and modern, Caucasian; resembles Kabistan; lattice and small motifs; contrasting colors, rich dark red, blue and ivory predominate; short pile.

Damascus: Antique, extremely rare museum pieces, especially the 16th Century examples.

Demirdji: Modern, Asia Minor, Turkish factory center near Smyrna; closer weave and better wool than Ghiordes.

Derbend: Antique and modern, Caucasian; antiques suggest Kabistans; modern pieces resemble Daghestans, longer pile reddish brown web ends.

Designs: Floral and geometrical in all-over repeat, lattice or diagonal, arabesque, medallion or pole medallion. Notable Persian designs: *Herati* or Fish pattern, *Guli Hinnai*—the Flower of Hinnai—*Mina Khani* and *Shah Abbas*—both named from Persian rulers.

Feraghan: Antique and modern, Persian; medallion or all-over Herati or Guli Hinnai pattern, Turtle border design. Dark blue and red predominate.

Garden Carpet: Antique, Persian; formal garden plan with flower plots, fountain and streams; also informal *mille-fleurs* designs with myriad flowers.

Gengha: Antique and modern, Caucasian; resembling Kazak and Karabagh; designs vary; blue, red and white predominate.

Ghiordes: Antique and modern differ, Asia Minor; red, blue and white predominate but are not used in large masses.

Gorevan: Antique and modern, Persian; large central medallion, archaic designs, etc.; dull red, dark blue and buff predominate; carpet sizes, nearly square.

Hamadan: Antique and modern, Persian; mostly modern, wool, camel's hair or silk; medallions and pole medallions, broad plain band of camel's hair surrounds wide border; red, blue and chestnut predominate; many mats and runners.

Herat: Antique and modern, Central Asiatic; Persian influence. Modern designs: pear, Herati or large central medallion; red, blue, with green, yellow, ivory. Large, almost square.

Hereke: Antique and modern, Asia Minor. Copies of old Persian silk rugs.

Herez: Antique and modern, Persian; a fine modern Gorevan, also known as Serapi.

Holbein Rug: Asia Minor, 16th Century Ushak, so called because pictured in Holbein's paintings.

Hunting Carpet: Antique, Persian animal rug, notable late 16th Century examples. Symbolic designs and colorings depicting hunting scenes.

Indian: Antique and modern, East Indian. Typical designs: compartments with floral sprays, Persian designs rendered naturalistically. Modern factories reproduce Persian and European designs.

Indo-Persian: Rugs showing both East Indian and Persian influences in design and

(*Continued on page* 134)



R. M. Lister

AFTERNOON IN TEXAS

The lush laziness of a Southern afternoon is expressed in the lacy shadows falling across this pagoda-roofed doorway in the home of W. T. Campbell, at River Oaks, Houston, Texas. The architects were Briscoe & Dixon





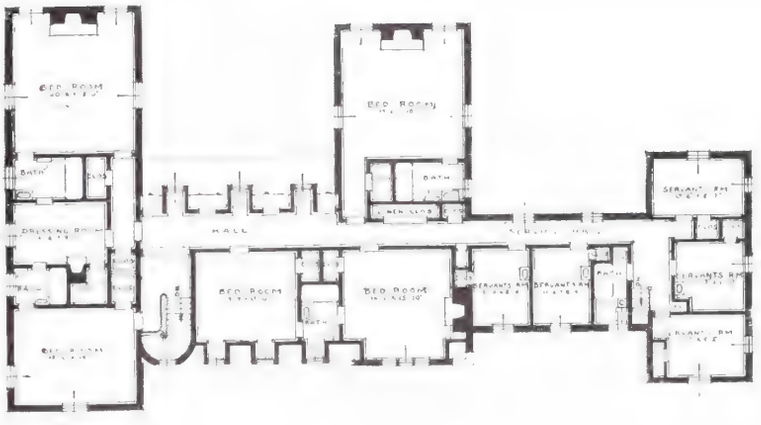
NORMAN AND ENGLISH ARCHITECTURE

UNITE IN THE DESIGN OF A LONG ISLAND HOUSE



S. H. Gottscho

cious combining of itional Norman and lish provincial details unusual character his residence. The porch, as shown at left above, faces d grass terraces. The e of Charles A. Black-, Brookville, L. I.



The rambling, informal aspect of the front façade is accented by low-lying roof lines. First floor windows are extremely large, descending to within a few inches of the floor. Corner quoining and decorative window heads are of limestone.

provide each room maximum light and the house proper was out in a squared formation. The ex-e ends of the letter occupied by living and dining room, ctively. A large ser-wing is at the right



In addition to two bedrooms and baths, connected by a dressing room, the second floor has three master bedrooms and two baths. In this issue the "Portfolio" shows interiors of the Blackwell residence. Polsomes & Cowan, architects.



The Mott Studio



(Above) The living room wing, which includes living room and guest room bedroom, of the Alexk Curlee residence at Bel-Air, Los Angeles, Calif., is made of stone tile laid up to imitate adobe. The bedroom wing is seen beyond

At the west side of the house, adjoining the patio, has been constructed a little "lath house", so built that it will turn away the sun while, at the same time, it eagerly welcomes the slightest breeze. Homer A. Boushey was the architect





(Left) Entrance to living room from patio. Patterned tiles decorate door opening and reveal. White-washed timbers make picturesque window lintels. A portion of the sun-room loggia is visible to the right

Looking across the court of the residence, toward the main entrance, a quaintly designed, tiled Spanish fountain catches the eye. Note the pierced pattern along the top of the high patio wall beyond

IN A SUBURB OF LOS ANGELES



Cobb & Kee

TRANSLATING RURAL GALLIC

The French farmhouse is translated in many mediums when it appears in the American countryside, and one of the most successful of these is white-washed brick. The home of H. T. Millet, Lake Forest, Ill. Russell Walcott, architect

PROGRESS WITH THE HOME LAUNDRY

Coördinated Electrical Equipment and Comfortable Working Conditions Speed the Filling of the Laundry Basket

ELIZABETH HALLAM BOHN

NONE of the homely tasks in the service department is more gratifying its results than the domestic ceremony wash-day. The fresh, clean smell of wy linen calls to mind the homespun ures of Millet, the old-world *blanchisse de fin* singing at her washing beside sunny stream. But the modern laundry sket is filled by no such primitive methods, mantic and time-consuming. The laundess of today moves familiarly among safe d efficient electrical devices. Whether she skilled or ignorant, employed in large me or small, there is for her appropriate cialized equipment to carry the burden of Blue Monday."

PLANNING THE LAUNDRY

It would be poor management indeed to up several thousand dollars in elaborate chinery de luxe for a small family's mple washing. For such homes comes hter equipment, less in first cost. It would equally short-sighted for the large family th many guests to plan its laundry with- the heavy duty machines which will ld up under the hard and constant usage quired of them. Recently we talked with engineer whose unique profession it is design and install home laundries. milies, affluent or in modest circumnces, in Sweden, Honolulu or anywhere the globe, benefit, through his efficient e prints, by the wide range of American vices for the simplifying of the family sh. His installations range from five ndred dollars to several thousands.

"To suit the laundry to the individual ne" he said "it is necessary to know first, family unit. How many in the home? e there small children, necessitating fre- nt washing? Does the laundress come in day a week, or can the work be exded over a longer period by one having er duties? Then the equipment itself st be so balanced that no one piece must it upon the capacity of any other."

It was thought that the unskilled laundry rker would be antagonistic to the new vices which take all the glory from igue. Instead she is coming to demand up-to-date equipments. Under tactful ining, few but appreciate their value. e simplicity and sturdiness of construcn and the safety devices, included in all od home machinery make their operation y simple, and the explicit directions which ne with each unit take all uncertainty m their use. In the perfectly run laundry these instruction cards are always tacked to the wall above the device they explain.

The model laundry boasts a generous supply of hot water; a device for mechanically cleaning the clothes with a minimum of human effort; direct heat for any necessary boiling; equipment for quick drying without shrinking or yellowing, and facilities for ironing speedily and comfortably. The means to this domestic millennium has been provided a thousandfold by the manufacturers of equipment.

But it is the human factor—the *x* in the household equation—which determines which equipment will furnish the special features to give individual satisfaction. Where skilled laundress, or the home-maker herself, operates the machines, speed may be sought rather than simplicity and fool-proof durability. The problem of servicing must also be investigated, as some manufacturers focus their distribution within a limited radius. And in country homes, where the water supply sometimes becomes temperamental in mid-summer, the washer less extravagant in its use of hot water will be looked upon with the greatest favor.

WASHING MACHINES

When continuous hot water is not assured by a kitchen range, one of the excellent gas, oil or electric water heaters, connecting with the boiler, forms the initial item in equipping the laundry. Then comes the all important choice of the washing machine. These are of four standard types—the oscillator, vacuum, agitator and cylinder. But the kind of motion which effects the cleansing of the clothes is less important than such points as its capacity and speed. Must the machine be simple and durable for a day worker, newly landed, or can it be one requiring more intelligent handling? Will the laundry program be one which can include a centrifugal drying feature, either separate or built into the washer? Or will a drying cabinet give better results? The supplying of the water and disposal of waste is another point. Where set tubs already exist, one of the open vacuum washers may be installed. This washes, rinses, blues and wrings the clothes electrically right in the tubs, conducting three operations simultaneously or each separately, at the pleasure of the operator. In many electrical showrooms, the different machines are now impartially demonstrated. It is essential to study the good points of each before a decision can be made as to just which type best suits the individual requirements.

The recommendations of the electric wringer are strong construction, ease of operation and quick safety release. The speed with which the work can be turned off rests, too, on ability to swing the wringer to any desired angle. The motor must be strong enough to operate both washer and wringer at once without too much loss of speed. Where a centrifugal dryer, right within the washing container, spins the clothes to ironing dryness—or almost totally dry—all the heavy work of lifting wet clothes is eliminated.

THE DRYERS

Today, even the family that can still boast its (sometimes) sunny clothesline, looks with favor on the mechanical dryer. In various sizes, the drying cabinet—using gas, kerosene, or completely electrified—draws in air over its heating element, then circulates it through the drying chamber. It picks up the moisture from the clothes and passes it into the chimney through a large exhaust pipe. Where the chimney is distant or absent, a motor fan accelerates the draft. The clothes come from the dryer white and fresh, with no change in the "natural moisture content" and not pulled out of shape by clothespins.

The once back-breaking routine of ironing is transformed by electricity into a leisurely matter of guiding the damp flat pieces through the machine and of easing gathers over the open end. The device may be gas heated or completely electrified. In at least one make, considerable first cost is saved by the arrangement which provides that washer and ironer may use the same motor interchangeably.

For the fine points in ironing come the hand irons in different weights. Thermostatically controlled, they cut off the current when the determined heat has been reached. Luxurious ironing boards adjust to different levels. The cord attached to the iron comes down from above without dragging over the work. Open at the end and firmly mounted on a heavy metal foot, with separate sleeve board, these help to make a real pleasure of fine ironing.

The ideal laundry is above ground, airy and flooded with sunlight. But with the installing of gas or oil burning furnaces, many a basement gains space which, except for this feature is ideal for this purpose.

(*Continued on page* 132)



Margaret Bourke-White

ABOVE A CLEVELAND GARDEN

Any view, be it garden or distant scenery, is more easily grasped when the muntins of a window focus its beauties. From this leaded stairs window in the home of J. Prescott Burton can be enjoyed the calm reaches of the garden. A. Donald Gray, landscape architect



The focal point of the lawn behind the house is an oval Lily pool in which the house roof is reflected with dramatic sharpness on a clear day. This open stretch of lawn gives the environs of the house an air of size and tranquillity



A Rose arbor lies at the far end of the tennis court. Instead of the usual post-and-chain support for climbing Roses, the architect planted them around the trunks of small trees



THE FORGET-ME-NOT POOL

Among the intimate features of the wild garden is a pool tucked away under shelving rocks planted to Ferns and damp-loving Alpines, and around the base and through the stepping stones lies a blue cloud of springtime Forget-me-nots



WHERE WILD FLOWERS THRIVE

Below the wall of the vegetable patch on the J. Prescott Burton place at Cleveland is a garden of wild flowers and rock plants, a naturalistic setting that finds these small gentry very much at home and flourishing in their native profusion

The GARDENER'S CALENDAR *for* JUNE

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks at their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

IT is important to the future success of the Peony plants that they carry plenty of foliage through the summer and until frost kills it off in autumn. Unless most of the leaves remain intact during this period the natural balance between roots and top growth will be impaired and there cannot be normal development and storing up of energy for next season. So, in cutting blooms, leave at least one or two foliage branches remaining on each stalk. If the plants are of normal size this will still enable you to cut stalks of good length when needed, together with those smaller shoots which do not flower, will carry enough leaves.

And speaking of cutting flowers, be sure to use a sharp instrument, whatever the type you are gathering. Clean cuts on either herbaceous [illegible] minimum of damage to the re[illegible]

By this time many of the Roses [illegible] minds us that a little extra stimu[illegible] order if we want the maximum of [illegible] Of the most [illegible] Roses and other flowers as well, is manure water applied slowly to the soil around each plant.

In view of the rather hectic agitation against the Asiatic beetle, led by the Plant Quarantine Board, it is interesting to note that where these insects have caused occasional brown patches in lawns (about the only damage with which they can justly be charged) a single application of arsenate of lead will annihilate them.

SECOND WEEK

LAWN mowing is usually a weekly necessity this month, which leads to a timely repetition of the warning to be careful that the bark of trees and shrubs is not injured by collision with the mower. Even a careful workman will occasionally strike things with the wheel or hub of the machine as he works around them, unless he is especially cautioned. Injuries of this nature not only disfigure the victim but, if they are even moderately deep, open the way to the ingress of disease.

For the ensuing few months a good mulch of peatmoss or dead leaves will be especially helpful to newly planted coniferous and broad-leaved evergreens. The soil about their roots must be kept reasonably moist and cool to offset the loss by evaporation through the [illegible] growth and also to encourage as much as may be the formation of new and active rootlets.

[illegible] the subject of moisture supply, it is well to remember that the Japanese Iris is one of those plants that strongly [illegible] the growing season. It is not necessary that it [illegible] conditions, but it does prefer more water [illegible] of the herbaceous border. This preference is especially marked during the weeks before and after flowering.

[illegible] special growth encouragement is often the cause of the difference between a fine garden and one that is no more than ordinary. Sometimes it is purely chemical in character, as illustrated by the use of nitrate of soda, especially in the vegetable plantings. Nitrate of soda is not long-lived as a soil-improver, but [illegible] growth

THIRD WEEK

THE lawn is particularly subject to two pests now—weeds and ground-moles, both of which need special treatment if their inroads are to be prevented from reaching serious proportions.

The surest way to destroy a weed without harm to the grass is to kill its roots by pulling them out or cutting off their crowns well below the surface of the ground. Often the former plan is not feasible because of the character of the root formation or of the soil, but the latter is always possible with a long-bladed, strong knife.

As for ground-moles, one must be constantly on the watch from spring to well along in the autumn. Some can be caught by traps strategically placed over their burrows, but the plan is not uniformly successful. Perhaps a surer and quicker way of getting rid of these pests in the lawn, if one has the opportunity for it, is to kill the animals with a spade while they are at work extending their tunnels. Moles are active around midmorning and [illegible] afternoon. If, at these times, you approach very quietly and thrust the corner of the spade strongly into the turf a couple of inches behind where it is being upheaved by the mole you will get him nine times out of ten.

Among many homes there is a tendency to neglect the feeding of the shrubs and trees, concentrating [illegible] in the direction of the flower and vegetable plantings. There are few of the woody growths, however, which do not benefit materially by the application of common-sense nourishment, for they exhaust the soil quite as thoroughly as do the herbaceous plants. Coarse ground bone is a good material for supplying stimulation.

FOURTH WEEK

AUGUST and September are the traditional months for setting out new Iris plants and moving old ones, but there is no need for waiting as late in the season as that. As good if not better results are secured by carrying out the work as soon as the flowers are past, for at this time the new roots begin to form and the plants will lose no time in re-establishing themselves.

If your Siberian Iris sets seed pods it will be interesting to let a few of them ripen so that you can experiment with seedlings. Strong seed will germinate almost anywhere that is not too dry and exposed. You cannot be sure just what colors the ultimate blossoms will show, but some of them may be very fine. Such seedlings may be naturalized in nooks and corners where their naturally sturdy growth will enable them to hold their own without much attention.

Another worth-while experiment is the propagation of Candidum Lilies by the bulb scales. A good-sized bulb will yield fifty to a hundred scales which, if removed in early summer and planted a couple of inches deep in a dry place, should make flowering bulbs in three years. The scales are readily detached by bending them away from the mother bulb which, if its heart is left intact, can be replanted to regain normal size.

On the whole, Lilies like to have their heads in the sun and their feet reasonably well shaded and cool. This is one reason why they do well when planted among other things that keep the sun away from their lower parts or, lacking such protection, with a mulch of leaves, grass clippings or other light material.

OLD DOC LEMMON SAYS—"I've knowed Birchy Holler Brook for seventy year an' more, man an' boy. It's kind o' run through my life like it dos through the old farm--a part o' me, like, thet's allus been there an' allus will be. Fishin' in the springtime, swimmin' an' lazyin' in summer, gunnin' an' trappin' an' skatin' through the fall an' winter—them's the things it's meant in a way thet only a man who's been brung up to 'em from a kid can onderstand.

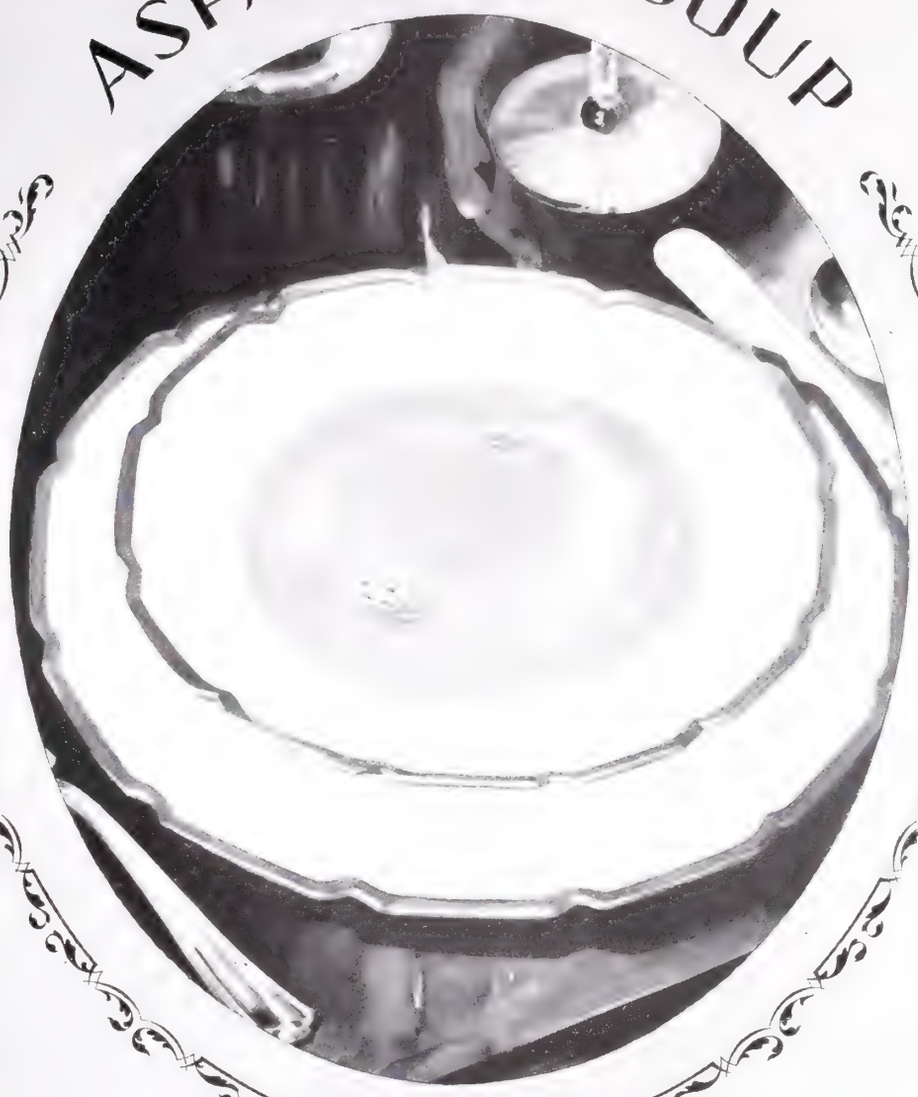
"Reckon I warn't more'n a five-year-old when I ketched my fust trout out'n one o' the holes in the pasture belove the Holler. Pap hed took me up there of a Sunday mornin' (late in June, it was, by the way I mind the piles o' Laurel flowers along the road), luggin' me piggyback ev'ry now an' ag'in where the goin' was extry rough. 'We're goin' to ketch us a good mess, Bub', he kep' tellin' me. 'I'll cut ye a leetle birch pole an' ye'll be haulin' 'em out in no time—they're thicker an' hungrier'n deer flies on a cow's neck, up there.'

"An' they was, though it's funny thet the only one I've still got a clear mem'ry of was the fust one I ketched—a fat leetle eight-incher thet snapped my worm just as Pap was helpin' me git it out into the current at the head of a pool all fringed 'round with medder grass.

"'H'ist him, Bub—h'ist him good!' Pap hollered as he seed the bite, an' next thing I knowed the trout was a-sailin' through the air with me after him. Pap he was mighty near as tickled as me, I guess, when we fin'ly found the leetle feller back in the pasture a ways, all wet an' shiny with them red an' yallerish spots along his sides an' the clean black an' white edges to his belly fins.

"'Thet's the way to ketch trout!' Pap chuckled. 'Reckon your Mom didn't know whut a man ye've growed to be—eh, Bub?'"

ASPARAGUS SOUP



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The Women Decorators' Club of New York recently exhibited "Summer in Town and Country" at the Grand Central Art Galleries. (Above) Mrs. Forbes McCreery presented a roof arrangement with an outdoor fireplace on a tile base

THE DECORATORS' EXHIBITIO



"Coffee for Two" is a breakfast room contributed by Mrs. Kenneth Torrance. This had plaster walls decorated with a Cherry tree design. The iron chairs are of Chippendale inspiration



An Italian loggia by Hettie Rhoda Mead offers 15th Century furniture, iron grilles and brass flower pots. Walls and curtains were of a processed cotton fabric impervious to rain, sun and wind

The PERFECT GIFT — obviously





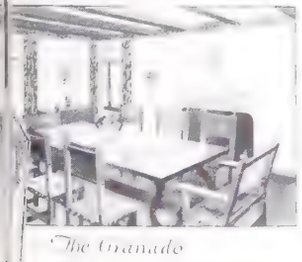
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For stately Georgian dining rooms, wherever the elegance and dignity of the late Colonial period finds expression.



Adam and Mary Style
Late Mary II

...ining rooms where the ...English styles have ...dopted, either of these ...ns is smartly correct.



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If you wanted to do something particularly nice, you could learn what decorative scheme she plans to carry out in her dining room and select a pattern in perfect keeping, because "Treasure" patterns are especially designed in a variety of correct decorative styles.

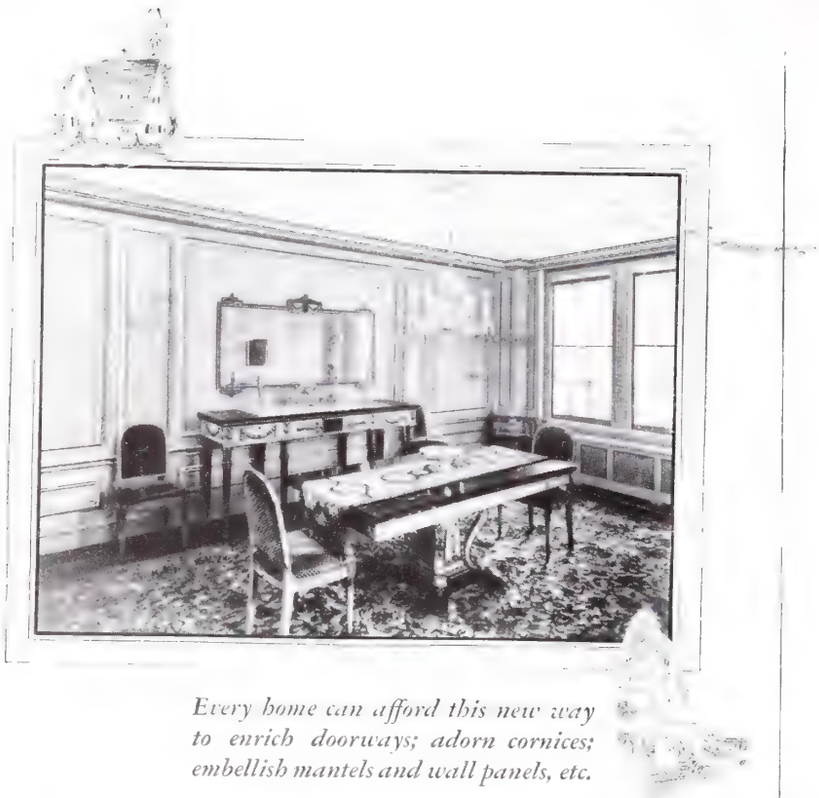
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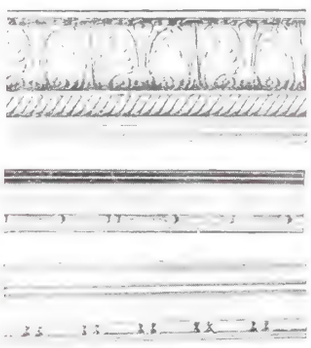
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Close-ups of DRIWOOD MOULDINGS *used in illustration above for Ceiling Cornice, Wall Panel and Chair Rail.*

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in ornamented wood

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Such a double porch as this, with its vines assuring privacy, is an ideal spot for al fresco meals in the country

EATING IN THE COUNTR

(Continued from page 80)

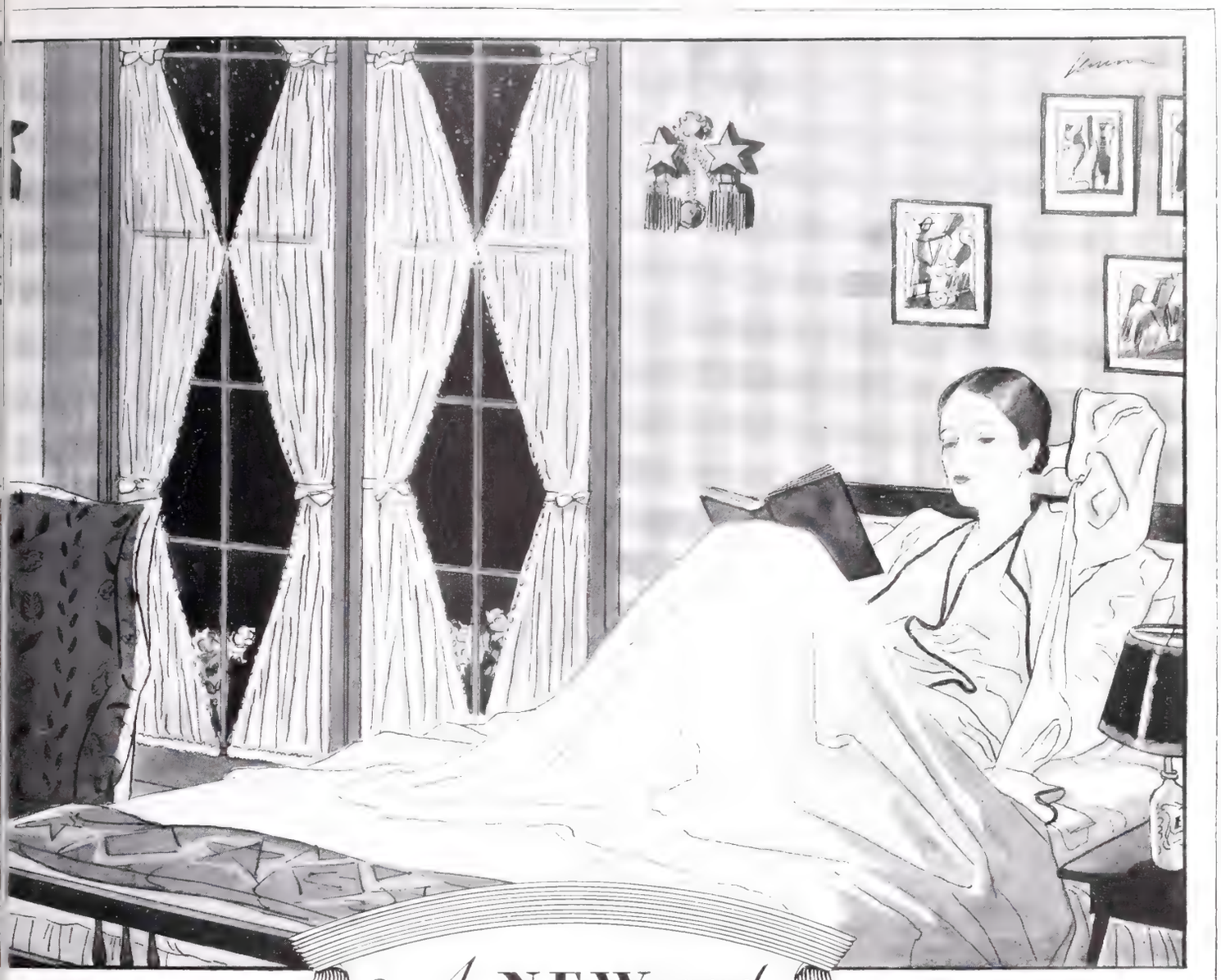
legion and only the ingenuity of the hostess need be taxed in their selection. Some of the sophisticated modernist German and Viennese curtain fabrics bound with a harmonizing color of braid fit in perfectly with the country scheme, and the peasant cloths of any land can also be appropriately used.

Of course, many problems may arise in this business of *al fresco* dining, especially when the terrace or garden spot chosen for the meal is at a distance from the kitchen. Dishes must be kept warm. An outdoor electric outlet would furnish current for an electric hot-plate placed on a terrace serving table on which courses in covered dishes may be kept at the right temperature. It is also possible to use those old silver and Sheffield serving dishes that are warmed by boiling water poured into the bottom compartment. And for rolls, why not adopt the covered and heated roll box that bus-boys in restaurants? The soup tureen, such occasions, would come into own again, lording it over the l dishes of the serving table. The might even exercise his ancient prerogative by ladling the soup him

And as for the servants and distance they may have to w the problem can be solved diplomacy, a little flattery and a wagon. The last perambulating of furniture will hold many di and can be wheeled without un exertion. Very few servants objec using it. Nor for that matter a well-trained servant, who t pride in her art, object to servin meal that is a relief from the da and day-out rut of kitchen to din room. It is conceivable that th too, may heartily enjoy the pros of breakfast in a Rose arbor, la beside a Lily pool and dinner bef the damp-dispelling library



To avoid the difficult business of eating off one's knees, Chamberlin Dodds in his tea house uses cafeteria chairs that are both practical and amusing



A NEW and even more exquisite WAMSUTTA PERCALE Made of All-Combed Yarns

OR four generations the most skillful spinners and weavers in America have made msutta Percale a synonym for the exquisn cotton fabrics.

Wamsutta's fineness is traditional, and to ce it more sheer would only lessen its asishing resistance to laundering and years practical household use.

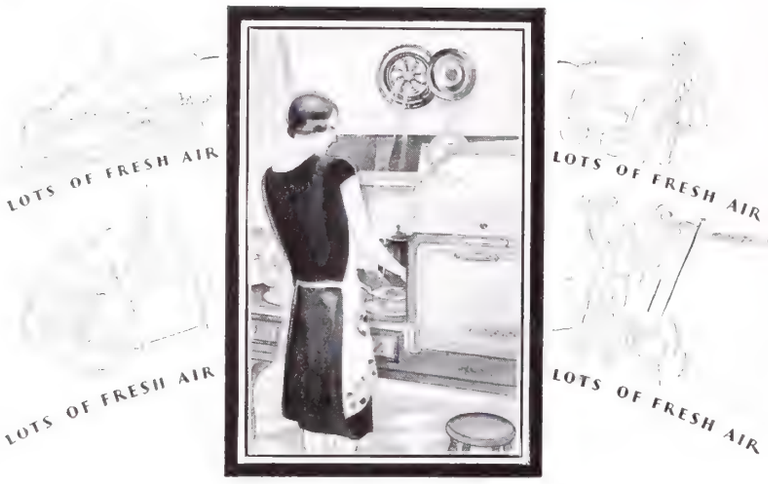
For the cobweb spinning of our Percale as there is no better cotton than the long ble product that Wamsutta buys. Therein producing this new Wamsutta Per, only one improvement has been possible he thorough combing of every shred and e of cotton for these yarns, so that we can make it doubly sure that no tiniest bit of lint or fluff is left to work loose and ruffle the smoothness of the sheet.

This last refinement—the use of nothing but All-Combed yarns—means that the new Wamsutta Percale sheets and pillow cases are even more deliciously smooth than any you have ever bought or slept in.

Ask to see them at the Wamsutta counter in almost any large department store. Feel the softness of this new fabric against your cheek and you will see why they cost somewhat more than ordinary sheets and pillow cases.

If you are keeping up with the vogue for color in modern bedroom furnishing, you will also want to see the new Wamsutta Color-Woven borders. These are being shown in a number of attractive designs and in two-tone harmonies of pastel tints, based on the colors used by the leading manufacturers of fine blankets. They are different from any colored sheets you have seen—and really *smart.*

WAMSUTTA
PERCALE SHEETS AND PILLOW CASES
THE FINEST OF COTTONS



BUT WHERE YOU NEED FRESH AIR MOST · ONLY ODORS · ODORS · ODORS

Take up a "FRESH AIR FUND" for your Kitchen

....and buy a West Wind Ventilating Fan! It's the only satisfactory way to keep cauliflower, cabbage, onions and other unsavory foods from broadcasting their tell-tale odors throughout your whole home! For West Wind *pulls odors* out of doors...while an open window is more apt to *push odors* into the very rooms where you want them least. ¶ Swiftly...quietly...thoroughly...and at a cost no greater than that of burning an electric light...West Wind draws heavy, stale odors and greasy smoke out of the kitchen, *before* they can settle on curtains and walls. It replaces odors with fresh air, and makes your kitchen the sweetest room in the house. ¶ Easily installed in either old or new homes. Send coupon for folder and life-size "pattern" cutout of the West Wind Ventilating Fan.

Instantly reversible . . . decorative . . . takes little room . . . keeps curtains cleaner . . . moves 500 cubic feet of air a minute.

"West Wind" Companies in Principal Cities

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Ventilating *fan*

West Wind is lacquered in smart Bambridge Green. Or can be refinished to match your color scheme.



De rigueur in modern apartments. Smart in any woman's kitchen!

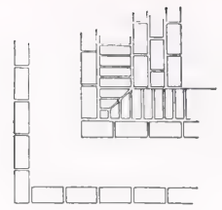
West Wind Corporation, 1806 Ninth Avenue South, Seattle, U. S. A.

Gentlemen: Please send folder and *life-size* cutout of fan so I may see where West Wind would fit in my kitchen.

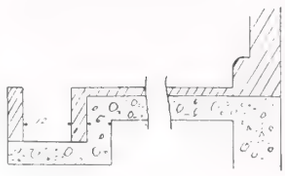
Name .....

Address .....

City .....



The brick terrace can be made with a sunken border which, when filled with soil, serves as a planting space



FOR WALKS AND TERRACES

(*Continued from page* 104)

stepping-stone path as one might wish. It is probable that brick and slate are the most popular, not only for walks but for terraces as well. This popularity may be ascribed to what are fundamental characteristics. Both lend themselves to a variety of effects and both may be laid at varying costs depending upon certain construction details as well as the pattern chosen. These two also have what architects term "flexibility"—that is, through employing different patterns, different mortars or otherwise varying the laying, considerable change in finished appearance may be secured without the use of other materials.

One of the illustrations shows part of the garden of a Long Island home, a rather interesting combination of slate and brick. The slate is what is termed "irregular" and this type lends itself to an almost infinite variety of patterns. The brick wall with a simple border and herringbone field is a very popular combination. One of the sketches shows a brick wall, also with a herringbone field but with a different border. Another illustrates the possibilities of a combination of these two materials. The slate introduced into the field may, of course, be of any desired design and the width of the slate in the border may be varied to suit individual preference.

Illustrations at the bottom of page 105 show some possible patterns for brick in walks or terrace floors. Quite an interesting variety may be obtained by dividing the area into squares and permitting the mason to originate his own patterns. It is usually desirable, however, to insist that no two squares be alike.

Four sketches illustrate typical slate patterns. With these as a basis many individual patterns may be worked out, as slate, like brick, offers an excellent opportunity for the creative genius of the owner.

There are two primary methods of laying masonry walks or terraces. One, the more simple, consisting of grading the ground and then laying the slate brick or other masonry "dry" (without mortar) directly upon the earth. When this is done the walk or terrace should be somewhat above the grade of the adjoining ground so that drainage troubles will be at a minimum. The absence of mortar permits the sowing and growth of grass in the joints and the combination of the slate or brick with the green is usually attractive. This method is naturally the least expensive but one must not expect that the walk will remain level. Differences in the elevation of the surface are bound to occur, due probably to frost action and the lack of bonding between the various units.

The second method is more expensive and calls for more subsurface material with its accompanying labor. The natural ground is excavated to a point about six inches below the bottom of the material used for the finished surface. The ground or sub-grade should be slightly crowned or arched, the high point being at the center line of the walk. Upon this sub-grade is placed a layer (two inches will do) of cinders which are well tamped. The top of the cinder layer should follow the crown of the sub-grade. Upon this is placed a three or four-inch layer of concrete, and the finished material upon the concrete. While the walk surface should be sufficiently crowned to drain, it is not necessary that this crown be as great as that of the sub-grade or cinder fill, as water under the concrete will almost certainly cause trouble during freezing weather.

Terraces are not crowned but are pitched slightly so that the storm water drains off easily. The sketch at the top of this page shows a plan and section of a terrace and introduces a pleasing novelty in the way of a sunken flower box. This, well planted, provides an attractive colorful border, or shrubbery may be employed partially to screen the terrace.

The house itself often receives so much attention that little can be spared for the grounds, and that little is not given except as an afterthought. The appearance of any residence is considerably affected by its setting and the effort spent in careful attention to the details of the grounds will be well repaid in greater satisfaction.



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WITH THE HOME LAUNDRY

(Continued from page 119)

Strong electric lights with steel enamel reflectors should hang so the light falls on both washing and ironing units. The use of frosted bulbs saves eye strain from the strong open light. All switches should be of porcelain to avoid any possibility of trouble from a broken switch plus a wet floor which could create a circuit through the body.

Resilient floors materially add to the comfort and efficiency of the laundress. Whether of battleship linoleum or one of the composition materials, which run up as a baseboard, they are easily cleaned and dried and greatly preferable to the hard surface of cement or tile or the porous floor of wood.

The walls should be of a finish unharmed by steamy atmosphere. Decorative tiling may complete a luxurious ensemble with the new colored laundry equipment. Or waterproof paint will, at much less expense, give a practical and attractive surface. An electric fan is the final touch of efficiency, blowing out steam and excessive heat and drying small incidental pieces.

Provision must be made that the electric outlets connect with the different appliances so the laundry procedure may travel its logical course without extra steps or lost motion. Where the laundry in the old house is rejuvenated, the electrician will tap the main conductors or risers which go through the house. Then he will run wiring to points desired through heavy metal cable, advising just which appliances will need the heavy duty circuit.

One of the electrical organizations has recently assembled data on the rating in watts of the different laundry appliances. A watt, as the electrically minded housewife now knows, is the unit by which the po measured. The kilowatt hour the consumption of a thousand over an hour's time. It is th in which the electric company its score in exchange for its pr service. The rating follows:

Device	*Rating in Watts*	*Kilowatt Consumed*
Hot Water Heater	2500	1250 to 0
Washer	300	20 to
All Electric Ironer	3000	200 to 5
Hand Iron	575	50 to

If the heat in the ironing ma is provided by gas, the elect used to turn the machine will a to very little.

A whole story could be w about the way in which the m facturers have met the needs o home where the separate laund not practical. Colorful equip blends into the bright scheme o modern kitchen. Ingenious d slip into kitchen washtubs on M morning. Miniature washers tur the babies' laundry or quickly cl dainty underthings. Their servi limited only by their small cap At the touch of a finger a glist table transforms itself into an tive ironer. A still simpler va which turns by hand power, is s and light enough to go into a when not in use. And colorful tric hand irons in their dainty tainers along with tiny folding ing boards take up very little in suitcase or trunk.

Our industrial existence may created a type of grime unk to our ancestors, in either qua or quality. It has also given us means of combating soil, establis a standard of cleanliness which never before been enjoyed.

TO USE RED IN DECORATIO

(Continued from page 92)

BEDROOM

Walls: Nile green.
Trim: Ivory white.
Floor: Green carpet.
Mantel: Cream white marble with brass and black hob grate.
Curtains: Glazed chintz with nile green background and large white Water Lilies with bright red centers. These are lined with red. There are white Venetian blinds.
Furniture: Above the mantel hangs an old mirror in a gilt frame. On either side are chairs slip-covered in the chintz. At right angles to one of the windows is a mahogany writing table with its wing chair done in red. A dressing table hung in three white muslin ruffles is furnished ruby glass bottles and dishes.

The high poster bed has cur of the same chintz lined in red taffeta. Red taffeta also make drapery at the head of the bed lines the canopy.

A wide chaise longue in the ch has a white rabbit cover and w muslin pillows edged with pleated ruffles.

Lighting Fixtures: Crystal brackets with white and gold p shades with shell pink linings.

Accessories: Sargent water-co with wide mats and lacquer frames adorn the walls.

STYLES OF DIAMOND CUTTING EXPRESSING THE MODE OF TODAY : *The Diamond . . hardest of all gem stones requires the skill of the lapidary to reveal its beauty.*



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Bed Spreads
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The spread illustrated is Sunburst [illegible] Dolly Madison spreads in this same price class are Jewel, No. 6253; Empire Garden, No. 6254; Perennial, No. 6218.

Now it is possible for everyone to enjoy the luxury of Dolly Madison Bedspreads . . . For new styles have been added to the Dolly Madison line—made with all the care and skill for which this name is famous—displaying Dolly Madison quality in every stitch and thread—presenting a brilliant assortment of modern designs and color effects—*at prices so reasonable that they are within the means of everyone.*

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Write for free new illustrated booklet *Send 25c for Doll's Bedspread*

DOLLY MADISON
Bed Spreads

A GLOSSARY OF ORIENTAL RUGS

(*Continued from page* 112)

in their extremely decorative colorings.

Iran: Modern, Persian; from Province of Irak. Resembles Kurdistan; other antiques reproduced.

Ispahan: Antique and modern, Persia's supreme achievement in Royal Ispahans woven for Shah Abbas (1586-1628). Arabesque designs with palmettes and cloud bands; modern reproductions. Great number of colors: moss green, rose and blue typical. Modern Ispahans unrelated to antiques: frequent pear and Herati designs.

Japanese: Modern imitation of Chinese and Persian rugs with pile of cotton or jute.

Jushaghan: Antique and modern, Persian; rich colorings, red and blue predominating; short or medium pile.

Kabistan: Antique and modern, Caucasian; Persian influence. Pear, diagonal stripe, or large geometrical figures fringed with latch-hooks; rich dark blues and exquisite light colorings.

Kaisariyh: Antique and modern, Asia Minor. Old prayer-rugs resemble Ghiordes. Modern reproductions of old types.

Karabagh: Antique and modern, Caucasian; Persian influence.

Karadagh: Antique and modern, Persian; Caucasian influence, resembles Karabagh. Varied designs: geometrical, conventional floral motifs, Herati, Mina Khani, pole medallion, etc.; red, blue, yellow, white.

Karaje: Antique and modern, Persian; resembles Kurdish. Formal floral or diamond medallion patterns; dark blue or plum and red predominate. Many runners. Pile long or medium.

Karaman: Antique and modern, Asia Minor. Poor modern pieces. Natural reddish brown wool characteristic; long pile.

Kashan: Antique and modern, Persian; resembles Saruk but finer; short velvety pile. Persian designs, delicate colorings. The Ardabil Rug weaver came from the city of Kashan.

Kashgar: Antique and modern, Central Asiatic; Chinese influence, narrow fret border, octagons and mythological animals; typical light colorings.

Kazak: Antique and modern, Caucasian; modern rug resembles Tcherkess. Large patterns, nomadic motifs; strong reds and blues; long shaggy pile.

Kenares: Runners or long narrow strips used at sides and ends of large rug.

Khali: Large, almost square rug for center of great hall; the "show piece."

Khiva: Antique and modern, Central Asiatic; Caucasian influence. Geometrical designs, dark red dominant; resembles Bokhara but coarser; known also as Afghan.

Khorassan: Antique and modern, Persian; varied designs: medallion, vase of flowers, small repeated motif—pear, Herati. Rose or wine reds are typical, with light blue and cream; there is a rather long, uneven pile of silky wool.

Kilim or *Kis-Kilim:* Antique, seldom modern; smooth, pileless fabric made in same designs and colors as Sehna, Shirvan, Karaman, Kurdish and Turkish rugs.

Kirman or *Kermanshah:* Antique and modern, Persian; old school of work extinct. Large medallion designs with floral patterns; animals, birds, human figures, etc. Lighter and more delicate colorings than in most Persians: light rose, ivory, with blue, green and buff; wool, rarely silk.

Kir-Shehr: Antique and modern, Asia Minor; modern classed as Anatolian. Prayer-rugs notable; serrated niches. Wide borders; much grass green and other massed colors.

Konieh: Antique and modern, Asia Minor; formal floral and geometrical motifs, latch-hooks; rich red and blue fields; fringed web ends; medium pile.

Kuba: Antique and modern, Caucasian; Persian influence, traditional elaborate floral patterns, large medallion or octagon, stars, etc.; blue, red and brown predominate.

Kula: Antique and modern, Asia Minor; antique resembles Ghiordes. Prayer-rugs notable, with Rhodian Lilies on tall stems; soft colorings, red, brownish yellow and blue predominate.

Kurdistan: Antique and modern, Caucasian and Persian types; Caucasian, geometrical; Persian resemble Mosul and Bijar.

Kutais: Antique and modern, Caucasian; resembles Kazak; geometrical pear design typical; red, blue and white predominate.

Kutayeh: Antique and modern, Asia Minor; resembles Ushak; wool and goat's hair.

Ladik: Antique and modern, Asia Minor; sharp color contrasts, red and blue dominant; colored fringed web ends.

Lelihan: Modern, Persian; a grade between Arak and Saruk; resembles Mahal.

Lesghian: Antique and modern, Caucasian; simple unrelated motifs in field; simple colorings, red and yellow predominating; webbed and knotted fringed ends.

Lule: A rug too heavily woven to fold, must be rolled as Bijar.

Mahal: Trade name for some Muskabads.

Melas: Antique and modern, Asia Minor; resembles Anatolian. Caucasian influence in geometrical figures; red dominant with mauve and other colors.

Meshed: Antique and modern, Persian; resembles Kermanshah. Rose, blue and white predominate. Medium pile, uneven, silky.

Mosul: Antique and modern, Persian; Caucasian and Kurdish influences in varied designs: medallion and all-over patterns. Russet colorings predominate.

Mujur: Antique and modern, Asia Minor; wider color range than other types.

Muskabad: Modern, Persian; resembles Mahal. Various designs: medallions or all-over patterns; large sizes; red, blue and ivory prominent.

Namazlik: Prayer-rug, with arch

(*Continued on page* 138)

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in sterling silver by REED & BARTON





silver that truly satisfies one's sense of beauty...

To live with beauty, to be surrounded by beauty, to use and enjoy and be companioned by beautiful things, is in itself one of the most profound satisfactions that life can give . . . Something of the charm that environs us becomes a *part* of us . . . and an attraction to which every other nature responds.

It is therefore gratifying to be able to supply you with the Oxford design in sterling silver for use on your own table. The outline of the handle tips was inspired by the superb windows of Christchurch Cathedral, and the restrained laurel leaf decoration is in keeping with modern taste. The individual pieces have interesting character, substantial weight, and enduring value. The workmanship, typical of Reed & Barton, is worthy of especial note. Ask your jeweler to show you the Oxford design.

	Set of six
DESSERT FORKS	$22.50
*DESSERT KNIVES	21.00
TEA SPOONS . .	13.50

*With stainless Mirrorsteel blades, new French shape.

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STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

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"Miller Service is as superior as Miller Tires. Since I began to use Millers I have had to make fewer changes than ever before. Millers give the most mileage and I think the Miller tread is the most scientific non-skid feature of all."

VINCENT LOPEZ

THANK you, Mr. Lopez! Your splendid tribute to Miller De Luxe Balloons echoes the voice of thousands—your experience is being repeated wherever motor car owners demand the unusual of tires.

Thousands of users are receiving from Miller De Luxe Balloons *about twice the mileage of ordinary balloons.* And wear that defies punctures. Due to a 50% heavier tread, you ought never to puncture these tires from ordinary causes. Because of a 60% greater carcass strength, you need *never* worry about carcass failure—the ordinary balloon's greatest enemy.

You will drive these tires many thousands of miles beyond the life of ordinary tires, and the road-gripping ability of the scientifically-designed tread will still be there—clear cut—deep—effective.

These tires should last as long as the average owner keeps his car, and, regardless of speed, road or driving conditions, they will live up to their promise of extreme durability, freedom from puncture, and slow tread wear.

These are the qualities that will bring you—and many thousands of motor car owners—tire security and satisfaction never before equalled. They are the qualities that have made the Miller De Luxe Balloon the tire sensation of a decade.

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.



THE MILLER RUBBER COMPANY of N. Y. AKRON, OHIO, U. S. A.

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BATHING WEAR . SHUGLOV FOOT-GEAR . RUBBER BALLS AND TOYS . MOLDED RUBBER GOODS



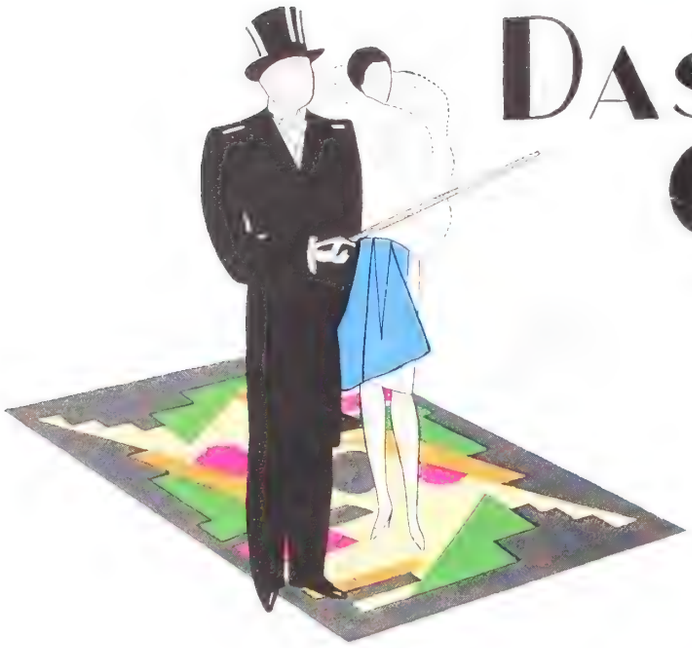
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La Salle is priced from $2295 to $2875; Cadillac from $3295 to $3995; Fleetwoods up to $7000—all prices f. o. b. Detroit.

CADILLAC MOTOR CAR COMPANY, *Division of General Motors*, Detroit, Michigan; Oshawa, Canada

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DASH SMARTNESS GAYETY *for* *Summer Floors*

$13.95 is the price of a 6x9 Waitex as illustrated

FASHION'S new rug for summer floors is Waitex. And justly so, for its neutral, non-fading surface is a media *par excellence* for the sunshine and sparkle of the rich colors of modernistic art.

The pleasure of this new summer luxury need not be expensive—a Waitex in the 6 x 9 size can be had for only $13.95. Once its brilliant colors are flung down on summer floors, a new home awaits you. Like fresh garden flowers, Waitex Summer Rugs decorate by contrast, bring indoors unrivalled summery atmosphere. Your home furnishings need not be modernistic to harmonize. In any group they will create eye pleasing gayety.

There is no other rug like Waitex. Its heavy scuffle-proof surface and stiff, unsized texture comes from a patented combination of the two preferred summer rug materials, tough Kraft fibre for the surface, and cushiony American wire grass for the body. Waitex will not curl, lies flat, is washable and its colors are non-fading.

Roll up your orientals and redecorate for the summer with a Waitex. Now—when vacations, open windows, and active feet bring greatest wear to floors, let Waitex do economical duty for your expensive floor coverings.

A portfolio of natural color photographs is ready to mail you. With it we will send you the name of the nearest Waitex dealer. Mail coupon now.



This is the Waitex Summer Rug Pattern Number 71805 Orange Design. Patent Applied For.

waite RUGS

WAITEX
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Please mail me a free catalog of Waitex Summer Rugs, Braided Canvas Ovals and Wool-Waite Ovals. I am planning the decoration of _____ which has rug space of _____. The firm from whom I usually purchase house furnishings is _____

Name _____

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WAITE CARPET COMPANY, OSHKOSH, WIS.

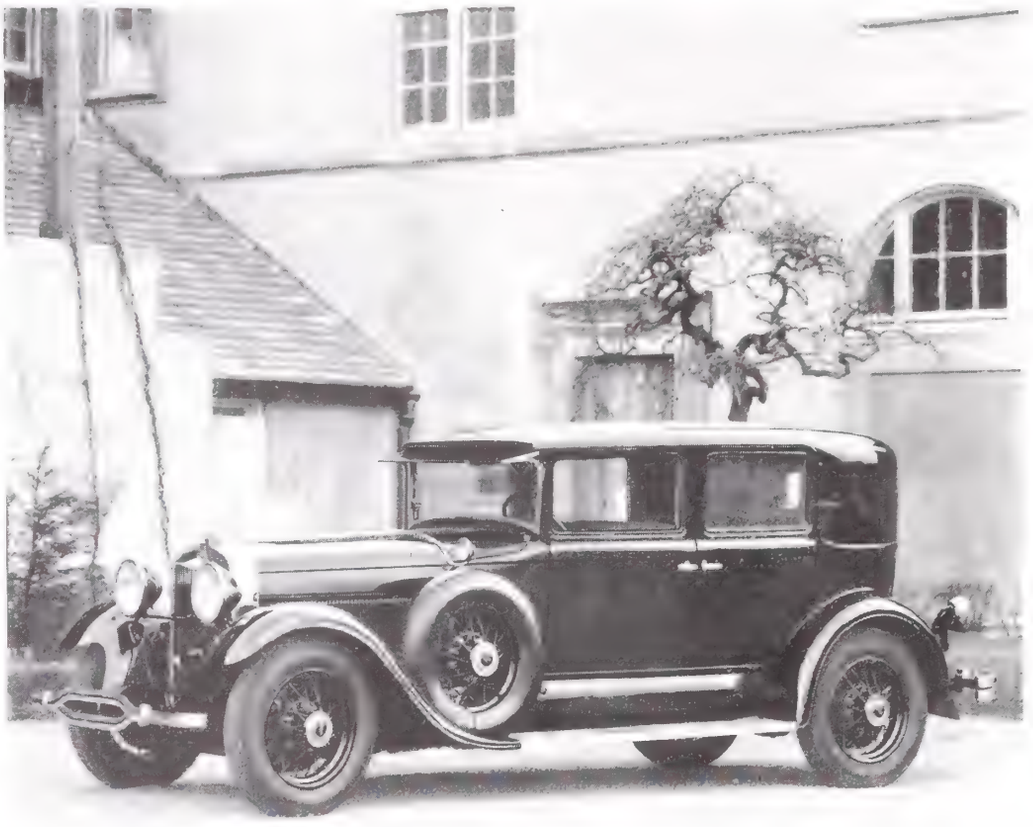
EST. 1908

THERE IS A QUALITY ABOUT IT
EASY TO RECOGNIZE, BUT DIFFICULT TO DEFINE

HEN you see a Lincoln gliding ong the avenue, or standing at st before a well-known door, you ay sense in it a quality which sets apart, a little, in your mind—a ıality which causes you to re-ember it, and recall its image, ng after the more immediate con-rns of the day are disposed of ıd forgotten.

That quality is not easy to define. ou might look for it in the grace ıd balance of the car, its comfort, s smooth and effortless perform-ıce. You might see it in the basic sign and engineering, or the re-rained elegance of its appoint-ents. . . . But as a matter of fact, is from all these things collec-vely that the Lincoln derives its ıaracter. And the key-note of that ıaracter is sincerity.

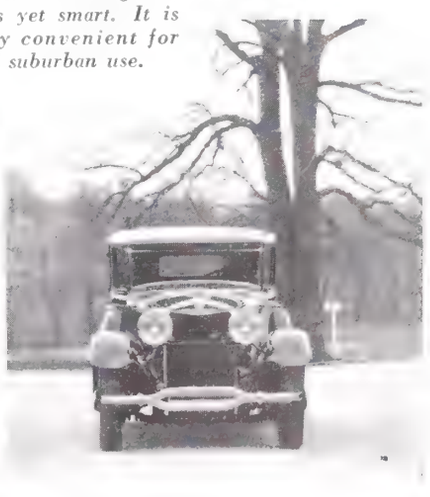
Sincerity. In this one word is ımmed up the whole principle of incoln construction. To build an ıtomobile without compromise, ithout concession, in accordance ith the highest ideals of efficacy ıd beauty . . . that is the wish of ıe makers of the Lincoln . . . "as early perfect a motor car as it is ossible to produce."



THE TWO-WINDOW TOWN SEDAN

A motor car of great individuality and restrained elegance, commodious yet smart. It is particularly convenient for city and suburban use.





"AS NEARLY PERFECT A MOTOR CAR AS IT IS POSSIBLE TO PRODUCE"

THE LINCOLN

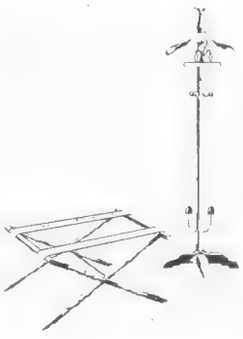
SHOPPING WITH Janet Gray AT LEWIS & CONGER







NOW with hot weather coming on, frosty drinks will be much in demand. And our Electric Fruit Reamer will work harder than ever. It reams fruit much quicker than I could possibly do it by hand. All I do is turn on the current, hold the fruit against the revolving reamer and down streams the juice. The Reamer is made of aluminum combined with gray enameled steel. $14.95



THE Hat Holders fastened to the walls of our hall closet hold hats so securely they can't be knocked off, and they hold them out from the wall so that the brims don't get all curled up. Made of bronzed metal with hook below for a coat hanger. $1.25 for set of three.

SHOE Racks fasten to the backs of closet doors and perch shoes in neat rows. Made of bronzed metal, 20" long. $2.00 a pair.



THE Guest Rack saves turning out the family closets for guests. It has a coat hanger, hat holder, skirt or trouser hanger, pegs and shoe rods. Finished in mahogany, walnut or ivory. $15.00

THE Luggage Stand holds luggage at a comfortable height for packing. Mine is of solid maple with turned legs. It folds flat when not in use. (Also comes in solid walnut or mahogany.) $9.75



PING PONG has hit my young ones with a vengeance. It was hard on the dining room table, however. So I bought a Ping Pong Table. It's painted green, with white lines on the edge and down the center to make the service courts. Has folding legs and a hinged top that folds the table in two. 4 x 8 ft. x 31" high. $35.00. A Ping Pong set to go with it was $7.00

SOMETIMES it seems to me I spend my life erasing spots—which probably is the reason I was so glad to run across the Spotless House Cleaner Set. Here, all together in one compact box, are cleaners for almost every kind of stain—grease, ink, paint, rust, scorch and fruit stains. And they're wonders! Easy to use, too. Set, complete, $2.00

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Janet Gray

Lewis & Conger, 1929

Please send me the items checked. Enclosed is.....check.....money order. ....send C.O.D.

☐ Electric Fruit Reamer	$14.95	☐ Luggage Stand *(state wood)*	$9.75
☐ Hat Holders, set	1.25	☐ Ping Pong Table	35.00
☐ Shoe Racks, pr.	2.00	☐ Ping Pong Set	7.00
☐ Guest Rack *(state finish)*	15.00	☐ Spotless House Set	2.00

Name .....

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A GLOSSARY OF ORIENTAL RUGS

(Continued from page 134)

or niche at one end suggesting the arch of a mosque.

Nidge: Antique and modern, Asia Minor—Anatolian. Many prayer-rugs with high arches; red, blue and yellow dominant.

Niris or *Mecca:* Antique and modern, Persian; sometimes mistaken for Shiraz. Pear design and barber-striped border typical. Fringed, broad, striped web ends.

Odjalik: Hearth rug, with arch or point at both ends of field.

Polish or Polonaise Carpets: Antique Persian rugs probably woven in Poland by Persians, at Ispahan, or in India. Silk pile, solid gold and silver threads in ground, brilliant colorings.

Prayer-rug: Antique and modern, many types, used by Mohammedans. Mihrab, or arch, varies in design and ornamentation; about 4½′ x 6½′.

Rhodian: Antique and modern, made on Isle of Rhodes; sometimes called Makri. Red and blue predominate, colored web ends, long braided fringe, long pile.

Saddle Bags, Camel and *Saddle Cloths* and *Tent Bags:* Small utilitarian pieces, often minutely and finely decorated, especially in Central Asiatic types.

Samarkand: Antique, Central Asiatic; Chinese and Persian influences combined, Chinese dominating in design and color contrast; red or blue field.

Saraband: Antique and modern, Persian; all-over designs: pear or small conventional flowering plant with lovely floral border. Mir-Saraband—antique, made at Mir. Royal Saraband for Court use. Red and blue dominant, with ivory, yellow, green and very dark brown.

Saruk: Finest type of modern Persian except Kashan. Medallion and floral arabesque designs; rich blue and rose-red prominent with green, buff and ivory. Short velvety pile.

Sedjadeh: Term for a moderate sized rug, about twice as long as broad.

Sehna: Antique, Persian; medallion or all-over pattern: Herati, pear, etc.; dark blue, red and ivory prominent, with green, light blue and yellow; very fine weave, short pile.

Serapi: Antique and modern, Persian; resembles Gorevan but deeper colorings. Also a trade name.

Shemakha: Antique and modern, Caucasian; more artistic floral patterns than most Caucasians, mistaken for Daghestan; dark red, blue, green, with yellow and brown.

Shiraz: Antique and modern, Persian; also called Mecca or Loria. Patterns varied, rarely floral; embroidered striped end webs, silky, long, short or medium pile.

Shirvan: Antique and modern, Caucasian; varied patterns: large medallions, stars, etc.; blue, red and ivory predominate; coarser than Daghestan.

Siva: Antique and modern, Asia Minor; geometrical and conventional floral forms; sharp color contrasts, red and white dominant.

Sizes: Carpet size, 8′ x 10′ or larger; *Kanares*—runners, usually 3′ x 15′; *Khali*—fine large sized Persian rug; *Sedjadeh*—generally couch cover.

Smyrna: Antique and modern, Asia Minor; modern well woven but stereotyped designs of many Asia Minor types.

Souj-Boulak: Antique, Persian; resembles Kurdistan. Persian floral and plant forms, wide border; deep red or blue, shaded from end to end of rug.

Soumak: Antique and modern Caucasian; geometrical and floral patterns; red, blue and brown predominate. Flat weave, uneven herring bone effect; also called Kashmir. Pile rug called Shumaka.

Sultanabad: Antique and modern Persian; modern rugs usually large reproducing any pattern; well woven, large color range. Also called Mahal.

Tabriz: Antique and modern, Persian; large central medallion, fine detail; ivory, blue or red field. Usually large, almost square; short harsh pile.

Tcherkess: Antique, Caucasian; resembles Kazak but more reddish brown and tawny coloring; sharp contrast in blue and ivory, red and tawny colors.

Tekke: Antique and modern, Central Asiatic; Tekke Bokhara in Katchli patterns; dark red, brown and blue with dark blue and ivory. Superb old saddle bags and camel cloths. Wide colored lower web end with long fringe.

Tiflis: Antique, Caucasian; rare. Tree designs with geometrical patterns; blue and red with yellow, green and brown. Close weave, silk wool like Shiraz or Meshed.

Trade Names: Various trade names like Sparta, Multan, Verné, etc., employed by modern factories.

Turcoman: Antique and modern Central Asiatic; general term for Afghans. Turco-Chinese show Chinese influence, elaborate conventional floral motifs, bright colorings.

Ushak: Antique and modern, Asia Minor; modern Turkish trade name, rare antique museum pieces with geometrical arabesque designs, sometimes classed as Hispano-Moresque. Rich deep red, blue and green; long pile.

Vase Carpet: Notable Persian and Kurdistan 16th and 17th Century antiques, floral designs incorporating vases.

Yaprak: Antique and modern Ushaks.

Yarkand: Antique and modern Central Asiatic; Chinese mountain and wave designs typical.

Yeziklek: Old Anatolian mats.

Yezd: Antique and modern, Persian; silk rugs, rare. Felt *namads* very heavy.

Yomud: Antique and modern, Central Asiatic, Turcoman and other patterns; red, maroon, rose, plum, mahogany and dark browns predominate. Irregularly shaped saddle bags.

Yuruk: Antique, Asia Minor; nomadic latch-hook patterns suggesting Caucasian; dark madder red, blue and green, as in Kazak; long pile

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PICTURE EACH WITH YOUR HOME AS THE BACKGROUND, THEN CHOOSE!



Minuet *Georgian Maid* *Fontaine* *Wedgwood* *Trianon*

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Once upon a time,

the primitive image of the pine tree marked America's first silver coin as sterling

How quaint . . . to find that the Pine Tree Shilling inspired today's most interesting design in solid silver!

And . . . linking the new with the old . . . on the back of each piece is a reproduction of the pine tree which appeared on that historic old coin . . . a symbol that still says, "Here is silver that is worthy—solid—genuine through and through."

"Once upon a time—" Any hostess who possesses Pine Tree will delight in relating its story to her guests.



6 teaspoons in this gracious pattern are but $11. Or twenty-six pieces—an excellent foundation set—cost but $73.35. Matching hollow-ware—tea and dinner service—is to be had in Pine Tree, and in other International Sterling patterns.

* * *

What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with pieces and prices on each. Modern table settings are charmingly pictured.

With it will come the PINE TREE booklet, giving PINE TREE's charming history. Send 30c—a fraction of their actual cost—for both

H. & G. 6-29

INTERNATIONAL SILVER CO., Meriden, Conn.

Enclosed is 30c, for which please send me "Correct Table Silver" and PINE TREE booklet.

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*Street*_____

*City*_____ *State*_____



The Exercise of Swimming is Yours with "Savage"

THE Savage Health Motor is for that great majority of health lovers which has neither time nor treasury to indulge in swimming, riding, golfing and like sports.

This popular, portable (or stationary) exerciser and reducer is science's and Savage's answer to those seekers of physical—and fashionable fitness. At little cost its pleasant, "passive" vibratory massage strengthens little used muscles, stimulates the vital body organs, and aids digestion, elimination and sleep. The new popular priced Model-B above, has variable stroke for light surface or deep tissue massage, is compact, attractive, silent.

There's a valuable booklet "The Spirit of Health," ready for you—just mail the coupon or a postcard.

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Patents applied for by J. G. DeRemer

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HOW ROSES ARE NAMED

(*Continued from page* 82)

particular seedling. Pernet informed him that it was not available as it was already dedicated to his friend Antoine Rivoire, President of the Horticultural Society of Lyons; the Prince insisted that such was the Rose he wanted, so Pernet showed him the twin of the same cross (Hybrid Tea x a Bourbon seedling) and Prince de Bulgarie thus came on the market, although it is similar to Antoine Rivoire. When Pernet told me the story, he did not mention the amount received beyond that it was "sufficient". The Prince had just concluded another loan with the French government and he felt flush!

The naming of a Rose is not always a mercenary transaction and the human side of life sometimes attaches a beautiful meaning to it. The French hybridizer Turbat had been awarded a certificate of merit at the Contest of Bagatelle during the war in 1916 for a hardy climber. According to the rules the award could not be final until the variety was named. While Monsieur Turbat was looking up the requests he had for a new Rose, the story was related of a young officer, the Comte de Féligonde, who had been seriously wounded in battle and left between the lines in No Man's Land where none would venture to fetch him. His wife, Ghislaine, a Red Cross nurse, hearing the plight of her husband, started at night, found him, dragged him to safety and nursed him back to health. Monsieur Turbat, moved by the story of the heroic woman, decided right then to name his new Rose Ghislaine de Féligonde. Again, one day the owner of a large English Rose nursery asked his superintendent, Charles P. Kilham, in charge of hybridization, to point out which he thought to be the best of the many seedlings in process of testing. After the most worthy Rose had been selected, the owner said, "Kilham, in recognition of your many services to the firm, we will name this Rose for you."

AFTER A GYPSY

Bishop Pemberton had a predilection for biblical, mythological or exotic names: Ruth, Naomi; Ceres, Clytemnestra, Daphne, Galatea, Penelope, Nur-Mahal, the surname of Omar al Khayyám's favorite wife, meaning "the Joy of the Palace". I Zingari was a Gypsy Queen whose tribe camped one day on Pemberton's land; the Queen was arrayed in such strangely vivid colors that a recently organized cricket club adopted her name and colors. Pemberton labored for years to produce a Rose of the color; he succeeded, but unfortunately the bloom is not lasting and the plant a poor grower, so it is doubtful whether it will ever be distributed to any extent in America.

In the early nineties, Pernet Ducher had dreamed to transmit into the garden Roses the brilliant yellow of the Austrian Briar Persian Yellow. After years of experimentation and failure, he finally succeeded in raising a batch of hybrids of Persian Yellow parentage, among which were Soleil d'Or (Golden Sun) and Le Rêve (The Dream). In Le Rêve he began to see the realization of his dream, of a clear yellow Rose and while it was not disseminated until twenty years later, it was used for further breeding and known among Pernet's associates as Le Rêve. Pernet never intended to put it on the market because it was not recurrent in bloom, but when Star of Persia came from England, Pernet's friends prevailed upon him to let Le Rêve out. Well that he did, as Le Rêve is the better of the two Roses.

The politicians of the day (or their wives) are sometimes remembered—for cash or hope of a favor in the gift of their office—and the Rose remains afflicted with what seems later to be an obscure name: Etienne Rebeillard, Chairman of the Fine Arts Commission of Paris, which has charge of the public parks; Gen. Jacqueminot, a trusted supporter of Napoleon III in the French parliament; Jacques Porcher; Maréchal Niel, minister of war under Napoleon III; Mme. Carnot; Mme. Edouard Herriot; Mme. Henri Queuille, wife of the present minister of Agriculture of France; Mme. Jules Bouché; Mme. Poincaré; Paul Neyron, Senator from the district of Lyons; Président Chérioux, president of the Municipal Council of Paris; Sénateur Mascuraud, representing Lyons in the French Senate.

EXALTED NAMES

Royalty does not disdain the dedication of a Rose, but it has to be done by special warrant after a commission has passed on the merits of the Rose: Kaiserin Auguste Viktoria (Germany); Königin Carola (Saxony); Königin von Danmark; King George V (England); Louis Philippe (King of France, 1830-48); Queen Alexandra (England), herself a learned rosarian who every year opened the London Rose Show; Queen Mary (England); Queen Marie of Roumania; Queen of the Belgians; Reine Marie Henriette (consort of King Leopold of Belgium).

Friendship and neighborliness have produced their share of the nomenclature and the presidency of a Rose Society is generally good for a Rose; Dean Hole, Rev. F. Page-Roberts, Edward Mawley and H. R. Darlington were presidents of the National Rose Society of England. Jonkheer J. L. Mock at one time presided over the Dutch Rose Society.

Some Roses have been named on competition started by some city or organization. Soon after the war, the Municipal Council of the City of Paris offered a large purse for a Rose proving, after extensive trials, worthy of the name Ville de Paris (City of Paris). It was not until 1925 that a suitable one was found. The writer and Mr. Richardson Wright were members of the International Jury that awarded both the Bagatelle Gold Medal and the name of Ville de Paris. The Rose has made good in America and is one of the best yellow garden Roses we have today. Other cities have elected to have a Rose for local emblem: Orleans Rose, Chatillon

(*Continued on page* 182)

FOR PRIVATE PLANE, YACHT AND CAR







Fabrics that accent the modern note

This Fokker Flying Yacht is decorated throughout with Schumacher fabrics. In the cabin a Rodier creation of blending rectangular forms that follow a line as swiftly-moving as the plane it graces. Window curtains of tanjore gauze. Pilot seat, black Fabrikoid.



Yacht by Cox and Stevens

An exquisite green damask imbued with a richness completely in harmony with the luxury of "Vagabondia," William D. Mellon's private yacht.

For sport or afternoon wear the smart car adopts slip covers designed in the new art manner. In the Schumacher fabric, used in the Cadillac coupé above, a modernistic note dominates the design—an amusing skyscraper pattern worked out in cotton and rayon.

WHAT a stimulating age we live in! More and more in our surroundings we feel its new influence. In a thousand manifestations we reflect its vital spirit. A spirit that brings to the use of decorative fabrics a new and inspiring importance.

For if you are modern, and of course you are, even your car—or perhaps it is a private yacht or plane—will witness some subtle touch of *l'esprit nouveau*. In its decoration it will be no less personal than your home—and no less modern.

So stimulating in variety, so surprisingly adaptable in serving every decorative purpose in the home, Schumacher textiles quite naturally—and modernly—extend their decorative and practical usefulness beyond the indoor realm.

Here we show three interesting contemporary uses for Schumacher fabrics. In the Fokker plane and the car—patterns in the new art manner. In William D. Mellon's yacht, "Vagabondia," an exquisite damask of classic design.

In the Schumacher collections you will find authentic copies or beautiful adaptations from the great periods of the past, side by side with designs as modern as this age we live in.

***"Fabrics—the Key to Successful Decoration"* . . This helpful booklet will be sent to you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. E-6, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, and Detroit.**

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That's the beauty of the new Higgin Rolling Screens. They're permanently in place, concealed in the top of the window frame until you want them. Simply pull them down or push them up--they work like magic. And every opening is fully screened, from top to bottom!

The new Higgin Rolling Screen combines ultra-convenience with practical construction *plus* durability. It completely eliminates winter storing, repairing, repainting. It locks automatically. All exposed parts are of copper-coated steel with statuary bronze finish. The mesh is Anaconda bronze cloth--almost invisible.

It is as outstanding in its class as are Higgin *Sliding* and *Hinged* Screens in theirs!

Whether your home is new or old this new Higgin Rolling Screen can be adapted to your windows. Mail us the coupon and we will have our representative in your locality call on you. Or, phone him direct. His name is listed under "Higgin" in your classified telephone directory.

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Gentlemen:
Please have your representative call and give me an estimate on Higgin screens. This, of course is without obligation on my part.

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THE FAMILY OF ENKIANTHUS

(*Continued from page* 84)

face downward and are either white, salmon color or crimson; often they are variously pencilled with lighter or darker hues arranged in really delightful combination.

The most vigorous growing and most all-round useful and handsome is *E. campanulatus*. This is a bush, often of tree-like dimensions, very abundant in the mountain woodlands of Japan from the island of Shikoku in the south northward to central Hokkaido. It loves to grow in the humus that collects among boulders and on moss-clad rocks and often as not its own stems are clad with mossy streamers. The branches are clustered several together and arise from a common level which, repeated year after year, gives the bush a tabuliform appearance. When young the habit is characteristically thin and somewhat gaunt, but in the course of time it becomes fairly compact. However, this species is always more open in habit than most of its family.

The flowers, which appear after the leaves are expanded, are borne in spreading or pendulous racemes or fascicles from the tips of the shoots. The corolla is waxy in texture, bell-shaped and the interior is guarded by awned anthers clustered and seemingly alert and defensive in attitude. The shrub is extraordinarily floriferous and as the waxy corollas fall after fertilization they lie inch-deep on the ground about the bush. As the flowers hang downward their full beauty is best seen from below, a fact which should be borne in mind when choosing a site for this aristocrat. The color varies from salmon to dull crimson and as a general rule lighter or darker stripes illumine the ground color of each flower.

FORMS FOR GARDENS

In shape and color the flowers of this shrub exhibit great variation, so much so that some botanists divide it into many species. For garden purposes, however, the only forms worth recognizing are: *albiflorus*, a lovely plant with white or nearly white flowers, and *Palibinii* with large red blossoms. These two varieties are easily recognized but apart from them one form gradually merges into another. Since all are worth growing, there is no object in splitting hairs in trying to distinguish them. In the autumn *E. campanulatus* assumes a mantle of brilliant orange, red and crimson, startling in its color intensity.

Very different is *E. perulatus*, better known as *E. japonicus*, and without which no Japanese garden is complete. This is a dense, upright stemmed bush forming an ovoid mass some five to eight feet tall and more in diameter. The flowers are pure white, urn-shaped, borne singly or several together at the ends of the twigs; they are put forth before the leaves appear and hang suspended among the twigs. Until the plants get old they do not fruit freely. While the flower itself is nodding, the capsule is borne erect. The more or less obovate leaves are clustered in whorls and remain a deep green throughout the summer; in the autumn they turn to yellow, orange and scarlet to the richest crimson. Although one of the oldest cultivated plants in Japanese gardens, it is only within the last quarter of a century that its habitat has become known; this is the island of Shikoku in south-west Japan. I visited the island in 1914 but failed to find this Enkianthus in a wild state.

A dainty shrub is *E. subsessilis* with slender, ascending spreading, polished shoots, densely crowded to form an ovoid bush some five or six feet tall. In this plant the flowers appear after the leaves have unfolded and are borne in slender racemes from the tips of the twigs. Each flower is creamy white, urn-shaped and the racemes hang gracefully about the foliaged bush. In the autumn its leaves change to part yellow and part scarlet, the bizarre effect being very striking. Less handsome in flower than its sisters, it is no whit less beautiful in its autumn raiment. It is widespread on the mountains of Japan from as far south as Kirishima but is nowhere a really common plant. I saw more of it in the neighborhood of Nikko than elsewhere in Japan.

THREE OTHER TYPES

In habit of growth *E. cernuus* is similar to *E. campanulatus* in-so-much as in both the branches are arranged in superimposed table-like whorls. It is a less vigorous plant but is equally hardy. The flowers are borne in spreading or pendulous racemes after the leaves unfold and are quite different in appearance from those of any other species, for the bell-shaped corolla is finely notched along the margin. The typical species has white or whitish flowers, but this does not appear to be in cultivation in this country, neither did I see it during my travels in Japan.

Much more common is the variety *rubens* which is very abundant on the mountains of central Japan, especially those in the neighborhood of sacred Fuji. I fell in love with this shrub long ago in the garden of a friend, alas! now dead, who lived at Winchester, Massachusetts. Years later when on a visit to Japan opportunity came to see it on its native heath on Ashitake-yama, one of the lesser peaks of the Fuji range. The road was bad and it rained heavily most of the time, but I was well rewarded when I reached my destination. Growing among lava blocks were groves of this beautiful bush all laden with a multitude of fringed dark red blossoms. The flowers vary a good deal in shape but all the bushes agree in being abundantly floriferous. The autumn tints are red to crimson.

There are a couple of species of Enkianthus native of the mountains of central and western China, one which is also found on the Sikkim Himalayas but these are not in cultivation in this country. Although I introduced them some twenty-five years ago, they are by no means common and have not proved very hardy in European gardens. The original member of the family, *E. quinqueflorus*, is native of Hongkong and neighboring regions.

(*Continued on page* 180)



Spring! . . *for everyone but her*

n her lovely Newport garden she stood—a bitter, isappointed, lonely woman at 33.

It was Spring—for every one but her.

On a branch of apple blossoms a robin poured ut a gorgeous proposal in song. Deep in the istaria, tiny wrens were mating. Beyond the hedge, curly-haired boy and a sweet slip of a girl alked silently hand in hand. But in her life there as no romance.

Why was she still single? Once she could have icked and chosen from many suitors. Now she ad none. Even time-tried women friends seemed o avoid her. She couldn't understand it. . . .

Halitosis (unpleasant breath) is the damning, nforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—*but it ought to be the first.*

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infection. Or excesses of eating, drinking and smoking.

Intelligent people recognize the risk and minimize it by the regular use of full strength Listerine as a mouth wash and gargle. Night and morning. And between times before meeting others.

Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide* which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent of onion and fish.

Keep Listerine handy in home and office. Carry it when you travel. Take it with you on your vacation. It is better to be safe than snubbed. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

* * *

* **Full strength Listerine is so safe it may be used in any body cavity, yet so powerful it kills even the stubborn B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds. We could not make this statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.**

GREAT! That's what men say about Listerine Shaving Cream, so soothing, so refreshing

ON THE TABLES OF AMERICA'S FIRST FAMILIES SINCE



Women everywhere gave three cheers when 1847 ROGERS BROS. Silverplate created the PIECES OF 8 (Trade Mark Registered) idea two years ago. Instead of the usual, short-handed half dozen of each piece, here was a silver service with a full eight of each in the essential knives, forks, and spoons . . . Now, for 1929, 1847 ROGERS BROS. steps ahead again. The new PIECES OF 8 set comes in a Paris designed modern-art silver-and-gold tray as illustrated. . . $44.75 brings you this famous 34-piece set of the world's most illustrious silverplate, with the tray included! . . . You can see this new 1929 PIECES OF 8 set at any silverware counter, or write for booklet F16 to Department E, International Silver Company, Meriden, Connecticut . . . Salesrooms: New York, Chicago, San Francisco . . . Canada: International Silver Company of Canada, Limited . . . Hamilton, Ontario.

34 PIECES: SILVER-AND-GOLD TRAY $44.75
THREE PIECE TEA SET $65.00
SIX SALAD FORKS $7.50 – "EIGHTS" $10.00

1847 ROGERS BROS.
SILVERPLATE
INTERNATIONAL SILVER CO.

PACKARD



To the golden voice of Jenny Lind a cultured American public paid immediate and merited homage

The discriminating public is quick to acclaim supreme merit, in song, in architecture or in the building of a motor car —eager to take true genius unto itself, prompt to reward unique achievement.

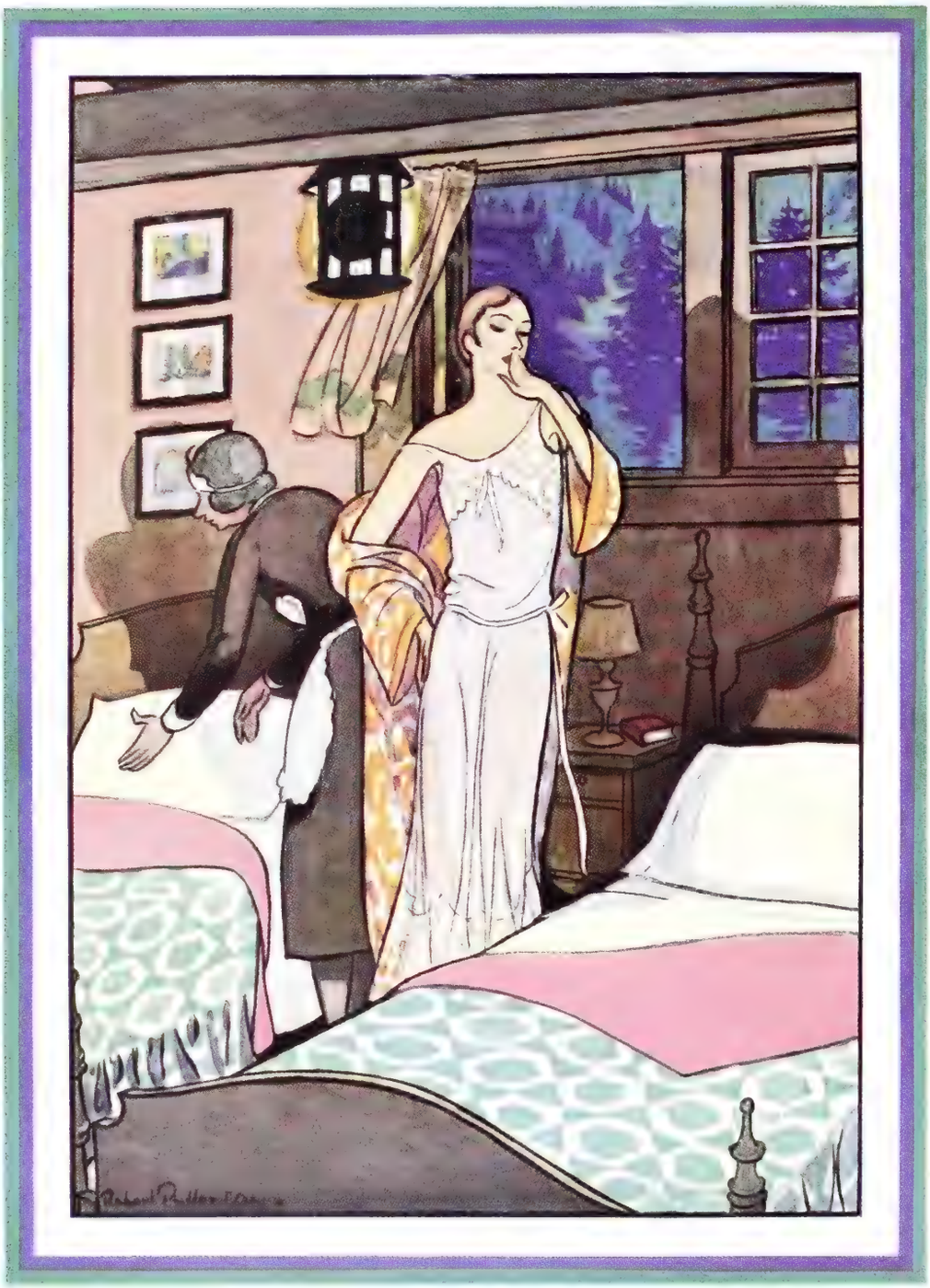
Thirty years ago Packard cars won an immediate acceptance among those of taste and discernment. Throughout the years this appreciation has steadily grown. For Packard, proud of its quality reputation, has sought through the continual refinement and improvement of Packard cars to maintain its world-acknowledged position.

Packard cars today are finer than any of the famous Packards of the past. Ownership is more desirable than at any time in Packard's long and successful history. So it is that Packard is now enjoying its greatest and its most gratifying patronage.

ASK THE MAN WHO OWNS ONE



IN THE MOUNTAINS, NIGHTS ARE COOL



OLD TOWN BLANKET



"Look for the Old Town label"



The NANETTE *blanket can be had in any of these smart modern colors*



Old Rose—the NANETTE

FOR any night when sleep is in the air, there is luxurious comfort in an Old Town Blanket of pure wool. The NANETTE, a single blanket of long and fluffy nap, perfectly combines light weight, pleasant warmth and durability. In your summer camp, away from heat and noise, you can relax beneath its drowsy warmth. . . . You will find it equally a satisfaction when you move back home next fall.

You can select the NANETTE to harmonize or contrast charmingly with the color of your bedroom. Or to complete a smart modern ensemble of bureau scarf, draperies and colored sheets. For it comes in six delightful pastel tints, in solid colors.

The NANETTE is all pure wool, yet you can buy it at a price you are accustomed to pay for blankets of mixed wool and cotton. Bound with sateen, its price is $6.

Those women, everywhere, who buy most skilfully for their homes, have seen in the NANETTE blanket a new luxury . . . and a new economy. Their orders for these blankets keep our mills running night and day. Only with production so efficient can the NANETTE be sold so reasonably.

There are both single and double Old Town Blankets of pure wool, in prices ranging from $5 to $15. Some, like the NANETTE, are made for use all through the year. Others are extra warm and fluffy for northern January nights. You will find them, in a rainbow of colors, at the better shops, and at department stores. If your dealer cannot supply you, write direct to us, mentioning his name. Address: Old Town Woolen Co., Inc., 456 Fourth Avenue, New York City. *Mills at Old Town and Guilford, Maine.*



"Bobbie and I are learning together"

Many a mother, who had to abandon the piano when household cares began to occupy her time, finding a double enjoyment in renewing her iano studies along with the youngsters. "It's uch fun getting back into music," one mother onfided. "And it's one of the few activities hich I can share with the children, which really ring us closer together."

THE *Chickering is designed to be the most eautiful piece of furniture in the whole house* . . efore creating the new Chickering models, we udied hundreds of American homes, studied ends of decoration both in this country and broad, resolved to make America's oldest piano so its handsomest. The rate at which people e purchasing the new period styles indicates that we have succeeded. To own a mellow-toned Chickering is to realize again and again that only the piano can bring to your home the glory, the richness, the varied colors and emotions of opera, folk melody or symphonic poem. See the new Chickering models ($1095 up) at your local dealer or write to Chickering & Sons, 584 Fifth Avenue, New York City, for catalogue.

With the Ampico, the Chickering allows your children to hear how the great pianists interpret the same compositions which your youngsters are trying to master. Music teachers find that this invariably quickens the child's interest, makes for exceptionally rapid improvement, and brings out the pupil's talent to its fullest.

In addition, the Ampico brings countless home-evenings of pleasure, allows you to dance to sparkling musical comedy hits played by such wizards of syncopation as Vincent Lopez, Zez Confrey, Ferdie Grofé or Adam Carroll; to seat your guests in your most comfortable armchairs and entertain them royally with magnificent solos by Rachmaninoff, Rubinstein, Leginska, Godowsky and a hundred other concert artists; or to gather 'round the piano and lustily sing old favorites while the Ampico provides a joyful accompaniment.

Only the Ampico exactly reproduces the artists playing upon the piano itself. No other instrument is permitted to employ the exclusive, patented devices by which are preserved all the shades of feeling which mark the playing of a great artist. $1995. Convenient terms may be arranged.

CHICKERING

AMERICA'S OLDEST PIANO



OBTAINABLE ONLY AT PLUMMER'S—Exact reproduction of OLD CHINESE FAMILLE ROSE SERVICE, first produced for the French market. Now being MADE BY THE FAMOUS ADAMS FACTORY IN ENGLAND. HAND-PAINTED ON ITS CELIDON BACKGROUND IS A TESSILATED ROSE COLOR BORDER AND FLOWERS IN GAY NATURAL COLORS. Dinner plates $15 per doz. Teacups and Saucers $15 per doz. All open stock.

FOR THE DEFINITION OF "EXCLUSIVE"—SEE WEBSTER'S OR PLUMMER'S

WEBSTER went in for lexicography and made good. Plummer's saw more promise in China and Glass and is getting on nicely. Yet you can go to either one for the meaning of "exclusive" and be happy with what you find. For here at Plummer's are beautiful patterns in China that cannot be bought at any other store in America! They are "exclusive" with Plummer's! The purpose, of course, is to enable patrons to avoid duplication in the gifts they make and the services they place upon their own festive boards. Incidentally, Plummer's is a five-floor shop given over to perhaps the most beautiful array of china, glass, earthenware and pottery ever brought under one roof.

Wm. H. PLUMMER & Co. Ltd.

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Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
36 Pratt Street

NOTES ON BREEDING ROSE

(*Continued from page* 100)

the frailty of the foliage. If one is intent upon producing a Rose of Pernet yellow, he should use a strong growing Hybrid Tea as one parent and carry on always with those seedlings that show a considerable influence of the Hybrid Tea foliage. This may take a longer time, but the results will be far superior.

A serious mistake has been made during recent years in putting out pink and even red Roses having Pernetiana blood with its natural heritage of deficient and short-lived foliage. Whenever the color desired can be obtained from other sources without blending of Austrian Briar, Pernetiana blood should be shunned. Of course, in our hunt for novel shades, there is a certain volume of by-products, worthy as to bloom but generally weak of constitution.

Perfume is necessary in a Rose and without it the most beautiful Rose is incomplete. One parent at least should be highly perfumed.

Practically every Hybrid Tea can be used as pollen parent but not all, by far, are good seed bearers, and some are moody in their acceptance of foreign pollen.

Here are some Hybrid Teas with good plant characters that bear seeds with any pollen: Antoine Rivoire, Betty Uprichard, Duchess of Wellington, Etoile de France, Etoile de Hollande, Harry Kirk, Lady Alice Stanley, Lady Pirrie, Mme. Butterfly, Miss Willmott, Mrs. Aaron Ward, Mrs. Charles Bell, Mrs. Henry Morse, Ophelia, Prince de Bulgarie, Radiance, Red Radiance, Senateur Mascuraud, Sensation, Souv. de H. A. Verschuren, Westfield Star.

Other varieties have only their extreme colorings to recommend them and as such are indispensable, but their mates should always be of the most vigorous type. Angele Pernet, Chateau de Clos Vougeot, Etoile de Feu, Feu Joseph Looymans, Golden Emble Independence Day, K. of K., M France (for perfume) Margaret M Gredy, Mme. Ed. Herriot, Mme. A exandre Dreux, Padre, Rev. F. Pa Roberts and Souv. de Claudius Per are in that class.

The few Tea Roses that rema with us have excellent foliage alm black-spot-proof, thereby offeri good material for healthy hybrids.

Before the advent of the Hyb Tea, the Bengal was a popular cla exceedingly hardy, very florifero but since neglected or its more rec hybrids, for commercial reasons, ha been dubbed Hybrid Teas. As a cla the Bengals present great possibilit for those breeders most concern with hardiness, and further, Beng are highly desirable bedding or orn mental varieties, seldom out of bloo As good progenitors either male female, I recommend Gruss an Te litz, Comtesse du Cayla, Hofgartn Kolb, Hawlmark Crimson, Miss C. Van Rossem, Gruss an Aachen (a h brid of Bengal and Polyantha).

For Hardy Climbers, better resul I am told by no less an authority th the Barbiers of Orleans, France, a obtained by hybridizing directly the Wichuraiana species than by tryi with hybridized varieties. This do not mean, however, that cross-bree ing will not have to be resorted to, a second dose of the same pollen a ministered.

Dwarf Polyanthas are general produced from self seeds of har climbers, a certain proportion which come dwarf, but they can al be hybridized.

EDITOR'S NOTE—*This is the seco article of a series on Rose breedi by Mr. Nicolas, the first of whi appeared in the May issue. The th and concluding article will be pu lished next month.*

A SUNKEN GARDEN

(*Continued from page* 90)

6. Lupinus polyphyllus; 7. Papaver orientale; 7. Iris germanica; 8. Anemone japonica; 9. Rudbeckia; 10. Astilbe arendsi; 11. Dianthus plumarius.

PERENNIAL BORDERS II and III (1½'-2½' high)

1. Iris germanica; 2. Pyrethrum hybridum; 3. Campanula glomerata; 4. Doronicum plantagin; 5. Helleborus niger; 6. Dicentra spectabilis; 7. Aster subcoeruleus; 8. Euphorbia polychroma; 9. Phlox laphami; 10. Iris sibirica; 11. Campanula persicifolia; 12. Paeonia officinalis; 13. Aquilegia chrysantha; 14. Geum heldreichi; 15. Helenium; 16. Heuchera sang.; 17. Iris orientalis; 18. Aster amellus; 19. Anemone japonica; 20. Solidago virga; 21. Sedum fabaria; 22. Polemonium richardsonii.

PERENNIAL BORDER IV (6"-18" high

1. Arabis alpina grandifl.; 2. Iber sempervirens; 3. Primula cashmerian 4. Primula rosea grandiflora; Primula denticulata; 6. Alyssum sax tile; 7. Aubrietia hybrida; 8. Gent ana acaulis; 9. Iris pumila hybrid 10. Phlox canescens; 11. Phlox can densis; 12. Phlox setacea; 13. Phlo atropurpurea; 14. Primula elatio 15. Viola cornuta; 16. Asperu odorata; 17. Convallaria; 18. Geu heldreichi; 19. Primula auricula; 2 Dianthus deltoides; 21. Saxifraga un brosa; 22. Armeria laucheana; 2 Armeria maritima; 24. Dianth caesius; 25. Veronica rupestris; 2 Campanula glomerata; 27. Sedum 28. Sedum spurium splendens; 2 Solidago brachystachya; 30. Ast hybridus.

Simplicity

THE RIGHTFUL INHERITANCE OF MODERN AMERICAN SILVERWARE



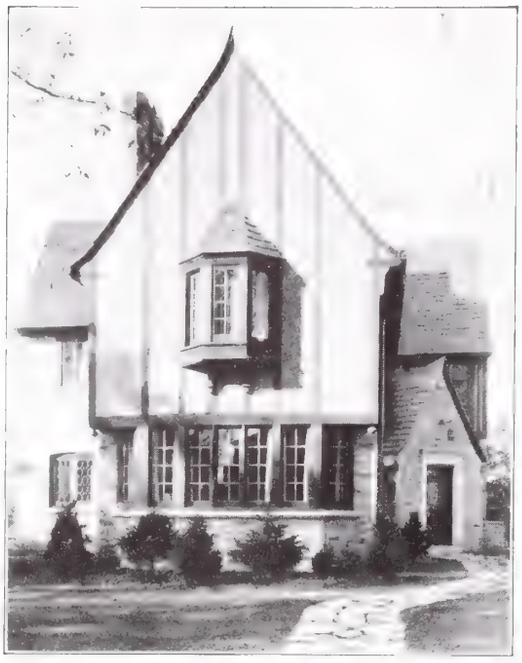
A NEW TEA SERVICE created in the spirit of today, decorative and practical. This pattern, made by the Wilcox Silverplate Company, Division of the International Silver Company.

For identification this set bears the number 1984.

HERE *is a new tea service, the simplicity of which accents the room characteristic of modern American living, as beautifully as Early American silver expresses the spirit of the rooms in which our Colonial ancestors dwelt. Interesting new shapes—with a classic loveliness and an exciting freshness are being created today, by the silversmiths who fashion International Silverplate, in keeping with fine old traditions. Such wedding gifts selected for brides of the year will be a joy to them for a lifetime. . . . When the dealer tells you that silverware is an International brand, you are assured of value. Should he not have the particular piece or pattern wanted, he can get it for you. For illustrations of a wider variety of goods such as are shown on this page, write for booklet No. HW 132. Address Dept. E, International Silver Company, Meriden, Conn.*

INTERNATIONAL SILVERPLATE

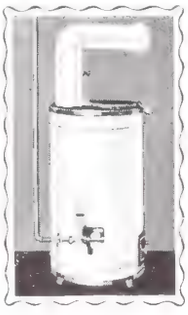
TRADE INTERNATIONAL S. CO. MARK



When they build homes for themselves these Architects specify INCINOR

For more than seven years, the distinguished firm of George Schley & Sons, architects and builders, Milwaukee, Wisconsin, has specified and installed INCINOR, the portable, gas-fired Home Incinerator, in every home it has designed or built. It is the opinion of the Messrs. Schley that INCINOR, "the decent way" of disposing of garbage, rubbish and trash, is required to make a home "truly modern."

Note the residence shown here. Its pleasing, old-world lines immediately stamp it as belonging to a man of taste. This is indeed true, for it is the home of Mr. Perce G. Schley, A.I.A., and it is INCINOR-equipped. Every member of this firm of architects has INCINOR in his home and praises its efficient service. Here truly are doctors who take their own medicine.



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Good Riddance

GARBAGE · RUBBISH · TRASH

BURN IT WITH GAS — THE DECENT WAY

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Dept. E-6
Milwaukee, Wisconsin

Send me your free booklet "The Decent Way."

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Street .....

City .....

SOME ROSES FROM OTHER DAYS

(*Continued from page* 110)

It is curious that the Rose, so beloved for almost countless centuries, should not earlier have engaged the attention of the hybridists. The Tulip, the Anemone, the Ranunculus, the Hyacinth, the Gilliflower, all antedate it as a florist's flower. Probably to the eyes and noses of our forefathers the Rose seemed beyond improvement. And while we would not go back to those days when the Damask, the French Rose, the Old Cabbage and a few others were all our Rose wealth, we feel that in certain ways and for certain purposes these old friends have not been improved upon and that they still deserve to be grown.

THE FAITHFUL DAMASK

Of the old border Roses the Damask Rose, *Rosa damascena*, was perhaps the most important, and crossed with the French Rose, *R. gallica*, played an important part in the making of the great race of Hybrid Perpetuals. This was the Rose of Damascus, the wild Rose of Syria that found its way into Europe in the train of the Crusaders. Its perfume has been handed on but never surpassed. In the old days it was put to a thousand uses, medicinal, cosmetic, edible. In one of my old books, Langham's *Garden of Health* (1633), a hundred and forty-two recipes are given for Rose decoctions. The Damask was the Rose par excellence for making rose water—and still is, for that matter—and it is the Rose used in the manufacture of the famous attar of Roses. There were both red and crimson-and-white varieties. The flower is loosely double, or semi-double, of medium size and rather flat when fully open, the petals irregular in shape and of a velvet softness. The quaint York and Lancaster Rose is a Damask, the petals being pale crimson, blotched and striped with deeper color, with an occasional petal all red or all pale pink. This is not to be confused with the other striped Roses of which I shall speak presently. The lovely pure white Rose Madame Hardy is said not to be a true Damask but to have the blood of the old Cabbage in her veins. This is a scarce Rose today. I have not seen it for years, but there were bushes of it in our Maryland garden. The Damask Roses are quite hardy and will succeed under any kindly conditions. Their growth is vigorous and pruning may be confined to shortening the strong stems to about two feet and a judicious thinning out of the old growths.

It is not certainly known if the Red Rose of the House of Lancaster was a Damask or if it was *Rosa gallica*, the French Rose. Both were widely grown about the town of Provence, France, once the center of the industry for making conserve of Roses for medicinal purposes, and the town to which the young Count Egmond, second son of Henry III of England and the first Earl of Lancaster, was sent by the King of France to avenge the murder of its mayor. When Egmond returned to England he assumed the red Rose as the badge of his house.

Rosa gallica grows wild in France, also in Italy, Switzerland and Austria. Its flowering shoots are stiff and upright and have few prickles. The flowers are single, highly perfumed and of a fine rich color. The lovely old semi-double Rose, sometimes known as the old red Damask, is in fact a form of *Rosa gallica*, and another delightful kind is *Rosa mundi*, thought to have acquired its name from that fair Rosamund who was the mistress of Henry II. The petals of this kind are irregularly striped with white and it is very fragrant. This is the best of the striped varieties. Early in the 19th Century there were many varieties of the French Rose to be had, but most of them have been unhappily lost. I shall be glad to tell the name of one grower who has a number to offer. They are still well worth growing. The French Rose has the somewhat troublesome habit of throwing up suckers at some distance from the parent plant. If not kept in check this causes confusion in the borders. In pruning, only the strongest wood should be preserved, all weak shoots and those which have borne flowers being cut quite away. And the strong shoots themselves should be well shortened.

But of all the old-fashioned Roses none is so delightful to my sight or to my nose as the Hundred-leaved Rose of Pliny, *Rosa centifolia*, or Old Cabbage as it was known to our grandmothers. Since it was found in the French province of Provence, early writers called it *Rosa provincinalis*, or the Provence Rose. The flowers are large, globular, very double and of a delicious full rose pink; moreover, they have the true Rose fragrance, rich and cool and refreshing. The plant is branching and vigorous. Set out in rich soil, not too heavy, and well pruned, it will produce a wealth of fine blooms, but neglect to prune it and the bush loses form and the flowers become few and small. I was enchanted to meet with a bush of this lovely old Rose in Mrs. McKinney's garden in Madison last summer. It was in full bloom and stood alone, a focal point for all eyes. A good-many Provence hybrids were introduced toward the end of the 18th and early in the 19th Centuries. Some of these are still to be had. Unique is a most lovely white-flowered Cabbage.

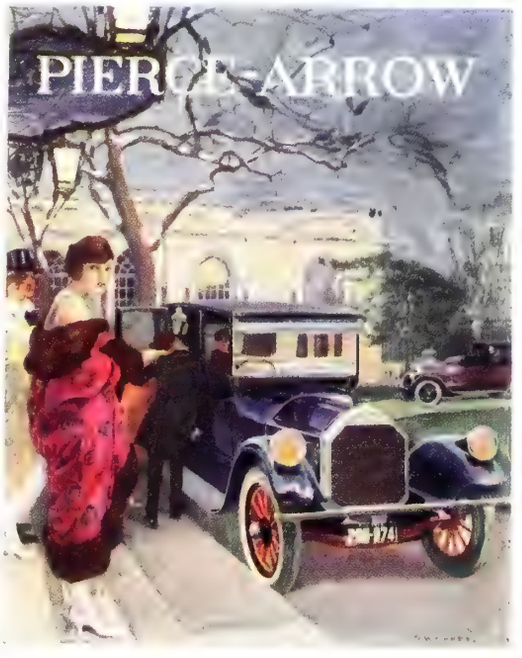
FROM HOLLAND

The Moss Rose is regarded as a sport of the Cabbage Rose. Its origin is obscure, but it was introduced into England from Holland in 1596—that is, the common pink-flowered Moss Rose with its lovely mossed buds and rounded pink flowers of exquisite scent. Until the end of the 18th Century this was the only kind known. Then in 1810 a bush of the common Moss Rose in an English garden was discovered bearing white flowers. From this the white sport known as White Bath was fixed and perpetuated. Later many varieties were introduced, including some that were called perpetual flowering, that under very favorable conditions gave a second blossoming in the autumn. Lovely among these are Salet, with rosy-pink

(*Continued on page* 150)



Simon Werner painted the portrait alongside in the same setting as the one shown below, which he executed ten years earlier. Both people and Pierce-Arrows of the former day share with today's group the distinguished quality of the patrician.



The finest traditions of Pierce-Arrow

Are Reborn in the New Straight Eight

For many years our best families have owned Pierce-Arrows as a matter of well-bred habit. But this generation demands more than character in a motor car—more even than beauty and fine tradition. And the new Straight Eight by Pierce-Arrow provides lavishly against the new demands.

Beneath its distinguished hood, for example, there is a volume of power such as few cars know—and a corresponding fleetness.

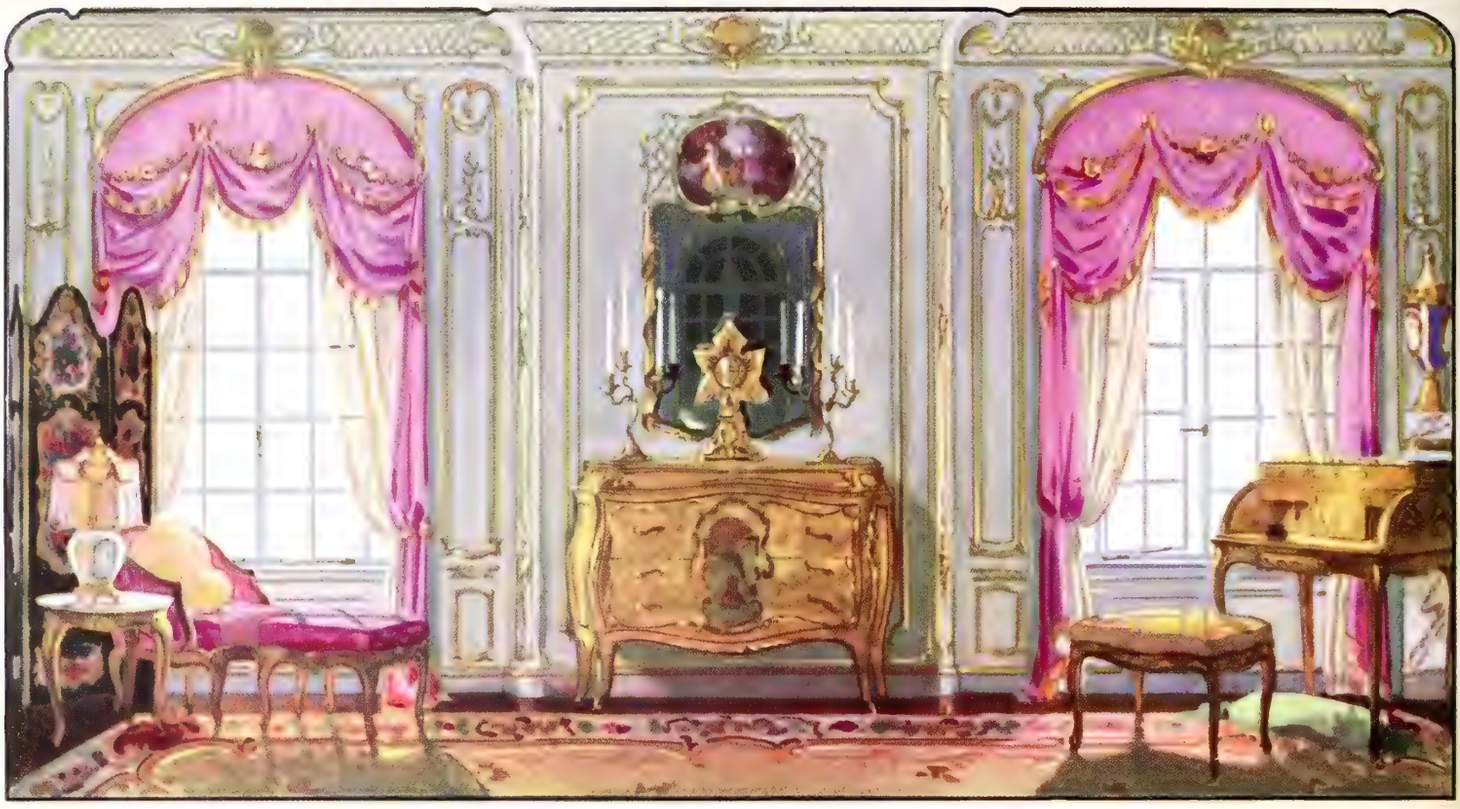
There is a slender grace, too, about this new creation, which is Pierce-Arrow at its very loveliest—a refreshing departure from the "dowager" type of fine car.

Pierce-Arrow, in short, has brought forth a new automobile out of its finest tradition, its richest experience. And that it arrives at the psychological moment is evidenced by the greatest waiting demand in Pierce-Arrow history.

Prices from $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.

PIERCE-ARROW

Marshall Field & Company designs a luxurious Louis XV boudoir with Fenestra Steel Casements



EIGHTEENTH CENTURY charm meets today's sophistication in this gorgeous Louis XV boudoir designed by Marshall Field & Company of Chicago, with Fenestra Steel Casement Windows as the inspiration.

"The casements with their small sparkling panes fill the tall stately window openings in a manner characteristic of the period," says the designer. "Double swing leaves in the center may be opened wide for ventilation, while fixed panes on either side and across the top protect the elaborate draperies of imported silk damask and Duchess taffeta."

The flood of sunlight admitted through these beautiful windows is reflected in the gold of mirror frame and wainscoting, and warms the gracefully carved furniture to glowing beauty. Everything about the room has that brilliance and richness so much in vogue during the reign of Louis Quinze.



Close breeze-tight against storms.



Easily washed from the inside.



Open wide for 100% ventilation.

Fenestra Casements are as practical as they are beautiful: they close tight against storms, yet open at a finger's touch; never warp, stick or rattle. Their narrow, fireproof, rolled steel sections admit a maximum of daylight. Extension hinges permit washing on the outside from within the room. Inside screens protect draperies. Fifty standard types and sizes and unlimited combinations permit their use in harmony with any architectural design. In addition, four sizes of Fenestra Steel Basement Windows offer a real service by admitting more light and fresh air to your furnace, coal, fruit and laundry rooms "below stairs." You will be surprised to find that, with all their advantages, Fenestra windows cost little, if any, more than ordinary windows. Send for Fenestra Casement Window literature.

Something New

Fenestra SCREEN *Casements*

Now, for the first time, you can get steel casements—frames, swing leaves, hardware—*and screens* complete—all made by *one* manufacturer. They're exclusively Fenestra. Theycompletely solve the screening problem.



Easily opened without removing screens.



Screens easily removed when washing windows.

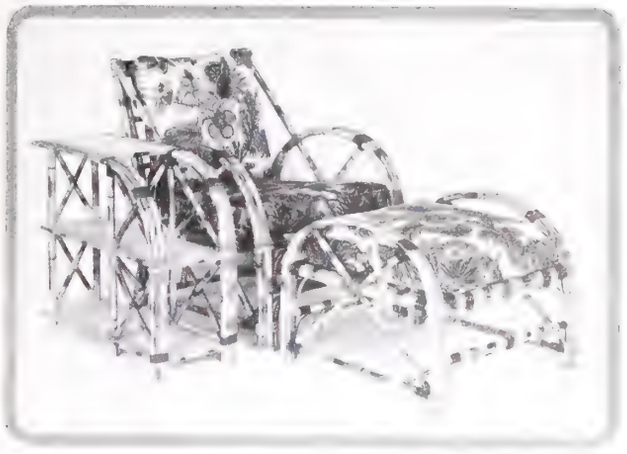
Metal screens fit snugly against the inside of the casement frame. Swing leaves easily open and close *through* the screens which need not be touched. When washing windows the screens may be removed in a jiffy.

This is the most outstanding improvement since the inception of steel casement windows. Write us for details.

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2249 East Grand Boulevard, DETROIT, MICHIGAN
Factories: Detroit, Michigan, and Oakland, California

Fenestra
steel casement windows

Modernize Your Sun Room



No. 6827 Design patents pending

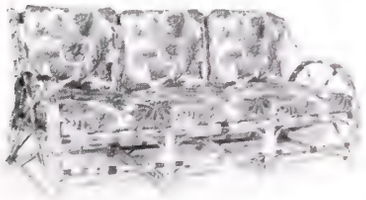
This luxuriously comfortable and appealingly smart design will transform your solarium into one of the most attractive and universally used rooms in the house—a solarium of individuality and distinction.

Since the founding of this Company, forty-three years ago, the name Sons-Cunningham has been synonymous with style-leadership in reed and rattan furniture; they have been consistently originators, never imitators, of design.

The pieces illustrated are all-rattan construction—the new vogue in sun room furniture—finished in natural color, decorated with bands of French Enameled Cane in contrasting colors, upholstered in a fine imported fabric.

You are cordially invited to call at our showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.

Before purchasing elsewhere, protect yourself against imitations by looking for the celluloid nameplate affixed to the bottom of each piece.



No. 6827 Design patents pending

A PORTFOLIO *of colored prints and other illustrations will be mailed upon receipt of 25c.*

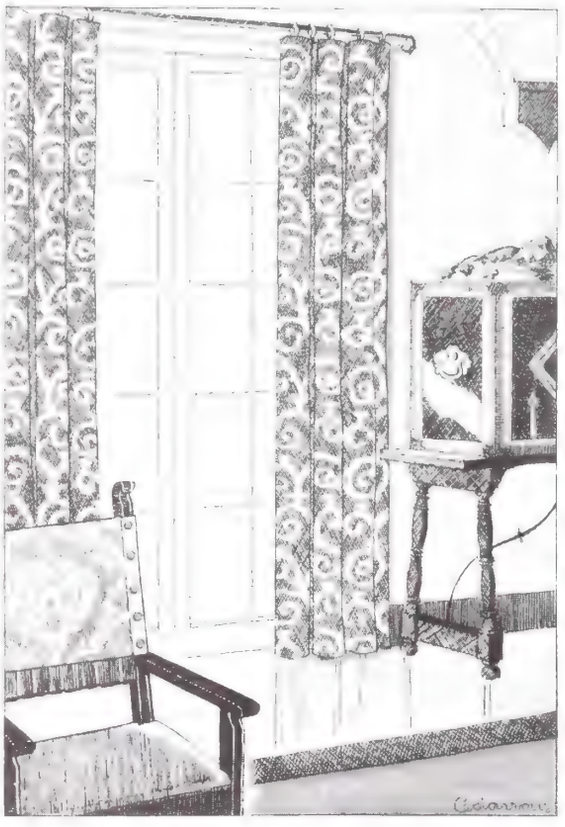
Sons—Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

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at 46th Street

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P. & F. CORBIN
SINCE 1849
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SOME ROSES FROM OTHER DAYS

(Continued from page 148)

flowers, and Blanche Moreau, with heavily mossed buds and pure white flowers borne in clusters. The Moss Rose has a fault. It is addicted to mildew and should be grown well in the open where a free circulation of air and sunshine is assured, and the bushes should be well dusted with powdered sulphur several times in the spring and later in the summer as well if the season be a damp one. These Roses repay good treatment, too, and should be given a deep rich soil that is sweet and not too heavy.

Rosa alba, supposed to have been the White Rose of the House of York, is a widely distributed species, "found not only in Europe (Piedmont), but as far east as China." Its bush is upright and vigorous in growth; the wood has a grayish cast and the pointed leaves are pale, having the appearance of being lightly dusted with powder. The flowers are large, semi-double, and have a brush of golden stamens at the heart. It is a lovely Rose, very beautiful when arranged in low glass flower baskets. One of the most charming varieties of *Rosa alba* is the old Maiden's Blush (the Rose of Mrs. Browning's poem), a difficult kind to come at nowadays, but a choice possession when secured. Rose bugs and indeed all Rose insects adore the fragrant flushed cheeks of this Rose.

PERSIAN YELLOW

One of the most delightful Roses in our old Maryland garden was the Persian Yellow. There were huge tangled bushes of it growing in the grass, and no more lovely sight could be imagined than its prodigal display of semi-double yellow Roses in early June. It is amazing that the Persian Yellow Rose is not today more often grown as a shrub. The foliage is fine and attractive and few shrubs can surpass it in effectiveness when in bloom. Perhaps even finer is *Rosa harisoni*, raised by an American and bearing his name. It was first sent out in 1830. The branches of this Rose literally become wreaths of double bright yellow blossoms, which are globular at first but open out flat. This is indeed a most lovely Rose but I have found it more difficult to manage than the Persian Yellow, less vigorous and perhaps less hardy. These two yellow Roses and the lately introduced Hugonis should find a place in every garden. They should not be pruned. Being brier Roses "they produce their flowers from the second lateral shoots" so we must be careful not to cut these away. Only a thinning out of the old wood is permissible. If the strong growths of the previous year be bent over, they will break into growths at many points and upon these shoots flowers will be borne.

The old Scotch Roses, too, forms of *Rosa spinosissima*, should not be so wholly neglected as they are today. For the most part these are white, but occasionally pale pink or lemon-colored. The bushes are rather straggly in habit so should be planted three together for the best effect. Stanwell's Perpetual Scotch Brier has been a member of my garden family ever since I had a garden. It is a charming variety with small blush-colored flowers borne in great profusion.

Other old Roses that are suffering an unmerited neglect are the hybrid Chinas. A bed of such kinds as Cramoisi Superieur, Laurette Messimy, Mme. Eugene Rasal and Comtesse du Cayla will give you the most exquisite colors and forms. They bloom all the season, indefatigably. I have often gathered China Roses at Thanksgiving. And if you have the space do not fail to give yourself the pleasure of a few bushes of the floriferous white-flowered Noisette Rose, Madame Plantier. In this class also are the fragrant Bouquet d'Or with pale yellow flowers, and Cromatella. These last two are somewhat less hardy. In country neighborhoods the ragged little Cinnamon Rose is often found along the wayside, or peeping through the broken palings of some old and deserted gardens. Great beauty cannot be claimed for it but it is a very sweet and spicy sort.

Our grandmothers grew many of the wild Rose species in the shrubberies and at the edge of the lawn, and this custom is being happily revived. Thus may be grown the Sweet Brier, the Musk Rose, where it is hardy, the lovely Dog Rose, the Macartney Rose (*Rosa bracteata*) with its white single flowers and delicious fruity perfume, and many more. The new Cotoneasters, the new Barberries, the wealth of new Lilacs and Mock Oranges, have caused these old shrub Roses to be neglected, but if June is to keep its place as the supreme flower month of the year they must be restored to our gardens.

OLD IDEAS

Some of the old notions about Rose growing are very amusing. There was the belief (doubtless never put to the test) that black Roses could be produced by "graffing" the Red Rose upon a black currant bush. In an ancient work called *The Countryman's Recreation* (1654) is this curious rule for obtaining an evergreen Rose:

"For to graffe the Rose, that his leaves shall be kept all the year greene some do take and cleave the Holly, and do graffe in a red or white Rose-bud; and then put clay or mosse to him, and let him grow. And some put the Rose-bud into a slit of the bark, and so put clay and mosse, and bind him featly therein, and let him grow, and he shall carry his leaf all the yeare."

In that wildly conjectural old Natural History of Francis Bacon's, which lies before me as I write, he proclaims that a "Rose set by Garlicke is sweeter: Which likewise maybe, because the more Fetide Iuice of the Earth goeth into the Garlicke; and the more Odorate into the Rose."

I shall be glad to tell where the old Roses are to be bought to any who care to turn a leaf backwards in their Rose growing and enjoy again the kinds that lent charm to our grandmothers' gardens.

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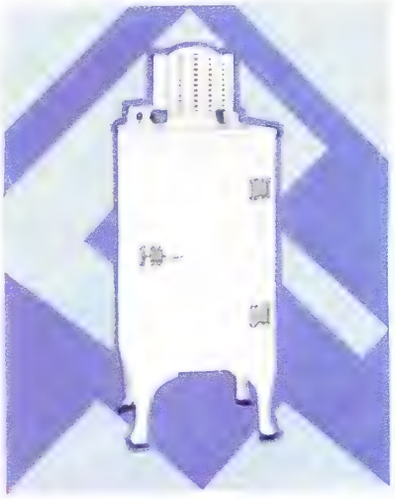


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Outfit your country house as well as your town home with Cannon Lavender Lawn. These smart new sheets are sold in the better stores in a variety of convenient assortments.



For the linen chest—packages of six sheets or pillow cases. For gifts—boxes with combination of sheets and matching pillow cases. Average size in white, priced about $5 the sheet. Available hemstitched or plain.

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When buying sheets, look for the Cannon label. Sheets so labeled are made by the makers of Cannon towels. Cannon Mills, Inc., 70 Worth Street, New York City.





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Hartmann-Sanders has recently published a booklet that will interest those who build homes in the historic Colonial tradition. The booklet illustrates a notable group of Colonial entrances, many, indeed, being almost exact duplicates of famous originals.



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This stunning new principle in locks

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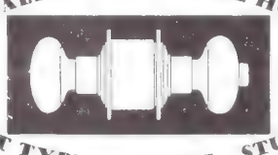
No danger of getting out of order. No wobbly knobs or loose screws. Built on a new principle. The parts are held together permanently. They stay put!

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SCHLAGE

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The three flowers on the left are the red-brown petaled Painted Coneflower (Lepachys columnaris); the others are the yellow type

COLORADO ALPINES AVAILABL

(*Continued from page* 108)

mined at the time the articles were planned just what plants would prove suitable for cultivation, or when they could be obtained. The purpose was to arouse interest in a new source of desirable material for American gardens, and that has unquestionably been accomplished. Now, after rather thorough tests, it seems safe to say that many of the loveliest species have shown marked ability to conform to unaccustomed though ordinary cultural treatment and a number of them are now available to gardeners who desire to give them a trial. Many others have responded to my efforts at cultivation with similar complacency and these will be brought to attention as opportunity permits. When it is understood that hunting and gathering seeds or plants of unusual or purely local species often involves several thousand miles of travel and that time must be allowed for propag ing and testing, the necessity of tient waiting for the coming of t longed-for treasures will be apparen

As regards the culture of mou tain flowers, Mr. Andrews says: "M of the usual garden plants grow w in Colorado and conversely repo from the Atlantic and Middle We ern States alike indicate that lit difficulty is experienced in growi the Colorado wild flowers by th who have fairly good facilities.

"Water and sunshine are univers and their relation to plant grow is much the same everywhere. It different with soil; so success wi most plants depends largely upon t character of the soil, and particular upon its chemical reaction. The m jority of ordinary garden plan grow best in soil that is neither ve

(*Continued on page* 156)



Gilia pulchella, a dainty flower of the canyon slopes, with soft pink or pure white blossoms, likes to be given good drainage and shelter

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for the
COUNTRY HOME

Fine Linens make an instant appeal to the woman who has pride in her home. At the Maison de Blanc, so exquisite is the assortment of household linens, that replenishing the linen chest is sheer joy. Colored linens add a cheerful and decorative note . . . and to the quiet distinction of French taste is coupled the real economy of purchasing where high quality is a tradition.

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Designed By Garret Thew. The New York Telegram comments as follows on the work of this sculptor. Garret Thew, a young artist of rare attainments, has interpreted modern art in its clearest sense, identifying it with a depth of feeling and original thought that at once holds the beholder by its magnetic charm. His designing of animated beings is a revelation of delicacy and force from the mind of a creative genius.



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The Milky Way entrance door set [illegible]
The slender handle is twelve inches [illegible]
Milky Way handle without disturb- [illegible]

GARRET THEW has designed other hardware equally attractive. The **Finny Shoal,** fish motif, **Nasturtiums,** hand-wrought iron, and the **Lucille** set which employs as a door-knocker an exquisite, glazed, porcelain cameo in a slender, oval, brass frame. All are entirely new, smart and correct, lending to old and new doorways of any style architecture the stimulating spirit of today. Circular sent upon request to dealers or House & Garden readers.

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Please send me, postpaid, enough Kaffee Hag to make ten cups of good coffee. I enclose ten cents (stamps or coin).

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Address _____



KAFFEE HAG COFFEE

The coffee that lets you sleep



Lilium montanum is the Wild Red Lily of the mountains, larger and brighter in color than its eastern cousin, L. philadelphicum

COLORADO ALPINES AVAILABLE

(Continued from page 154)

...d nor very alkaline, but nearly neutral in its reaction. A very important group of Rocky Mountain Alpines and Sub-alpines grow in soil composed of humus and resting upon a granitic base. This has a noticeable acid reaction. Generally speaking, however, the largest number of mountain species will do well in a close-to-neutral, well-drained sandy loam, which may be acidified as required by adding decomposed mold from under pines or hemlocks or oaks; or if this is not available, granulated peat moss or commercial tannic acid may be used."

Among the most desirable flowers that have been tested and show a preference for acid soil (and are now obtainable), are *Aconitum columbianum* (Mountain Monkshood), *Aquilegia caerulea* (Blue and White Columbine), *Caltha rotundifolia* (White Marshmarigold), three species of Bush Clematis, *Dodecatheon radicatum* (Brookside Shootingstar), *Erigeron macranthus* and *E. salsuginosus* (Mountain Daisies), *Erythronium parviflorum* (Glacier Troutlily), *Gentiana bigelovi* and *G. parryi* (Blue Gentians), *Mertensia ciliata* (Mountain Blue Bell), *Primula parryi* (Parry Primrose), *Polemonium confertum* (Musk-flower), *Ranunculus adoneus* (Glacier Buttercup), *Synthyris plantaginea* (Kittentails), *Trollius albiflorus* (Globe-flower), the Alpine Violets and *Zygadenus elegans* (Star-Hyacinth).

Other attractive and available species that are easily grown and seem satisfied with a practically neutral soil are *Arenaria hookeri* (Sandwort), *Aster apricus* (Summer Aster), *Corydalis montana* (Golden Corydalis), *Erysimum asperum* (Western Wallflower), *Geum ciliatum* (Rosy Avens), *Iris missouriensis* (Rocky Mountain Iris), *Sphaeralcea cuspidata* (Scarlet Mallow), *Veratrum speciosum* (White Hellebore).

Among the myriads of brilliant wildflowers that abound in the lower canyons and spread their gay colors over the rugged slopes of the basal foothills are a surprising number that, measured by all accepted standards, should be gladly welcomed to our garden repertory and accorded at least an equal footing with our so-called garden aristocrats. None of them has been mentioned in preceding articles and nearly all have hitherto been wasted treasures, but they can now be obtained and given an opportunity to prove their worth and beauty. Their cultural needs are simple and easily met.

Some will be found admirably fitted for adding needed variety to the hardy border, others for underplanting in shrubberies and still others for reinforcing the cutting garden. Quite a few are ideal rock garden plants. In fact there is none that is not well worth growing somewhere. And one exceedingly desirable characteristic they all possess in common is their profusion of bloom during a generously long season. They are, as a rule, at their best during the summer months when other flowers are few. The color range of several is amazing, embracing every imaginable hue and tint; and some of them are delightfully fragrant.

One of the daintiest is *Gilia pulchella*, or *aggregata* (not inaptly called "Skyrocket"), a species closely akin to and resembling somewhat the Standing Cypress (*Gilia rubra*) of the Central States. Both have open spikes of star-tipped, trumpet-shaped blossoms and deeply cut foliage like that of the Cypress-vine. The color of *Gilia rubra*, however, is uniformly bright scarlet-crimson while *pulchella* usually bears flowers of a soft, lovely pink, especially on slopes that face the west. A red-flowered form is most in evidence where the exposure is eastern, although we encountered

(Continued on page 158)

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COLORADO ALPINES AVAILABLE

(*Continued from page 156*)

many clumps and colonies among both variants with exquisite pure white blossoms. This Gilia is apt to winterkill in the East unless planted in a well-drained situation and, because of this tendency, is considered by some observers to be biennial. In sheltered localities, however, where water quickly drains away, it has proved to be perennial during at least three seasons, the longest period of trial with me. The plants seed freely and this is perhaps the surest way to establish and perpetuate them.

I have always admired the pleasing gracefulness of the loose, open racemes of the azure-flowered *Delphinium sinensis* of gardens and have often wished that I might run across a species of similar habit but of a deeper, richer blue. It was therefore with a real thrill that I first saw *Delphinium nelsoni* in the Colorado foothills, for it realized my wish in every respect. Mere words cannot give an idea of the depth and quality of its blueness, which is comparable though superior to that of *Anchusa italica*. It has the merit of blooming in early spring and should combine beautifully with the pale yellows of many Primroses. It is also a prolific seeder, but the seeds are slow to germinate. I have found, however, that if they are sown in late autumn, in a frame that is allowed to become filled with snow during winter storms, every one seems to come up the following spring.

THE PENTSTEMONS

The Pentstemon tribe takes first rank among other true blues and near blues, with a bewildering number of medium to tall growing species. I have already described the kinds of dwarf, compact habit in articles on the Alpine and Sub-alpine flora where the little fellows belong and while the richness of their coloring is wonderful, it is matched fully by that of their taller sisters of the lower altitudes. Two of the brightest and best are *Pentstemon secundiflorus* and *P. angustifolius*. Both of these show charming opalescent tints in the throats of their unique, tubular flowers and the expanded lips are of the purest and deepest ultramarine, rivaling that of the finest Delphiniums. As they grow naturally in dryish but fertile soil of neutral reaction, it is not remarkable to note how kindly they take to almost any location in my garden. Incidentally, it is a profound mystery to me why the Pentstemons offered by most American nurserymen are, with the exception of the red *P. barbatus torreyi* and the half hardy *P. gloxinioides*, of coarse and weedy aspect with muddily-tinted flowers, none of them as good looking as the common Beardstongue of our eastern fields and waysides. The only explanation possible is that our dealers, as a general rule, are not at all interested in departing from the monotony of their century-old catalog offerings.

One of my most enjoyable recreations, during the intervals between our long journeys to far-away regions, was exploring the stream banks and slopes of the lower Boulder and Big Thompson canyons and the Devil's Gulch. The easily accessible flora of these natural wild gardens was so familiar to my companion plant hunter as to seem commonplace to him, but it was all new and fascinating to me. And nothing thrilled me more than to encounter, as I did frequently, the Wild Red Lily of the mountains, *Lilium montanum*. Bailey dismisses this glorious species with scant courtesy, merely saying that it is very similar to, if not identical with, *L. philadelphicum*, the red Wood Lily of our eastern forests. But I doubt if he ever saw it, for to my eyes it is vastly superior to ours in its vigor of growth, its larger and more substantial blossom and its brilliancy of color, a glowing scarlet that is rarely equaled in Nature's garden. It is a denizen of moist thickets where the soil is deep, rich, neutral humus, blooms in July and should thrive in any location where the Meadow Lily (*L. canadense*) is happy. Unfortunately, the bulbs have not as yet been made available, but I trust they will be obtainable in the near future.

CANYONS AND FOOTHILLS

The remaining space at my disposal will not permit me to say as much about other flowers of the canyons and foothills as I would like. I have given most attention to the four species that I particularly admire, but that does not mean that those that follow are less attractive or valuable as garden material. There isn't room to do more than call attention to their more important characteristics, yet I trust this much will serve to excite interest and lead to better acquaintance with them.

Anemone patens nuttalliana (American Pasqueflower). The silky buds expand in early spring into pale purple blossoms as large as Crocuses. They thrive best on the foothills in acid, sandy soil located under coniferous trees.

Claytonia rosea (Mountain Spring beauty). A very profuse bloomer. Its very dainty flowers pale rose with crimson stripes. Grows on or near stream banks, usually in moist thickets.

Dodecatheon radicatum (Brookside Shootingstar). An exquisite member of this charming family. Bears rosy pink, dart-like flowers in clusters on foot-high stems, in early summer. Moist banks in shade.

Gentiana bigelovi (Bigelow's Gentian). Makes clumps about a foot high, often having forty to fifty stems on a single plant, each stem bearing ten to twenty bright blue funnel-shaped flowers. Found in moist rich soil in the canyons.

Aster porteri (Porter's Aster). Andrews calls this the Aster *par excellence* for the rock garden. Never over a foot high, it forms neat clumps with numerous stems, each crowned with snowy white blossoms of unusual size. Of easiest culture in ordinary soil and sunny situations.

Calochortus gunnisoni (Mariposa or Sego Lily). This is considered by

(*Continued on page 180*)



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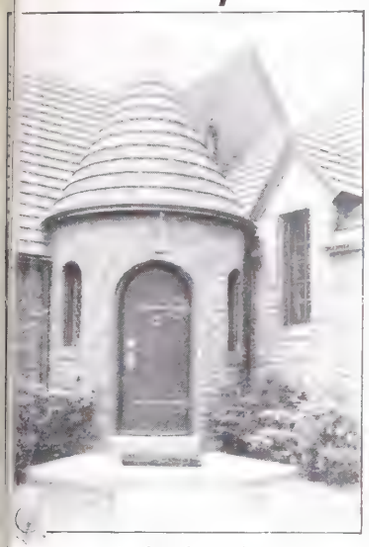
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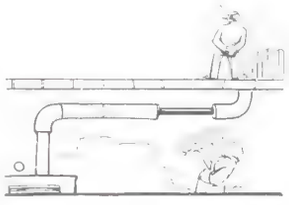
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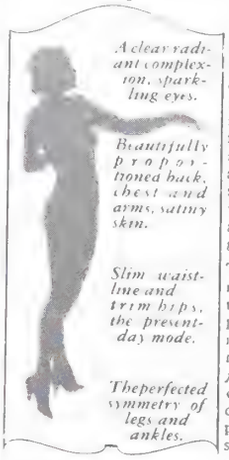


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PLANTS FROM CUTTINGS

(*Continued from page* 106)

cutting, however, will be exactly like the one from which it was taken. If this plant happens to show some extraordinarily good qualities, such as more vigorous growth, brighter, finer color or a greater production of blossoms than its type, these characteristics will be carried on through plants grown by cuttings.

One of the great advantages of making use of this means of propagation is that, when one happens to find among a lot of plants grown from seed, an individual specimen which is particularly fine, or which has a special appeal to the grower, it may be retained indefinitely instead of perishing with the death of the original plant. Anyone who has ever grown from seed even such flowers as Petunias or Verbenas, in mixture, knows that occasionally a flower will show up with a color so different, or with so much greater appeal than its sisters, that immediately there comes the impulse to save it. Not merely these simple things, but also flowers of much greater value, may be perpetuated by anyone who has learned the simple details of the art of growing plants from cuttings.

And in addition to any other advantages, there is the fun to be had! There is a fascination about the work which is quite distinct from, and which many people think is even greater than, that connected with the growing of plants from seed. Many cuttings will form roots in a space of time no longer, or little longer, than that required for the majority of seeds to germinate—and miniature plants are all ready to start off with. Not infrequently they will be found to flower by the time that seedlings would merely be getting a good start.

RECENT EXPERIMENTS

The recent experiments with the propagation of plants from cuttings, already referred to, have discovered some remarkable facts. Many of these have already proven to be of practical service to commercial propagators, and may likewise be taken advantage of by the amateur. Others are of interest, as yet, chiefly because of the additional knowledge concerning this fascinating and important branch of plant culture which they promise to reveal later on, when more extensive data shall have been accumulated.

The age of the growth or "wood" which is used in making the cutting is one of the factors which determine success. This, of course, has been realized for a long time, and is the basis for the old "snapping" test used when making cuttings of soft-wooded plants. But specific experiments have demonstrated that the rooting response of a plant varies much more greatly and more uniformly, in this respect, than was suspected. Heliotrope cuttings, for instance, root most readily when taken one inch back from the growing tip. Such cuttings rooted in seven days, while similar cuttings, taken three inches back from the tip, required fourteen days, and those taken six inches back, three to five weeks! This happened not only once, but time after time. In other plants, the second, third or fourth cutting from the tip, in each case, is the one which will root most readily. When these experiments have been carried out further, we will, undoubtedly, have "tables" to show just what section of growth to use for various plants in order to make certain of getting the best results.

The season of the year at which cuttings should be taken, to root most readily, also varies with different plants. Many shrubs root readily from hard-wood dormant cuttings, but many others—as for example, the Nanking or Chinese Cherry (*Prunus tomentosa*)—practically refuse to do this; but green cuttings, from new spring growth, cut back almost to the old wood, root readily. And so the vagaries and idiosyncrasies, not only of species and types of plants, but even of individual varieties, are being ferreted out, and the causes of failures not heretofore understood are one by one being eliminated.

THE LEAVES

Another thing which has been scientifically tested is the amount of foliage which should be left on green-wood or growing cuttings. Black Currant cuttings, taken from the same plant, have shown no sign of rooting in three weeks' time, where the leaves were entirely removed, while those cuttings with the top leaves left on have rooted vigorously. Cuttings made late in the season—that is, as foliage approaches maturity or ripening—are less dependent upon the presence of leaves than those made early in the season—just why has not as yet been discovered.

It has long been the practice, in the preparation of soft-wood cuttings, to trim back the larger leaves. In many cases, this interferes with root development. With Geraniums, which are always trimmed back, cuttings with leaves left entire show best results. The experiments so far conducted seem to indicate that, in general, the more foliage which can be left on green-wood cuttings, and maintained in an unwilted condition, the better the result.

The medium in which the cuttings are rooted is another important factor. For generations, sand has been the accepted standard material in which to place cuttings for rooting, especially in this country. European propagators have made extensive use of peatmoss, especially in the propagation of Azaleas and other ericaceous or acid-tolerant plants.

In recent experiments in Ohio Geraniums rooted 81% in peatmoss and only 58% in sand; the latter, however, is an unusually low percentage for this subject. The experience of some indicates that the majority of plants will root satisfactorily in a mixture of half peatmoss and half sand, and this is the best medium for general use. For some items, such as Boxwood and many of the ordinary shrubs, a mixture of peatmoss and sandy loam, mixed

(*Continued on page* 164)

Don't give it to the FURNACE



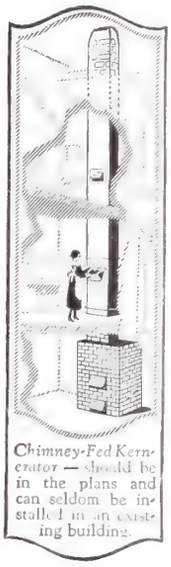
Give it to the KERNERATOR INCINERATOR

ENGINEERS have discovered that burning garbage in your furnace decreases heating efficiency, causes clinkers, etc. By so doing you actually pay for a Kernerator without having its wonderful convenience!

Oil Burners

—compel garbage and waste disposal the *right* way—*outside the furnace*. The Kernerator is the *right* and *modern* solution of the garbage can nuisance and rubbish pile fire hazard.

Any *new* home can have the *Chimney-Fed* Kernerator. Just drop all garbage and waste into the handy hopper door — it falls to the basement incineration chamber where an occasional burning destroys the air-dried accumulation without odor. A match does it — no fuel required — the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.



Chimney-Fed Kernerator — should be in the plans and can seldom be installed in an existing building.

The *Basement-Fed* Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.

5 or 6 Room Residence Model $90. Masonry about $50 additional. Write for booklet.

KERNER INCINERATOR CO.
Offices in 89 Cities.
725 E. Water St. Milwaukee, Wis.

Garbage and Waste Disposal — *for New and Existing Buildings*

Drop All Waste Here—Then FORGET It

137

ROBRAS 20-20 Radiators

In the Wall—Out of Sight—Out of the Way

Living room in residence of Dr. F. A. Humphreys, Westport, Conn. Turner and Bowden, *architects*.



Find Out About This HIDDEN HEAT

DID you know that radiators can be installed in the walls of your house? They can be out of sight and out of the way. They are usually installed in the space under the window between the inner and outer walls. Or they can be installed in the walls between rooms.

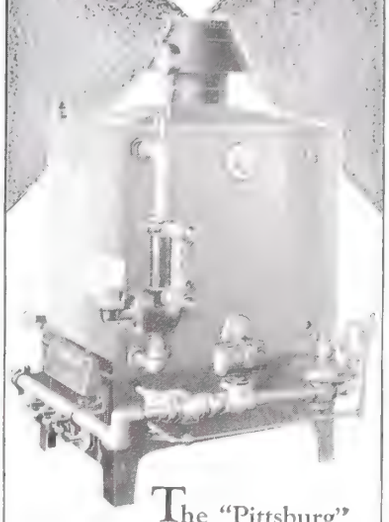
ROBRAS 20-20 Radiators installed in this way heat much more efficiently, too. That's because they are designed for in-the-wall installations. They are made of brass, and cannot rust or corrode.

You can learn all about ROBRAS 20-20 Radiators and the houses in which they have been installed, from our new booklet "Proof of the Pudding." Why not send for it?

ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

MORE HEAT *with less* GAS



The "Pittsburg" Gas Boiler supplies a relatively greater amount of heat with less gas consumption than other boilers on the market. The design and spacing of the water tubes, for example, being exclusive with "Pittsburg", permits the heating of a larger water surface, resulting in more rapid heat.

Be sure to see "Pittsburg" before selecting a house heater. It's a product of the world's largest makers of water heaters.

Mail coupon below for Free Estimate showing what it will cost to heat your home with a "Pittsburg". No obligation.

Pittsburg GAS HOUSE HEATER

D

The Pittsburg Water Heater Co.
Pittsburgh, Pa.

Please estimate cost of heating my home with gas.

Name .....

Address .....

City .....

State .....



(. . . can *really* dispose of sanitary pads right in the bathroom now . . . modern toilet . . . . . . improved Madera . . . pads can't stop it up . . . made with specially large trapway . . . very powerful siphon-jet flushing . . . quiet . . . never hear it beyond the bathroom door . . . made of the most beautiful china called Durock . . . just wiping with a cloth keeps it spotless . . . long bowl and long, comfortable seat . . . stays amazingly clean . . . water covers every bit of surface under the seat opening . . . very latest thing . . . any good plumber . . . only $85)



(. . . Madbrook . . . also of Durock . . . long bowl and seat . . . large water surface . . . but normal sized trapway . . . for homes in which the sanitary pad is not a problem . . . $50)



(. . . coupon to Mrs. Holloway at Maddock's . . . information about sanitary pad disposal and Improved Madera . . . or Madbrook . . . and if you enclose 10 cents she will send the irresistible little Durock Duck with a pencil in his head for your desk or bridge table. . . . shows exquisite material all Maddock toilets, wash-stands and bidets are made of, in white or Blentone colors)



MADDOCK

Mrs. Marion Holloway, THOMAS MADDOCK'S SONS CO.,
Ewing and Carroll Sts., Trenton, New Jersey

Please send me the things I have checked below:

☐ Information about the Improved Madera and sanitary pad disposal.
☐ Information about the Madbrook toilet.
☐ The Durock Duck (I enclose 10 cents).

Name .....

Address .....

PLANTS FROM CUTTINGS

(*Continued from page* 162)

in the proportion of half and half, makes a good rooting medium.

Moisture and temperature are, of course, important factors in rooting cuttings. Fortunately, with most plants, there is a considerable range in the temperatures which will produce satisfactory results, the chief difference being in the time required for the roots to develop. Experiments with our common native Winterberry (*Ilex verticillata*), which is a cold-blooded plant, rooted 100% in eighteen days at a temperature of 81°, while at 58° it required forty-two days, with a corresponding difference in the time requirement at various temperatures between. The significance in this for the amateur is that, while lacking the means of temperature control available to the commercial propagator, he may nevertheless, in many instances, get as good results simply by waiting longer for them. Experiments now being carried on will eventually determine the ideal temperature for many different plants. The Geranium, for instance, roots most readily at a temperature of 75°. As would be expected, heat loving plants such as Coleus, Salvias and Begonias show more of a reaction to comparatively high temperatures than hardy or near-hardy plants, like the average of perennials, or such of the greenhouse plants as Paris Daisies, Lantanas and Carnations.

Bottom heat—that is, heat applied in such a way that the rooting medium may be kept several degrees warmer than the atmosphere above it—is of great assistance in the rooting of cuttings of most kinds, as it stimulates the development of the roots before top growth starts. In a greenhouse such special treatment is easily given. Rooting cuttings in the dwelling house may also be tried in a specially constructed glass-topped frame placed over a radiator.

CONTROLLING MOISTURE

Moisture control is quite as important as the temperature control, or even more so. It consists in maintaining the necessary degree of moisture, both in the rooting medium and in the atmosphere about the cuttings. A close, moist or humid atmosphere is essential for many types of cuttings, especially those made with foliage. One purpose which it serves is in keeping the leaves on the cuttings—which as we have seen are in many cases essential—from wilting. Even in a moist or humid atmosphere it is necessary to slightly wet the foliage of the cuttings in the morning and after a hot day in the evening. This is best done by means of a sprayer which produces a fine mist. This spraying is entirely apart from guarding against the rooting medium becoming dry.

A glass preserve jar placed over a green-wood Rose cutting or slip is a very simple form of apparatus designed to effect moisture control, with which everyone is familiar.

From all this discussion of experiments and theory, what is there which the amateur gardener may turn to his own practical advantage?

To begin with, he may realize th there is a very long list of plan which, at one season or another, he m propagate successfully without ar special equipment other than th which he can easily provide f himself. This includes most of t perennials and annuals, the majori of Roses and common shrubs and, he becomes a little more expert, may even try more difficult subjects.

One of the first things for t beginner to learn is the different typ of cuttings and just how to ma them. Distinction should be ma between green- or soft-wood cuttin firm-wood cuttings and hard-wood dormant cuttings.

Green or soft-wood cuttings a usually the first attempted. Exampl of this kind which may usually rooted quite readily are Geranium Heliotropes, Begonias and oth house plants and bedding plan annuals, many perennials and shrul

A TEST OF AGE

The old and still useful test f determining the proper condition the wood for making such cuttings known as the "snapping" test. the green shoot which is to be us for making the cuttings is bent ne the tip, it will be found flexible too soft to make a good cutting. bit farther down, where the wood older and has become more firm, will, when bent between the finge "snap" like a String Bean. Th fairly brittle condition of the wood just right in the case of most plan Still farther down, where the wood h become hardened and the fibres toug it may be bent nearly double witho breaking—such wood is too old make good cuttings. There are, course, exceptions to this general ru but it serves to go by until these e ceptions are learned. Green-wo cuttings may be from two to inches long, three or four being a go length as this makes a convenie size to handle and allows for leavi some foliage at the top, with enou stem to insert firmly in the cutti medium. The bottom cut is usual made just at or below a joint, thou this is not necessary for all varieti The lower leaves are carefully cut and the largest of the upper ones, the case of large leaved plants, a trimmed back somewhat, both f convenience in handling and to less the danger of wilting. The botto cut is usually made somewhat slantin as this insures more even contact wi the sand or peatmoss after the cutti has been pushed into it, and a som what larger surface upon which t callus or granular scabbing over whi usually proceeds the development roots, may form. It is of great i portance that the cut be cleanly ma with a sharp knife, so that the ba is not bruised or broken.

Firm-wood cuttings are made much the same way as soft-wo cuttings, excepting that older wood used, and that they are generally ma somewhat longer, and with a smal proportion of foliage. Many shru Roses and some of the broadleav

(*Continued on page* 178)

JTH "BOARD BILL" 200 MILLIONS IN U. S. LAST YEAR

Blankets, Overcoats, Fur Coats, Silk Dresses, Winter Suits, Golf Knickers, Are Favored Foods

Washington. The cost of harbo[ring] the moth is estimated at 200 mil[lion] on dollars annually. Only by keep[ing] the moth out of your home c[an]

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. . whose ome will the MOTH isit tonight?

'ill it be yours? The Moth Mil- you know, lays 50 unseen eggs hatch out moth worms that eat d eat and eat . . everything of ool, silk and fur. Moth worms ay be ruining your clothing this oment. You never see them, you ly see the damage they do.



Sorrow for Moths Safety for clothes.

. . . INSTALL *Supercedar* BEFORE IT IS TOO LATE

Have all closets lined with Supercedar, quickly and at small cost. A few boxes of this super quality closet lining from your lumber dealer . . . a handy carpenter; then . . protection against the devouring moth.

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Tells the amazing qualities of Tennessee red cedar and the aromatic oil of its heartwood. How Supercedar Closet Lining adds to safety and increases beauty and value of houses and apartments. Write Geo. C. Brown & Co., world's largest manufacturers of Tennessee aromatic red cedar, Memphis, Tennessee.

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The colorful story of wonderful wood. Illustrated. Imitation cedar cover. No advertising. Free upon request.

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BROWN'S SUPERCEDAR CLOSET LINING



RITTER FLOORING
Manufactured & exclusively from
Appalachian Oak

Residence of
Mr. Frank B. Putt, Rydal, Pa.
Carl Ziegler, *Architect*
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Patterned by Nature to Beautify Your Home

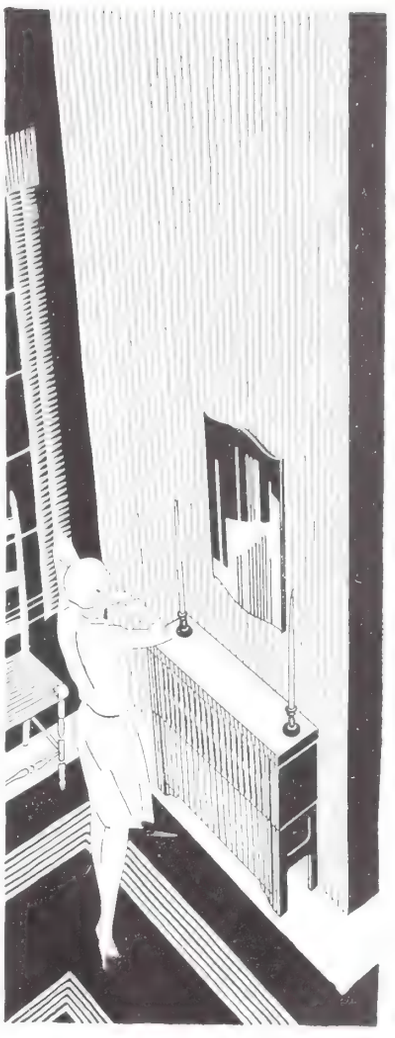
All Ritter Oak comes from the Appalachian Highlands -- the source of America's choicest hardwoods. Here the climate, soil and drainage conditions are ideal. The trees mature slowly, steadily . . . producing timber of even, close-knit texture and a grain of surpassing beauty.

What luxurious quality these floors reflect! They delight the eye with their velvet-like richness and add exclusive charm to every room.

Consult your architect today. He will tell you how Ritter Appalachian Oak will harmonize with the other fine appointments in your home.

W. M. RITTER LUMBER COMPANY
Largest Producers of Appalachian Hardwoods
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Every Radiator *can be lovely furniture . . .*

With Mullins Enclosures, radiators become consoles (as above), window benches, serving tables . . . lovely to see, handy to use. The Enclosures fit right over your radiators without moving a thing. Their superb construction and finish match your finer pieces.

Mullins Enclosures are made of finest furniture steel, finished in walnut, mahogany or old ivory. They are made in *standard sizes,* carried in stock by leading stores, ready to install tomorrow. And they eliminate forever the bane of "radiator smudge" on walls and draperies. Indeed, they repay their own cost the first year. Write for our illustrated booklet.

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Mullins Manufacturing Corporation,
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Please send your Enclosure Booklet and names of local dealers.

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THE ILE DE FRANCE

. . . an attraction of modern life

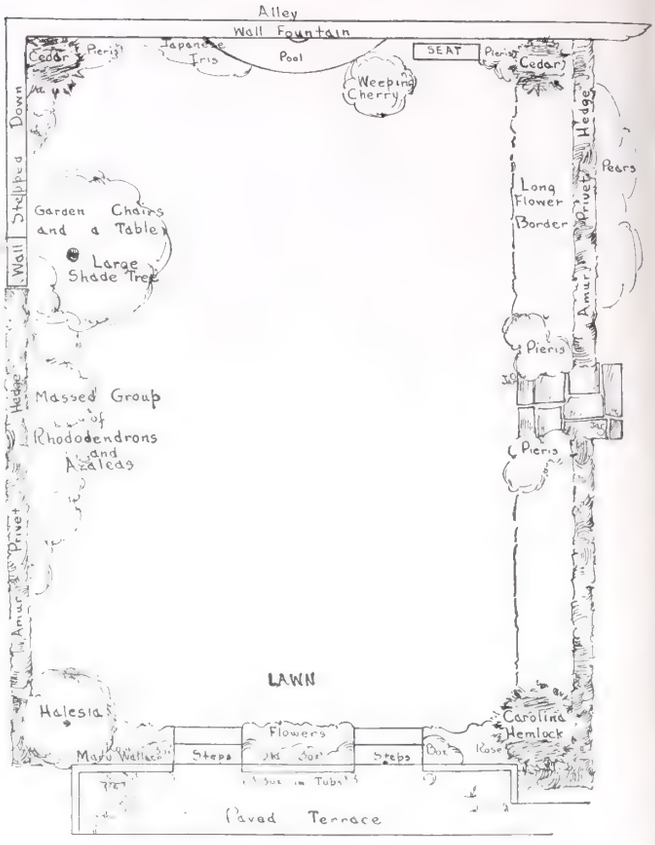
The *"Ile de France"* isn't merely an Atlantic Liner. -:- She has somehow involved a Soul, a Personality that attracts just those people with whom one wants to pass six days at sea. -:- She's an education in modern art, a revelation in modern luxury and comfort. -:- The Salon Mixte, white ash and silvered bronze, with ten tall windows veiled in frostwork, curtained with all the flowers of France, lighted by giant Sevres vases, filled with inviting arm-chairs . . . what a rendezvous for tea! -:- Beyond are lacquered Card Rooms, softly glowing . . . and five Smoking Rooms that lead to a sidewalk Café . . . At night, the Grand Salon . . . Lacquer and Crystal, gold and gorgeousness . . . fills its thousand-foot dance floor with the smartest frocks afloat. -:- But best of all is the Dining Room, the largest that ever sailed the seas, perhaps the loveliest anywhere . . . grey marble, honey coloured glass, a gold and silver fountain, chairs in sycamore with blue green seats. -:- With the *"Paris"*, the *"France"* and the *"Ile de France"* provide a Weekly Express Service, calling at Plymouth for London, docking at Le Havre for Paris, where the 3-hour boat-train waits.



French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

French Line Officers and Stewards Converse in English



The plan of the restful garden shows a simple scheme enclosed by hedge and wall for seclusion. It measures about fifty by seventy feet and within it one can grow few or many flowers, as desired

ON HAVING A RESTFUL GARDEN

(*Continued from page* 103)

places. One does not need to resort to Golden Glow to find plant material that can shift for itself when the gardener must leave it. However, it does take a wide knowledge of plants and the habit of observing their traits to know how long they can be neglected without injury.

The reason native plant material fits so admirably into this sort of garden plan is that every gardener can, if he wishes, learn to know all the small details governing the happiness of wild plants in nearby fields and woods. These wildings have learned to care for themselves. Generation after generation, they have survived the hazards of wild existence—storm, drought, bugs and accidents. Given an environment in the garden similar to their wild home, these plants continue their happy existence even though they get few attentions from the gardener.

Sometimes special gardens begin with receiving a choice plant and hunting around the garden for a suitable place to grow it. Eventually a special garden for particularly favored flowers develops; or, as suggested by this sketch, a secluded garden is planned with a background that conform's to one's ideas of landscaping, and then the flowers are added from time to time as delicate lace and embroidery to finish the creation. This can be a collector's garden, or one that increases in rich detail each planting season just by chance; for if plants never changed and if time left no mark on one's garden, the charm and enchantment of having flowers would soon grow stale or get to the level of collecting postage stamps which to a gardener seems a deadly dull amusement.

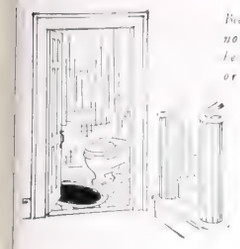
The beginning gardener who wonders if flower-growing is worth while usually has a genuine love for flowers but has not learned the fascination of watching plants develop. Or, possibly, garden maintenance has proved to be too costly. No garden can give much pleasure if it is a financial burden.

While no amount of time and energy spent on well-loved plants will seem like "trouble", there has to be some balance between the Victorian idea that ladies and gentlemen could use nothing larger than scissors in the garden and the modern tendency of all enthusiastic gardeners to wear out all their old clothes as well as hoes and spades. But a wrong type of garden and burdensome plants have been selected if the labor and cost of growing flowers are constantly remembered.

The most complicated and long-drawn-out process in gardening is learning to know the plants that are really worth growing in one's own garden plot. All amateur garden-making finally gets down to the happiness and diversion it gives to the one who begins the garden.

Of course, nurseries grow plants to make money even though the head of the nursery may be an ardent gardener, but no amateur wishes to be mercenary about flowers; and we have gardens for the sole purpose

(*Continued on page* 170)



Because the T/N has no wall tank it can be installed in corners or under windows

The first QUIET toilet.. at LOW COST



nderful advance in sanitary sign — write for free booklet

THE T/N is a marked improvement in toilet design. *It has no wall tank*—is built all in one piece. Can be installed in corners or under windows—saves space in small bathrooms.

The T/N is the first QUIET toilet sold at low cost—$15 to $50 less than other "quiet" toilets.

It operates so quietly you can scarcely hear it, yet its patented "whirlpool" flushing action is powerful and complete. The T/N is non-overflowing. Remarkably free from repairs. Absolutely sanitary. Made of finest two-fired vitreous china. Ask your plumbing contractor or architect, or just mail the coupon below.

ONE PIECE WATER CLOSET E NON-OVERFLOW
Patd. Pat. Pend.

T/N

ONE PIECE WATER CLOSET

W. A. CASE AND SON MFG. COMPANY,
Dept. 306, 220 Delaware Ave., Buffalo, N. Y.
Founded 1855

Please send me free descriptive literature on the T/N One Piece Water Closet.

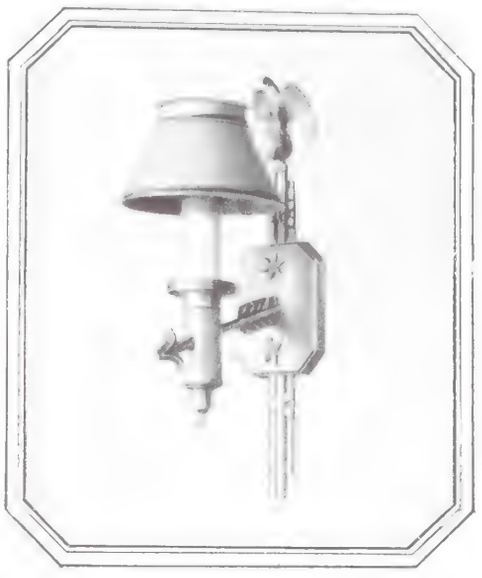
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Decorate with Artistic Lighting Equipment



For the Living Room or Study. The Metal Shade colored to harmonize with the draperies adds a picturesque note.

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427-433 North Broad Street
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Our product sold by all first class dealers

Here is YOUR Washing Machine





Note Size of Washing 25 Pieces Done in 15 Minutes

AMAZINGLY compact, efficient, fully guaranteed. A most revolutionary washer. No drudgery washing the EDENETTE way. A perfect washing turned out in 15 minutes right on your kitchen table or wherever convenient, *without fuss, bother or slopping suds.* Think of it—you can own an EDENETTE for less than one-third the cost of the ordinary washer.

Simply drop into the EDENETTE tub an armful of clothing, such as you see in the photograph, pour in hot water and soap flakes, place on the top containing the motor driven vacuum-cup, plug extension-cord into any light socket. In 15 minutes clothes will be beautifully washed. Handles anything from dainty lingerie to a mattress cover.

Easily carried—weighs only 17 pounds—built almost entirely of aluminum. Top when inverted fits into tub. Store it under table or on closet shelf.

SEND NO MONEY!

Don't send a penny—we will ship you the EDENETTE at once for 5 Days' Free Trial *transportation charges paid.* Use it as your very own, then you decide if you wish to keep it. If not, ship it back *express collect.* You are dealing with one of the oldest clothes washer manufacturers in this country. MAIL COUPON NOW.

Note What These Users Say!

"You were [illegible] spotlessly clad with little trouble. We have [illegible] and our clothes are washed spotless [illegible]"

Mrs. J. T., Newark, N. Y.

"The more I use the EDENETTE, the more enthusiastic I become. We have [illegible] sheets, pillow cases, [illegible] shirts, khaki trousers, and heavy work clothes and [illegible]"

Mrs. H. T., Big Creek, Calif.

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225 West 34th St., New York, N. Y.

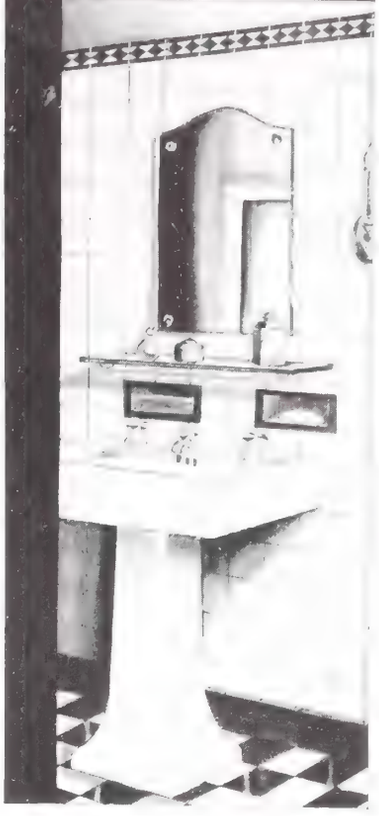
Please send me [illegible] THE EDENETTE [illegible] for 24 hours' free trial. If I decide to keep it, I will pay $24.50 at the rate of $2.50 per month [illegible] you will refund my money.

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BELGIANTILE belongs in your *home.* In the bathroom its clear surface, its sparkling colors on walls and ceiling are a lasting delight; in the kitchen, how cheerful and practical! The sunroom, the patio, need BELGIANTILE; it completely transforms the entrance hall of the town house.

And of course it will last a lifetime. BELGIANTILE consists of pure Zinc sheets, covered with perfectly glazed-baked enamel. It has the added advantage of being flexible—bends to any angle or curve—adapts itself to all decorative designs. BELGIANTILE answers exactly the requirements of handsome, durable tile in restaurants, hospitals, public buildings . . . at very economical cost.

BELGIANTILE agents are located in all principal cities, so that you may see its beauty for yourself. Or write for our booklet showing patterns, colors and varied uses.

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Enter the Duchess!

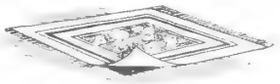


On the Wings of a Scatter Rug

THERE is nothing quite as *embarrassing*—and *dangerous* for that matter—as slipping on a scatter rug.

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Duro Gloss Rug Anchor can be cut to fit under any sized rug. It will positively hold a rug in place and prevent slipping or disarranging its position on the floor.



Duro Gloss Rug Anchor provides, in addition, a crepe rubber surfaced cushion for your rugs which adds years of wear—and makes them much softer underfoot. The coupon will bring you a piece sufficient to hold the average small rug in place. Send this in if your own store hasn't Duro Gloss in stock.

There is only one Duro Gloss Rug Anchor. Be sure of the name when you buy.

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Mrs. Post Writes.

Marlboro—A Cigarette for Those Who Can Affud 20 & for the Best

Every Marlboro full, firm and round

Mild as May

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IN GOOD TASTE



Shades can be raised to give desired amount of light

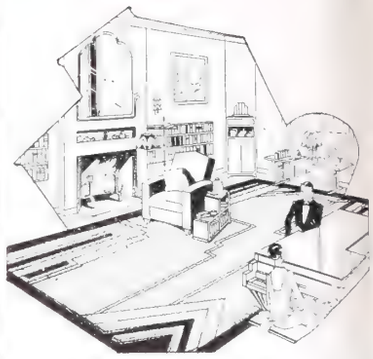
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Finished to order in any color to match your interior

BURLINGTON VENETIAN BLINDS

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NEW FLOOR TREATMENTS *for the* Modern Summer Home



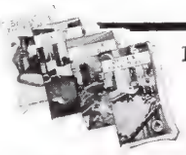
THE refreshing color and graceful patterns of DELTOX rugs bring an air of inviting coolness and hospitality to every room of your summer home. DELTOX rugs are so sturdy in construction, so smooth-lying, so adaptable to any decorative scheme, whether modernistic or conservative, and so surprisingly inexpensive, that you marvel how you ever managed without them!

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SEND FOR THESE HELPFUL BOOKLETS!



DELTOX RUG CO.
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Oshkosh, Wis.

Gentlemen:

Kindly mail me without cost copies of your new illustrated booklets on the new DELTOX floor coverings.

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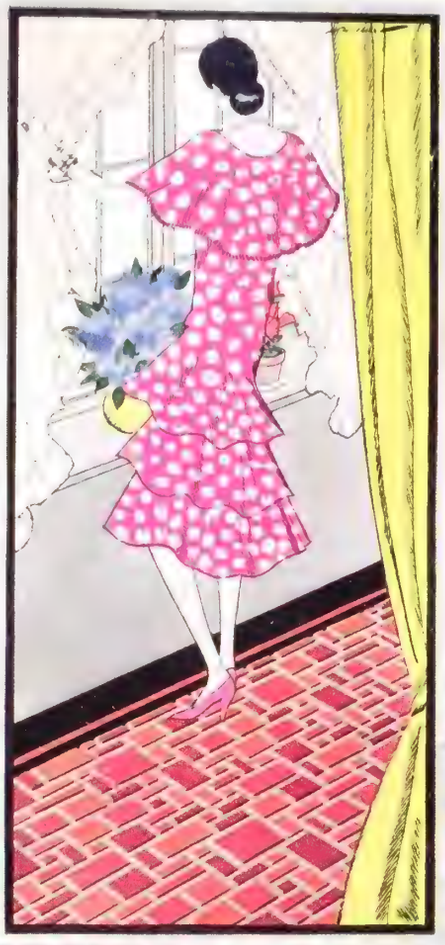
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THIS sensational new flooring is now on special display in better class stores throughout the country





"ALPS"... sunshine playing over snow-flecked mountain tops inspired this rich marbled design. Sealex Embossed Linoleum No. 5502.

"RUBY"... Sealex Embossed No. 5500.



"ABBEY"... distinguished for its velvety richness of colorings and its atmosphere of quaint charm. Sealex Embossed Linoleum No. 5507.

"SAPPHIRE"... tones of blue like the depths of the lovely jewel it was named for. Sealex Embossed Linoleum No. 5506.

QUITE the latest development in colorful floorings—the new *Sealex Embossed Straight Line Inlaid Linoleum.* It is being featured now by leading department, furniture and linoleum stores.

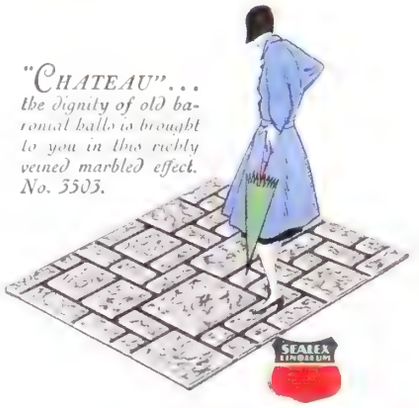
Here at last is an *embossed linoleum* whose realistic "raised" tiles and clean-cut "mortar joints" faithfully recreate the charm of time-mellowed, old-world floors. There's a tempting array of designs to choose from for every room—clear jewel tones; the richest of marbled effects; soft, shadowy hues of velvety loveliness.

So splendidly practical, too, in its ease of cleaning. For as in all *Sealex Linoleums* the tiny pores of the material are sealed tight against dirt and spilled things.

Don't fail to take advantage of this exceptional opportunity to see this newest of *embossed linoleums!*



"EVERGREEN"... a delightful combination of the most favored shades of green. Sealex Embossed Linoleum No. 5508.



"CHATEAU"... the dignity of old baronial halls is brought to you in this richly veined marbled effect. No. 5505.

REMEMBER the name "Sealex." This should appears every few yards on the face of all Sealex Linoleums.

CONGOLEUM-NAIRN INC. *Gen'l Office:* KEARNY, N. J. New York Philadelphia Chicago Boston Pittsburgh San Francisco Minneapolis Kansas City Dallas New Orleans Atlanta

EMBOSSED SEALEX LINOLEUMS

Stain-proof – Spot-proof – Easily cleaned

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FREE—A helpful handbook on home-decoration: "Your Floors as a Decorator Views Them" by Winnifred Eales. Contains many ideas for beautifying the various rooms in the house. A scientific Color Scheme Selector comes with the book. Address Congoleum-Nairn Inc., Kearny, N. J.—or if you prefer use this coupon. *(Please print name and address clearly.)*

Name ..... *Address* .....

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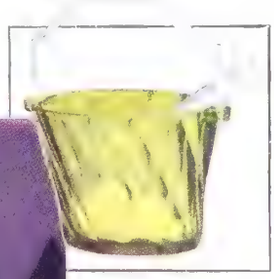
As Gay Music Sounded . . .

The Emperor of Rome had condemned Petronius to die. But the Arbiter of Elegance heard the news calmly . . . laughed . . . and invited his friends to a banquet surpassing in splendor.

Memorable were the happenings of that night! Goblets glittering with gold and jewels were given the guests. Petronius lifted from the table the most cherished of all his artistic possessions, a Myrrhene glass vase resembling a rainbow in brilliancy. Knowing that it was coveted by Nero, Petronius was determined that it should never touch the lips of the Roman tyrant.

"Let no hand pour from it," he shouted . . . and dashed it in fragments on the crocus-covered floor!

Then the amazing climax! Petronius had a vein in his arm opened . . . thus would he forestall the emperor's sentence! And so, surrounded by flower-crowned comrades, by gay musicians and dancers, his strength ebbed slowly away. At his side was Eunice, his beloved. Loyal to the last, she shared his fate . . . and ere his life went out, their lips had touched.



Ice tubs and other delightful pieces you will adore



A LOVELY INTAGLIO MODERN PATTERN IN THE BEAUTIFUL [illegible] COLOR

Rulers and nobles have exulted in glass . . . have adorned their feasts with its gleaming charm. Countless artisans for centuries toiled to learn its secrets . . . hard-won secrets of coloring it with the rainbow's tints . . . of giving to it exquisite, fairy forms. And building upon these secrets, Heisey master craftsmen have wrought for you glorious creations.

You will adore the delicate, captivating colors . . . Flamingo, with sunset's rosy glow . . . Moon Gleam, with the soft green of meadows . . . Marigold, sparkling with golden sheen . . . and the brilliant, clear crystal. All come in complete services, to enrich your table with fascinating beauty on any occasion.

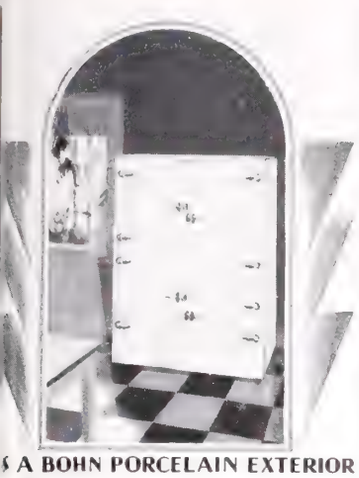
There are patterns and patterns, designs and designs, for every use, in joyous profusion. At leading stores you can make your selection. The ◈ symbol of quality tells you it is Heisey's fine glassware. Look for it *on every piece.*

Write for a copy of "Gifts of Glassware," a booklet handsomely illustrated in colors. It is yours for the asking.

A. H. HEISEY & COMPANY
303 OAKWOOD AVENUE, NEWARK, OHIO

HEISEY'S
GLASSWARE
for your table

Glass perfected through the Secrets of Four Thousand Years



S A BOHN PORCELAIN EXTERIOR

Install the electric unit of your choice in a BOHN *refrigerator.*

FOR many years BOHN has been making refrigerators, not merely to provide a receptacle for ice and eatables; rather to create a sanitary refuge to which a housewife would commit the rarest of her handiwork, with confidence that it would retain all its daintiness when served hours later to her guests. Nothing would do for this finest of scientific refrigerators but white porcelain enamel. BOHN porcelain is as sheer and pure in its beauty as the marble of Paros.

The cover of a book or the case of a watch is not as important as its contents, but the public very properly demands that the case match the quality within.

With this in mind, BOHN refrigerators have never varied in quality, — except when changes have been made for the better. Every buyer of a BOHN Porcelain Refrigerator can have the utmost confidence in its lasting qualities; they can know that it will not become unsightly or shabby, even with years of use, but will remain pure and unsullied for all time.

BOHN *is the world's largest manufacturer of all-porcelain refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota

Chicago
New York
Boston

BOHN *SYPHON REFRIGERATOR*



OF

LUSTROUS STAINLESS STEEL

PEARLY white and jet black . . . . restrained dignity. . . . always proper . . . . for plain, dignified surroundings . . . . or for colorful surroundings . . . . Pyro-Pearl brings a welcome combination of brightness and shadow.

A full assortment . . . . long lasting, charmingly artistic . . . . blades, tines and handles, too, that last and last.

Medium size and smaller knives and forks . . . . fruit knives . . . . butter spreaders . . . . salad forks . . . . spoons . . . . cheese and pie servers . . . all will delight you.

Identified by the Russell trademark exclusively. Every blade sharpened lastingly as only Russell can sharpen stainless steel. And in perfect balance.

Handles in solid colors, too . . . . red . . . . green . . . . blue.

And ask to see also the complete Russell Kitchen-Kraft Sets of stainless steel. They are ever so attractive and useful. "How to Tell Good Cutlery" depicts these lines and gives valuable information on how to set the table. This charming booklet costs you nothing.

Russell Cutlery is Priced only Slightly Higher

RUSSELL
GREEN RIVER
CUTLERY

TURNERS FALLS, MASSACHUSETTS

New Beauty and Longer Life . . in Screens

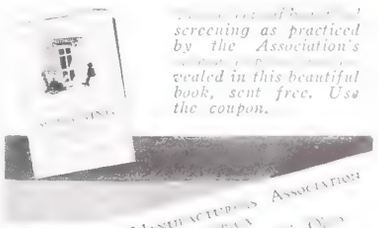


ONE of the smart new finishing touches added to the finer homes of today is the metal-frame screen . . . now available in color.

The metal-frame screen is more practical; it lasts longer; it lets in more light. Too, it is trim and neat—and with color it harmonizes with the architectural design and decorative scheme.

You will want all the new ideas on screening. The country's foremost screen designers, The Screen Manufacturers' Association of America, will give you full information without charge.





screening as practiced by the Association's . . . . . revealed in this beautiful book, sent free. Use the coupon.

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450 East McMillan St., Cincinnati, Ohio
Please send free your new booklet "The Art of Screening the Modern Home."
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The World *may pass Your Door*..but-

THE seclusion of your home can be preserved: the beauty of your carefully tended lawns and shrubbery can be kept unimpaired.

The picnicking-motorists that throng the roads leading to your door will continue to pass by if your property is enclosed with a trim Anchor Fence. The neighbors' dogs; the mischievous boys down the road; all trespassers are politely, but firmly prohibited.

Let the nearest of the 75 Anchor offices show you how attractively you can gain privacy with an Anchor enclosure. A phone call will bring the Anchor Fencing Specialist, or our special Anchor Estate Fence Catalog—as you choose.

ANCHOR POST FENCE COMPANY
Eastern Avenue and Kane Street, Baltimore, Md.
Consult telephone directory for nearest office

ANCHOR *Fences*



ON HAVING A RESTFUL GARDEN

(*Continued from page* 166)

of bringing more beauty and peace into our lives—which goes back to the original idea that we must so construct our gardens that tranquillity will seem to dwell in them. If the humdrum affairs of everyday can be forgotten when we lift the latch of our garden gate, we have achieved a successful garden.

Seclusion is a vital part of garden charm, though often overlooked by amateurs who have only a small area for the garden. Every new gardener should appreciate how much the frame means to the flowers, yet how seldom does he consider the architectural qualities of his planting material? Usually a Rose bud induced him to dig a hole for a Rose bush, or a flaming Poppy started off the first seed order, without a thought for the sand-pile or the neighboring corn patch which will probably be in the picture.

Backgrounds take years to reach perfection unless initial cost is ignored, so they are the most important part of a new garden. Besides, after they are once established, shrubs and small trees require much less attention than do flower borders.

THE SHRUBS

They are permanent garden features and deserve as much effort spent on proper soil and moisture conditions to make them thrive as flowers usually receive; but shrubs are often planted just any old way because they can manage to survive. Many gardeners do not give them a chance to fulfill their possibilities.

The fact that soil and exposure are important both limits our opportunities and challenges our ability to provide a suitable environment for every plant and shrub in the garden. If the growing conditions are identical with those from which the particular plant has come, it will grow in the new site with a minimum amount of care after planting.

Pulling weeds and thinning seedlings should be the most important maintenance requirement of herbaceous perennials. Many of our ideas about cultivating plants—usually foreign plants—are derived from the greenhouse methods used when bedding plants and annuals were almost the only flowers used in gardens.

Modern experiments with soils should change some of these notions of outdoor gardening. One of the most interesting and illuminating chapters on soils is "Natural Soils and their Treatment" in Durand's *Wild Flowers and Ferns*. It is written simply enough for any beginning gardener to understand.

If we choose to grow exotic plants, the need for acclimating them makes necessary many complicated gardening operations. Contrast the huskiness of our wild Roses with one of the Teas from China—the fussing these Teas require. They need continual watchfulness and labor from spring until late December.

A man may relish overcoming obstacles, but few women care for the bug and worm squashing and unremitting sprays the hybrid Teas require. Repose seems to flee from any garden when liquid manure and nicotine solutions permeate the air even though one does not apply them personally. Feminine gardeners may approve the abstract idea of applying necessary fertilizers, but most of them will choose to have the plots which need these smelly aids to gardening far removed from the vicinity of the house.

I believe that more real enjoyment can be had from a livable garden than from one that grows prize blooms; and since most suburban homes must be limited to one garden design, I am suggesting a plan for those who prefer a simple and secluded garden where they can grow many or few flowers just as they may feel inclined.

The quiet subdued foreground and the vista of the pool can be viewed from the terrace; and the wall with the cool deep color of the evergreens gives a formal sculptured background. Service areas and vegetable or cutting gardens are beyond the hedge and reached by the flagged walk which ends at the hedge.

In this garden, coolness and shade could be found in summer, and a pleasant sheltered retreat for a short walk on a winter day. Any secluded garden is restful. Annoying distractions can very often be put out of mind if they can be out of sight.

In the spaces between the flowering shrubs and the small evergreens the soil can be made suitable for rare flowers or our fast disappearing wildings, for they come to be appreciated by all gardeners who are particular to watch the development of their plants. You know there are some gardeners who count only the year's harvest of flowers.

PALE LAUREL

Almost everyone has a soft spot in his heart for a shy little blossom—one that his next-door neighbor probably thinks utterly commonplace—and here is the place to grow it.

The dwarf Pale Laurel, *Kalmia polifolia*, can be tried as a garden shrub near the pool where bog conditions are approached. This is a rare native found in boggy places, blooming in late April and May, and growing only twenty to thirty inches high. And nearby another rare bog shrub, *Andromeda polifolia*, might be planted. It is also evergreen and has blossoms like little bells.

Tall Astilbes with their large panicles of white or salmon or rose could well replace the Japanese Iris in the diagram. They have the same power of commanding attention as the Iris. One of the loveliest is an *arendsi* hybrid, *grandis rosea maxima*, slim spires of pink sitting upon stems four feet tall.

Plant *Trollius* and *Aconitum* species where they have the advantage of the moisture laden air about the pool and give them rich woods soil. They both adequately repay a few extra attentions—frequent hosings and top-dressings of good compost.

But never, never be tempted t

(*Continued on page* 174)



A LOVELY COMPLEXION is innately a rightful endowment of womankind. So decide wisely the soap that is best for your complexion. Very likely the end of your search will be marked by a choice of No. 4711 White Rose Glycerine Soap. Thoroughly cleansing, yet kind to delicate skins—and exquisite in scent. (And withal, a soap that wins instant approval from virile husbands and athletic sons!)

No 4711 *White Rose Glycerine Soap*

Made in U. S. A. by
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For awnings
and other materials
exposed to sunlight and rain

the exceptionally fast
INDANTHREN COLORS
should be used exclusively

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GENERAL DYESTUFF CORPORATION
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IRONWORK
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Beautify with Iron Railings

When [illegible] the cost of any new building, you can add [illegible] to the value [illegible] Cincinnati Iron Railings, thus giving a touch of [illegible] to [illegible] different.

Ornamental iron railings, fences, entrance gates and window guards of attractive, yet modest designs, will enhance the beauty of any home. The [illegible] features of Cincinnati Iron Railings are their distinctiveness of design, durability and quality construction.

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with an Embarrassing Fact

How difficult it is to keep the [illegible] door toilet out of sight! This, alone, has brought about the universal popularity of the

Zundel
SANITARY TOILET CHAIR

Cloaks toilets completely; easy to clean; installed in a few minutes. Colors and designs to match perfectly any decoration scheme.

Ask your plumber or write for booklet of designs.

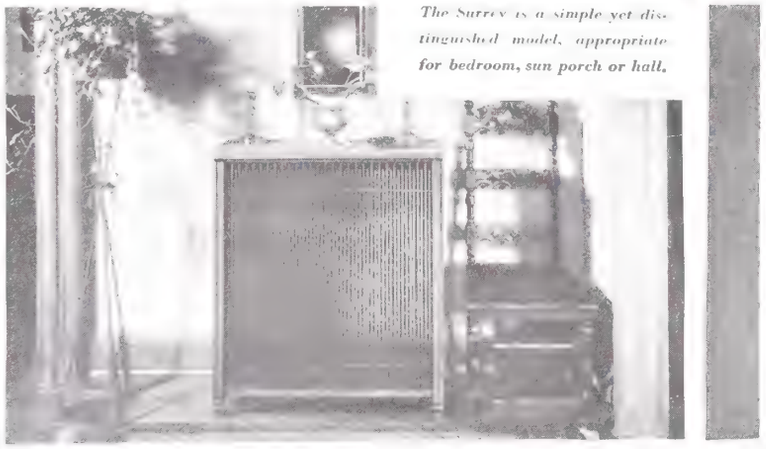
KILLZUN, INC.
22 TRIBUNE TOWER, CHICAGO, ILL.

364—CX
EGAL TYPE
r Oval Bowl
Vhite $40.00
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Other Styles
$20.00 to
$185.00

All Prices
O.B. Factory





The Surrey is a simple yet distinguished model, appropriate for bedroom, sun porch or hall.

"It's the first step
in modernizing your home"

". . . but first of all cover up your ugly old-style radiators. There's nothing more unattractive — nothing more out of keeping with modern ideas of home beauty."

Built by heating experts, Hart & Cooley radiator enclosures not only hide awkward radiators and protect hangings. They also efficiently distribute humidified heat at the living level of the room, adding greatly to comfort. They're made of finest grade furniture steel in beautiful designs and finished to match your rooms. A special summer discount is now in force. Don't fail to make this saving.

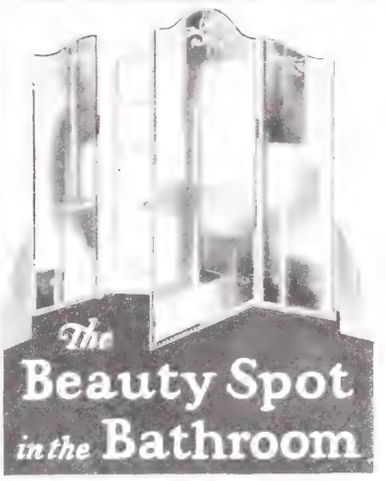
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New Britain, Conn.
Gentlemen: Please send me booklet illustrating your radiator enclosures and name of your nearest dealer who can quote me your summer discounts.

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The HART & COOLEY MFG. CO., NEW BRITAIN, CONN.
Experts in Heating Equipment for 25 Years



The **Beauty Spot** *in the* **Bathroom**

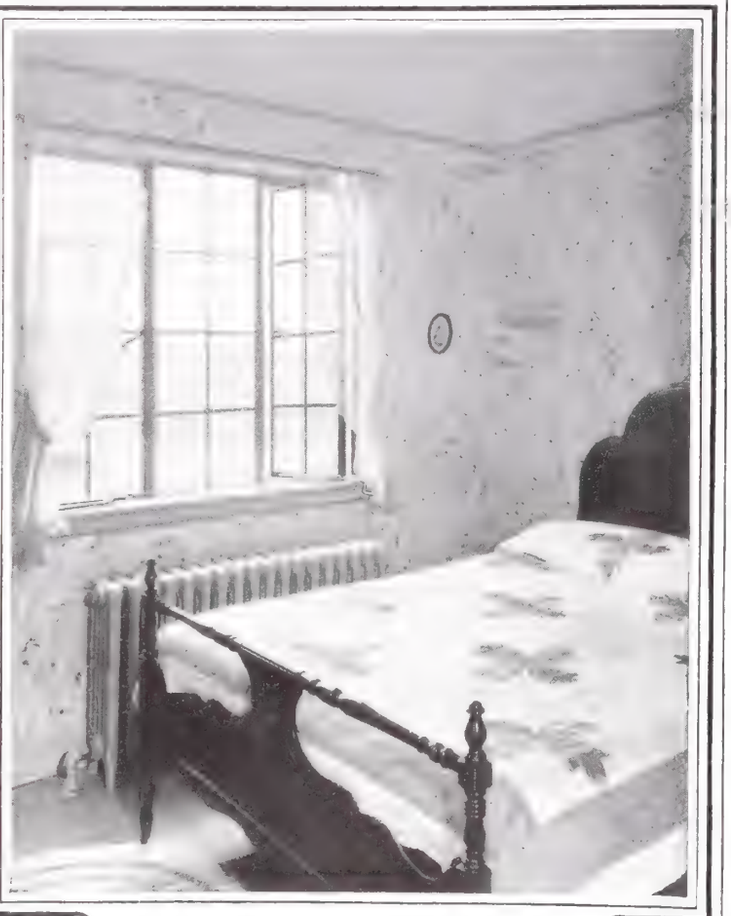
THE modern mode of exquisite bathrooms has created this new decorative steel medicine cabinet—the Morton "Vanitie Venetian". Large, beautiful mirrors artistically etched, movable wings, a deep roomy cabinet concealed by the center mirror—here indeed is a luxurious fixture that will grace the finest new bathrooms and add distinction to remodeled bathrooms.

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MEDICINE CABINETS

Made of steel, to recess or hang on wall. Installed in a few minutes. White enamel finish permanently baked on. Sanitary—easily cleaned—last a lifetime. Plate glass shelves. 11 models, priced from $6. Sold by leading lumber and building supply dealers, plumbers, etc. Mail coupon for FREE BOOKLET showing new styles in medicine cabinets.

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Without obligation, send FREE Booklet on new styles in medicine cabinets. H.J.

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Address _____
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Instantly adjusted automatic-locking Casements

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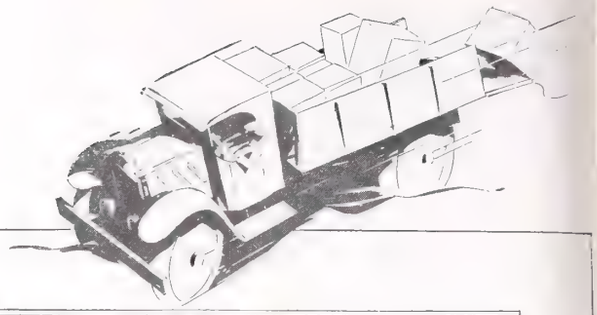
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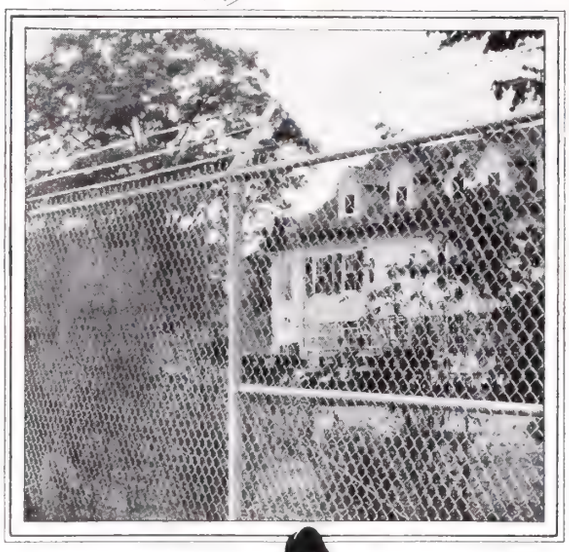
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FOR youngsters to be happy and healthy they must stage most of their activities in the sunshine. But the motor has made the country road a city street. You must give them protection.

A Wickwire Spencer Chain Link Fence solves the problem.

It is not only good looking, strong and durable but is so inexpensive that you wonder why you have not had one installed long ago.

Write our home office and they will send you details. There is a local sales and erecting representative near your home.

Don't be startled by every cry from the street.

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Part of Spring Garden of one of our patrons, in which effective use has been made of Superior Tulips.

The Joys of Superior Tulips

TOO few gardens reveal that wonderful blossoming glory that proclaims, so surely, the planting of *Superior* Tulips. Blossoms alone tell the story of class and breeding . . . a true story, varied in color and form, that never fails to voice itself through *Scheepers' Quality Bulbs*. Specializing in the discovery of sources, and in the selection of varieties, we have long served those garden lovers whose primary demand is quality. As an illustration of Scheepers' quality, and to give you in your garden an example of ultimate perfection in Tulips, we are offering four assortments of our own choosing, affording in their choice, color harmony, height, form, and range of texture that will be a revelation. These assortments will be known as

MR. SCHEEPERS' OWN SELECTIONS

Only the finer varieties are here assembled. Each has the benefit of Mr. Scheepers' personal judgment. Economy in price is secured through our large purchasing connections.

Selection No. 1—100 bulbs $15
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Your order, if entered at an early date, will be transmitted to our staff of experts abroad, who are skilled in the selection of the superior portion of the bulb crop. We pride ourselves on this service, for *superior quality* is thereby assured our patrons.

This superiority is limited. Only a small proportion of any season's crop is sufficiently fine to meet our standards. It is, therefore, advisable to order NOW for fall delivery. Later orders will be filled from such reservations as we have made to provide for this contingency.

"BEAUTY FROM BULBS"

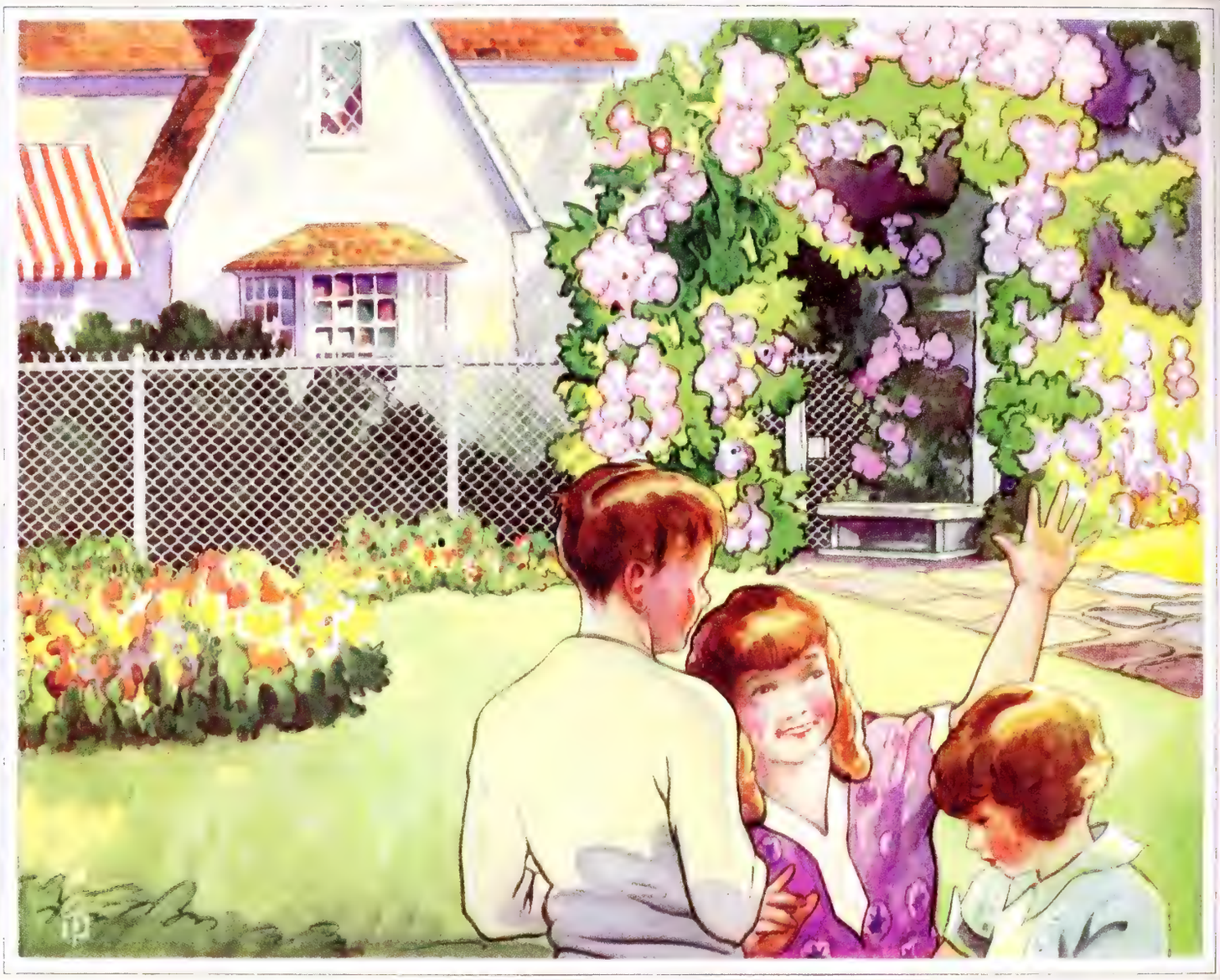
The 1929 Edition of our book-catalog "*Beauty from Bulbs*,"—over 200 pages, library binding, profusely illustrated with 54 full color plates, and with abundant and inspiring text, is ready. You will find it instructive and absorbingly interesting—a volume of great intrinsic beauty. Price $5—to be deducted from an order amounting to $15.00 or more.

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Flowerbulb Specialists for more than a Quarter Century

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June, the month of roses—of brilliance and gayety in the garden. Lawn, shrubs and flowers impressively beautiful in their new garb. Each June finds the home in a richer, lovelier setting.

Protect this beauty, these cherished attributes of home, with a Cyclone Fence enclosure. Cyclone merges with the background of shrubbery and harmonizes with attractive surroundings. Affords privacy, yet does not obstruct sunlight and air. Cyclone is the nation's standard of fence protection. Available in many appropriate styles, in wire and iron, for city and suburban residences, and estates. New ideas on the application of Cyclone Fence for greater beauty will interest you. Write for free booklet.



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TO LOVERS
OF GROWING THINGS

colorful 192 page book of
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price leaflet included, is
for the asking. Write



WHEN next winter's snow is flying step into the fragrant warmth of *your* American Greenhouse. When Autumn brings the death of Summer, live among the gentleness of green things. All through the cold days pick your own flowers or vegetables. Perhaps unimportant, but worth a thought, is the fact that this luxury can be self-supporting. You can easily sell any surplus you have. Ask us to explain.

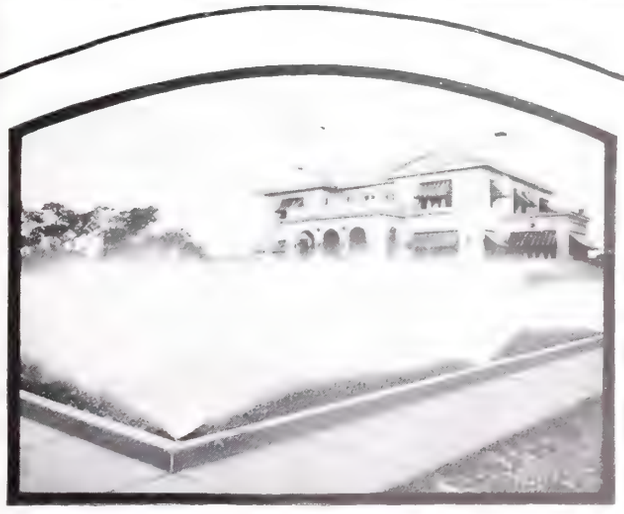
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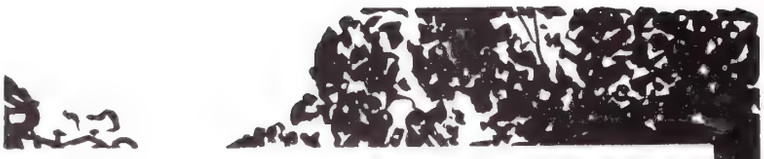
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VICK'S NuwuD

BARTLETT Heal Collar

ON HAVING A RESTFUL GARDEN

(*Continued from page* 170)

bring home a wild lowland Buttercup to plant by your pool! If you should, you will be trying to rid yourself of it season after season for its trailing branches root at every leaf joint and it runs like fleet Atalanta. How sad that some of its haughty relatives growing in high mountain bogs cannot be endowed with this plebeian weediness.

Silene alpestris, a small Alpine that resembles a Pink, is said to bloom profusely in bog conditions. However, I know that it is easy to raise from seed and will bloom, though not abundantly, in a crevice between stepping stones. It could be tucked among larger plants for service as a ground cover.

And if you should be so lucky as to acquire a Gentian, either a native fringed one or a still more hard to come by Alpine species, the place to try growing it would be near the pool in rich humus with plenty of sand and grit for drainage.

Think of the possibilities of experimenting with bog Primroses—*rosea* if you can get it; or *P. japonica*, seed of which can be had without much difficulty though my seedlings (and from English seeds!) turned out to be something quite different and are still unidentified. *P. sieboldi* and *P. cashmeriana* are bog Primroses not too difficult for a patient gardener to try to grow (and that means seed sowing). *P. bulleyana* I raised from seed with the delicious sense of being a graduate gardener, but I've been woefully disappointed over the blossoms; no description explained how very small they were in proportion to the tall candelabra stem on which they grow. The plants get quite faint on a dry summer day but manage to survive my neglect. They are too rare to discard, though I wish for a fairy wand which could change them all into one *Primula denticulata;* the latter is just the kind of adorable flower I like, but seed has consistently failed to germinate for me.

PRIMROSES AND LILIES

There is a charm about Primroses that keeps gardeners trying to grow them in spite of knowing there will be many failures—but some folk are never contented with easy victories, and so Alpine and bog Primroses were planned especially for them!

Our native *Lilium canadense* grows naturally in cool moist soil and is the most graceful wild Lily of our Northeastern States. The clear yellow form is far the best color. Try to get the bulbs delivered in late August so they will not be long out of the soil, and leave them undisturbed for as long as you can curb your desire to divide them.

The soil for Pieris, Azaleas and Rhododendrons should be cool, rich, light and made decidedly acid with peatmoss or leaf-mold, and there should always be a permanent mulch of rotted leaves over the beds.

In the half-shade under these shrubs there will be places for those rare native plants that are now so seldom found unless we go woodsing far from paved roads. Many of the are acid soil plants that grow nat rally beneath the shield of trees ar bushes, and they can never ada themselves to border cultivation.

But how pleasant it is to ha rare wildings growing comfortab where we can slip out to see ho much more the buds have swell overnight. Perhaps we can collect t plants ourselves and remember ea time we see them in our garden so breath-taking mountain side or t cool deep woods from which th came. Or they may remind us of exquisite sunset at the end of plant-hunting day.

I once collected Mountain Lau seedlings; and every time I see the still so small, they remind me those steep wooded hillsides with t billows of Laurel blossoms high the hills among the Hemlocks a Tulip trees, and the cold sparkli brook and the damp mossy sto far below where the sun never seem to penetrate—a beautiful picture treasure in my memory.

FOR ACID SOIL

After they are established, the on attentions these acid soil plants r quire will be weeding and mulchi and an extra shower in dry weath

This is the place to try growi our choice native Orchids. They c be purchased from several nurser that specialize in native plants.

The relative degree of acidity c be varied. Under shrubs that gr in highly acid soil like *Androme polifolia*, *Pieris floribunda*, *Azal viscosa*, the *Kalmia* and *Rhodo* grow such plants as *Cypripedi acaule* and *Iris verna*—two rare a exquisite wildings seldom grown su cessfully in gardens because they a not given an acid diet. Other ra and difficult wildflowers for ve acid soil are the Trailing Arbut Twin-Flower, Galax, Wintergre and the fringed Orchis *Habenar blephariglottis* and *H. ciliaris*—all them plants that should be left alo unless the gardener provides a dup cate of their wild home.

Under the various Rhododendro and our native Azaleas, *rosea arbo escens*, *calendulacea* and *nudiflor* which only need a moderately ac soil, many flowers can be grown. T list from which to choose is qui long, and there are many plants fro other countries that thrive unde these conditions—for example t Christmas Rose, *Helleborus niger*, wi like leaf soil and the protection ove head that a shrub affords. Christm Roses, I think, are well worth ago ized vigilance to get them establishe Once growing, however, they shou not be disturbed—a splendid ali when a thoughtless acquaintan boldly asks for a piece of the trea ure! Each autumn a top-dressing old manure and humus should given to them.

Plants that thrive in moderate acid soil are the Bluets, *Houston caerulea;* the Birdsfoot Violet, *Vio pedata; Blue Cohosh;* the Colu bines; Bishop's Cap, *Mitella diphyll*

(*Continued on page* 176)



There is only one Dubois. It is made by hand in France of live, split, Chestnut saplings woven closely together with heavy, rust-proof Copperweld wire. It comes ready to erect in 5-ft. sections, and in three heights: 6'6", 4'11", and 3'10", with quaint gates to match.

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HE: "How much would it cost us?"

SHE: "I haven't an *idea*, but it's *so* good-looking I'm sure it must be *terribly* expensive."

HE: "Well, let's find out the worst anyway!
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SHE: "Oh, I never *dreamed* it was that *moderate!* Why, we can afford that!"

People are often so easily misled as to the actual cost of a beautiful article. They go on the assumption that because a thing is unusually distinctive and charming, it must be correspondingly expensive.

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And in addition to these economies, you get the charming seclusion, the quaint, rustic beauty which Dubois, alone among fences, can supply!

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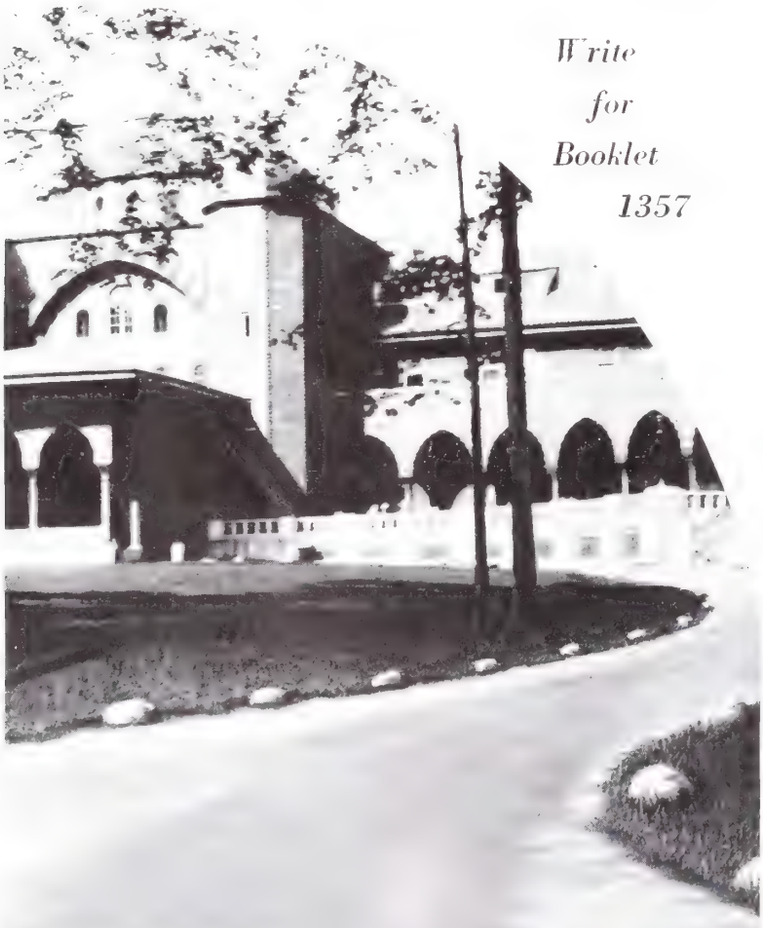
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ON HAVING A RESTFUL GARDEN

(*Continued from page* 174)

Bluebells, *Campanula rotundifolia*; Dutchman's-breeches, *Dicentra cucullaria*; the wild Lilies, *L. canadense* and *L. superbum*; the Ladyslippers, *Cypripedium candidum*, *C. parviflorum*, *C. pubescens*, *C. spectabilis* and other Orchids, *Goodyera pubescens*, *Liparis lilifolia*, *Orchis spectabilis*, *Spiranthes cernua* and the Rattlesnake Plantain, *Epipactis pubescens*; *Pipsissewa* and its near relative, *Chimaphila maculata*; the Partridge Berry, *Mitchella repens*; the Phlox, both *P. divaricata* and *P. subulata*; the Trilliums; Shootingstars; Windflowers, and many others—most of them deeply resenting border culture but growing willingly enough if they are planted in a situation similar to that of their wild home.

THE DAPHNES

The small evergreen shrub, *Daphne cneorum*, is a most lovely but sometimes tricky plant to grow in the shelter of the mountain Andromeda, *Pieris floribunda*, and *Daphne mezereum* can be used to break the line of massed Azaleas. Both in its heavenly fragrance and dainty clusters of blossoms, *Daphne cneorum* rivals our native Trailing Arbutus which is almost impossible to grow in the garden even though we take infinite pains to please it. These Daphnes will grow with only a reasonable amount of coddling but I give them an excelsior coverlet through the winter just to be on the safe side. They want plenty of leaf-soil and a place that does not get parched.

Many of the wild species of that vast genus *Iris* are almost unknown in gardens. Some of the most delightful ones can be grown in half-shade and leaf soil. The small garden can be wonderfully enriched by having Iris species rather than *Iris germanica* which requires both elbow room and sunshine, and soon grows beyond the space allotted to Iris.

The Crested group is particularly suited to a shaded garden where the soil contains an abundance of humus. Fairy-like in their exquisite perfection of form and flower, the following Iris please the most exacting collector:

Iris tectorum is recommended by Dykes as being the best garden plant in this group. The flowers are large enough for cutting, deep lavender, and there is a white form. It has shallow roots and wants rich, partly shadowed soil; and midsummer is the time for replanting. It is often called the Roof Iris of Japan. My plants were almost ruined last spring through leaving the winter cover on too long, for they began to form leaves that rotted in an untimely warm week, but I rescued them and ultimately new leaves developed. But they did not bloom very well.

Iris gracilipes is very like the filament of a dream—so small, but stems and leaves and flowers in perfect proportion. The crested mauve flowers are about an inch and a half across. This Iris likes half-shade, light, rich, moist soil and no lime. Moving must be carefully done when the plant is in active growth and forming new roots in spring and early summer. After many searchings, a kind friend sent me one; and when it bloomed a seed pod developed which, I fear, was very wrong for it has never bloomed since, and neither did the seeds germinate—a proper punishment for my covetous desires.

Iris cristata is our native Crested Iris which grows willingly in so many situations that it can be considered a first-rate garden plant. The wonder is that so few gardens have it, for it is even a good edging plant for borders. In a few seasons the plants spread into wide mats crowded at blooming time with the flat flowers. It is rare enough in Ohio to provide a real thrill when a patch is found. The soft lavender flowers, very sweet if you catch them just as they open, are raised on a perianth tube about six inches above the ground. They do not like to be jostled by stronger growing plants, but I also discovered that Narcissus foliage could not pierce an old matted clump of the rhizomes. Surely any difficulty anyone might have getting it established would be due to letting the roots become dry, for I've shifted this Iris about the garden at all seasons and it never seemed to know that anything had happened.

Iris lacustris is a diminutive form of *Iris cristata* growing in the northern region of the Great Lakes. Perhaps because my *I. cristata* is a robust form, *I. lacustris* seems so very, very small—the flowers only two inches above the soil. The thoughtful gardener who sent me the plant from northern Michigan also sent some of the soil—the queerest black fibrous stuff with small stones that looked like marble chips. It grows in half-shaded, well-drained humus and probably would make an appeal only to a collector.

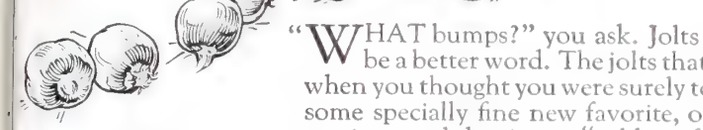
Iris verna is another native found in pine woods of the lower middle Atlantic States and the South. What it absolutely must have is a very acid soil; and not long ago I read that the rhizome needs to be buried about an inch deep in rotted pine needles—I hope the dose I gave my plants will prove the truth of this statement! *I. verna* grows five inches tall, has evergreen foliage and the lilac-blue flowers, shaped very like a bearded Iris, are said to be fragrant—surely they are worth a little extra fussing.

A SPURIA TYPE

Iris graminea, named for its grassy foliage about fifteen inches high, is a member of the Spuria sub-section—neither bearded nor crested. The flowers are a beautifully clear and distinct color, about the shade of mulberry juice, and they are delightfully fragrant, regardless of whether one's nose proclaims the scent green gage or apricot! This is one of the few Iris that ripened nice fat seed the first flowering time in my garden—perhaps it likes the diet of sand and humus in a sunny place prepared for *I. arenaria*; and *arenaria* not arriving, *graminea* got the place. The

(*Continued on page* 178)

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"WHAT bumps?" you ask. Jolts might be a better word. The jolts that came when you thought you were surely to have some specially fine new favorite, only to receive word that it was "sold out for this year".

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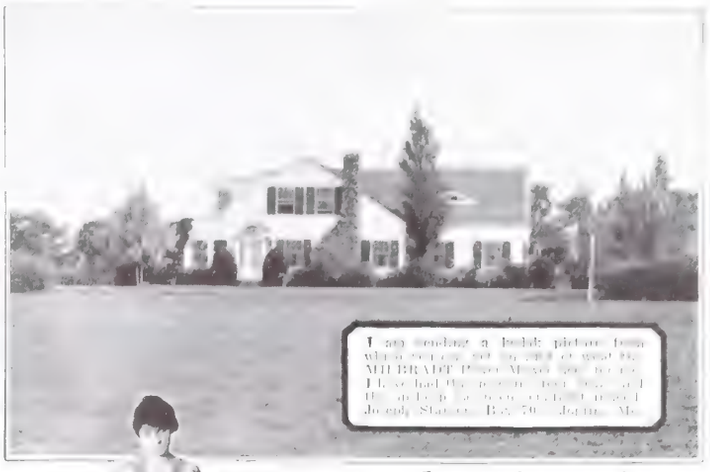
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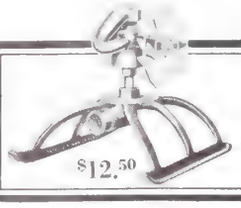
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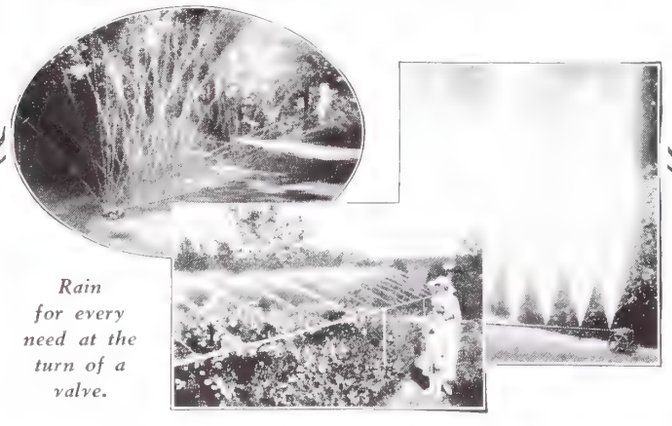
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PLANTS FROM CUTTINGS

(*Continued from page* 164)

evergreens like Euonymus root readily from cuttings of this type. As such cuttings may easily be handled out-of-doors without artificial heat, in summer or early autumn, they offer special opportunities to the amateur.

Hard-wood dormant cuttings of a great many of the ornamental shrubs are usually made six to ten inches long, though shorter cuttings will grow as well. California and other Privets, Weigelia, Forsythia and some other flowering shrubs, climbing Roses, Willows, Poplars, etc., may be grown readily from cuttings of this type. These may be made in late fall or winter, tied together in a cold cellar or they may be set on end, on soil, in a coldframe. In spring they may be set out in the garden, planting them firmly to the depth of about one-third of their length.

Following the preparation of the cuttings—or perhaps better, preceding it—should come the provision of a place in which to root them. The rooting medium may be placed in flats, flower pots or bulb pans, which are more convenient, or in a cold-frame or a temporary frame out-of-doors. Three to five inches of the rooting medium, according to the character of the cuttings and other conditions, is desirable. By using a frame or a box which can be covered with a window sash, or with large panes of glass, the chances of success will be greatly increased. In fact, the maintenance of a humid atmosphere by some such means is necessary for success with subjects which do not root readily. A four- or five-inch pot, sunk part way in the soil and covered with a wide-mouthed glass candy jar, makes a good arrangement for rooting a few cuttings. Cuttings placed near the sides of a pot root more readily than in its center. A simple method of providing uniform moisture control is to place a pot filled with peatmoss on top of a layer of peatmoss in the bottom of a bulb pan, the hole in which may be sealed with plaster of Paris, and surround the pot with more peatmoss. The peatmoss in the pot is kept saturated, and so keeps the rooting medium which surrounds it moist without the necessity of applying any water directly to the cuttings.

Many cuttings are lost through a damping off disease similar to that which attacks seedling plants. This may be controlled to a large extent by spraying the soil with a trade-marked preparation advertised for such purposes before inserting the cuttings, and spraying or dusting the cuttings themselves if stem rot or mildew appears. Where cuttings are covered with glass some ventilation should be allowed. When water begins to collect or condense too freely on the covers provide the cuttings with a little air.

The cuttings are usually placed in the rooting medium in rows two or three inches apart, as close as they will conveniently go. They should be put in firmly and given one thorough watering, after which no more should be applied to the soil until it begins to get fairly dry. Wilting of the foliage must be prevented by spraying as already stated. The cuttings should be shaded from direct sunlight for about a week or two.

Some soft-wood cuttings will start roots within two weeks or so; others will require two months or even longer. They will be ready for transplanting to small sized pots when the new roots are half an inch or so in length. With most cuttings, nothing is to be gained by letting them remain longer in the rooting medium.

The root development in the small pot will be rapid. The plants should be examined from time to time and transferred to larger pots as soon as the new roots have begun to form a mat around the inside of the pot.

ON HAVING A RESTFUL GARDEN

(*Continued from page* 176)

rhizomes were well covered with soil. This plant is a provident being, getting ready for next year with plump "eyes" underground in the early fall like Peonies and Christmas Roses, but most unusual among Iris.

With Maidenhair or some other delicate Fern for a later ground cover, there should be an underplanting of Snowdrops and Scillas among some of the shrubs; and in this woodsy soil they will seed and spread into close colonies.

Spring begins in our northern gardens with the first Snowdrop. *Narcissus cyclamineus* soon follows, and from then to the end of November it is hard to keep one's notebook in step with the flowery procession. *Galanthus elwesi* can now be had from at least one importer, and is probably the largest Snowdrop we will see outside the pictures in English gardening books; for American gardeners are not overly given to collecting and so new forms seldom appear in our catalogs. February and March sleet is hard on *G. elwesi* foliage, but its very large Snowdrops are fresh for weeks and bridge the time until the well-known *Galanthus nivalis* is making its annual display with *Hyacinthus azureus*.

Years after the shrubbery is planted and growing to adult size, the long border could be made for those plants that a gardener seems inevitably to accumulate. Its plants would depend upon one's tastes and whether the border chanced to be in sun or shade. If your garden is spacious, or if there is a reserve place to plant them, there will always be more flowers added from time to time as kind friends or catalogs or plant-hunting expeditions present them—every old gardener wishes for a new border where every flowery fancy would materialize.



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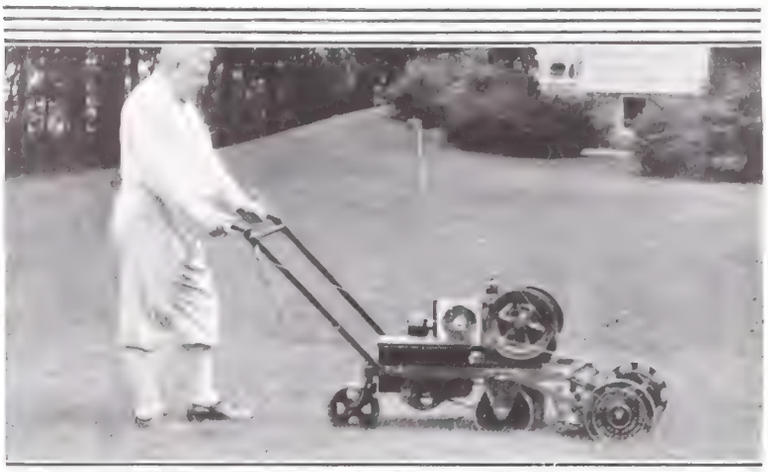
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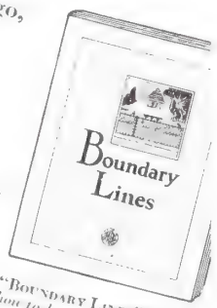
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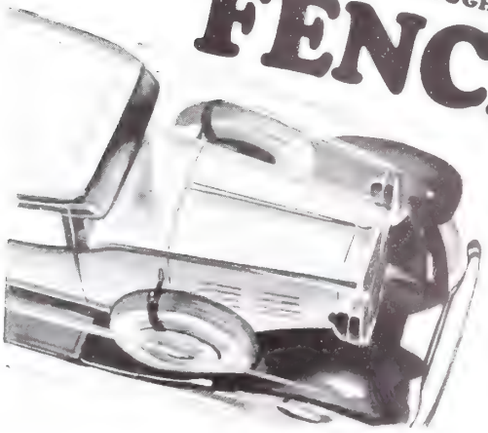


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COLORADO ALPINES AVAILABLE

(*Continued from page 158*)

many the best suited and hardiest of the Calochorti for growing in eastern gardens. It does remarkably well with me, and its delicately tinted light blue or white blossoms attract much attention. Found among rocks and loose stones on canyon slopes, the bulbs are usually about three inches below the surface.

Erigeron macranthus (Mountain Daisy). An Aster-like perennial of neat, bushy habit, only a foot high and bearing a great profusion of showy lilac or pink flowers with yellow centers, in late summer. Found on dry slopes, usually in partial shade.

Eriogonum flavum (Sulphur Plant). One of the most attractive of the 140 species of this branch of the Buckwheat family. In midsummer the stony slopes of the foothills fairly glisten with the soft yellow fluffy blossoms. *Flavum* is of dwarfer habit than most, four to eight inches tall, and its leaves and stems are pleasingly clothed with white wool. It is now being tested and promises to become in time a charming candidate for rock garden honors.

Lepachys columnaris pulcharrima (Painted Coneflower). The type, *L. columnaris*, is about two feet tall, with handsomely cut foliage and flowers with a cylinder-shaped brown disc and reflexed ray petals of a pure golden yellow. In this more attractive variety, *pulcherrima*, the ray petals are almost or entirely of a rich mahogany brown color; otherwise it resembles the type closely. It is easily grown from seed and the type has been in cultivation for many years under the name of *Obeliscaria*. It is a common plant of the canyon and the foothill slopes.

Leucocrinum montanum (Sand Lily). A lovely bulbous plant only a few inches high bearing sometimes as many as fifty pure white fragrant flowers in spring. Found in the valleys, in sandy soils.

Lupinus plattensis (Bicolor Lupine). A rare and strikingly beautiful species from the hills of southern Wyoming and northern Colorado, that is remarkable for the dark purple blotch on the standard of the otherwise lavender colored flower. Can be propagated either from seed or from root cuttings. Thrives in light sandy soil and probably prefers a dash of lime.

Mertensia lanceolata (Foothill Blue Bell). A choice rock plant, eighteen inches high, found on dry hills and in sandy fields. Flowers a delicate blue, in spring. Easily cultivated.

Oenothera caespitosa (Tufted Sun drop). An ideal plant for the sunny rock garden, preferring loose, sandy, slightly acid soil in an open situation. Flowers satiny, opening white but soon turning rose-pink. Common on dry, stony hillsides along the base of the mountains.

Pentstemon humilis (Hillside Pentstemon). The only dwarf Pentstemon of the lower levels, and of great beauty. Its deep blue blossoms are carried in clusters of three to five on 4-inch stems. It grows on sunny, stony slopes and is a real find.

Phlox multiflora (Foothill Phlox). Noteworthy for its large, fragrant lavender or rose colored flowers in spring, on stems only two to four inches high. It is abundant on dryish, rocky hillsides and responds well to ordinary culture.

Polemonium occidentale (Western Jacob's Ladder). A species very like the eastern *P. caeruleum*, but of a dwarfer habit. Flowers violet-blue on twelve-inch stems, during a long season. Grows in moist humus and prefers half shade.

Yucca coloma (Miniature Yucca). This is the one and only Yucca that does not look out of place in the rock garden. Its modest rosettes of stiff, blue-green leaves and its slender white-flowered spikes give it unique beauty. As it is not a desert species it does not object to moisture.

Gardeners who may contemplate seriously the growing of any of the Rocky Mountain plants mentioned in this and preceding articles, can get further information about them, if desired, by writing to Mr. D. M. Andrews, at Boulder, Colorado.

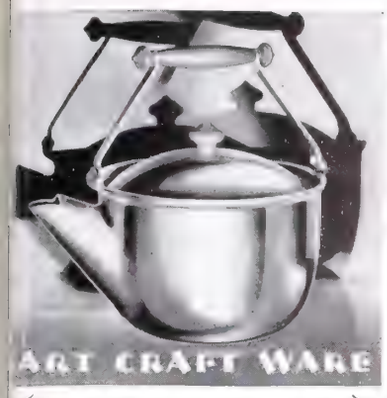
My own cultural experiments with the seeds and plants we collected corroborates what Mr. Andrews says in regard to their adaptability for eastern gardens, in most instances. I tried them out last year in my garden at Bronxville, and in another on Long Island, and while there were a few failures, most of them are flourishing to my entire satisfaction. And the failures, I am led to suspect, are due more to my blunders than to any fault of the material.

THE FAMILY OF ENKIANTHUS

(*Continued from page 142*)

and is, therefore, a greenhouse subject except in the warmer States. This is a sparsely branched bush with evergreen leaves. The young foliage is ruddy tinted and so, too, are the bud scales. The flowers, solitary or in pairs in the axils of the leaves, are pendulous, thick and waxy in texture and of a pleasing pink color. It opens its blossoms about the season of the Chinese New Year and on this account is highly esteemed by the Chinese. So much so, in fact, that it is now protected by law on the island of Hongkong. However, these Chinese species, beautiful as they are, have little interest to us. It is those of Japan that can be grown in the gardens of eastern North America and it is these I earnestly recommend to shrub lovers.

EDITOR'S NOTE—*As this article clearly proves, the Enkianthus family is a most estimable one and should be much more widely utilized in this country than is now the case. It is to be hoped that more species will be made available by the nurserymen of America, very few of whom now offer more than the campanulatus type.*



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HOW ROSES COME BY THEIR NAMES

(Continued from page 140)

Rose, Lyon Rose, Gloire de Dijon, Glory of Hurst. "Gruss" is the German for "Greetings from"; thus we have Gruss an Aachen, Gruss an Freundorf and Gruss an Teplitz, in honor of three German cities.

Friedrichsruh was the estate to which Prince Bismarck retired after his dismissal by Kaiser Wilhelm II.

Chateau de Clos Vougeot owes its name to the famous Burgundy vintage wine of the same name because of its unique ruby color, a distinctive character of that palatable French wine.

The great war produced its crop of Rose names: Cambrai, La Champagne, La Marne, Miss Edith Cavell, Maréchal Foch, Reims, Verdun (a magnificent red Polyantha not yet in America).

It is generally conceded abroad that a Rose named for a member of the hybridizer's direct family is a good one. It has generally proved so, even under the trying American conditions: Doris Dickson, Louise Cretté, Mme. Albert Barbier, Margaret McGredy, Mari Dot, Miss C. E. van Rossem, Mrs. Henry Morse, Mrs. G. A. van Rossem. —J. H. NICOLAS

HOUSE & GARDEN'S BOOKSHELF

THIS, THAT, AND THE OTHER THING. By Reginald T. Townsend. Garden City, N. Y.: Doubleday, Doran & Company.

IN twenty-four short essays reprinted from *Country Life*, Mr. Townsend, the Editor of that magazine, comments easily and with enjoyable humor and nice sentiment upon sundry and widely differing topics and thrills, including the spasm of fear that one's bid at an auction may *not* be successful—or worse, that it *may*. As an instance of the latter he cites his bid upon a cow which almost knocked the cow down to him and himself to the cow.

We have a description of a delectable isle of somewhere, the name and location of which the author keeps up his sleeve for fear it will be overrun by "hordes of swarming tourists," and forever spoiled. Perhaps it is sour grapes which makes us comfort ourselves by recalling the comment Frederick O'Brien (author of "White Shadows in the South Seas") made anent the Pacific islands: "The South Sea Islands are a state of Mind."

The thrills increase as one goes along with Mr. Townsend through spring, summer, autumn and winter, sun, shade and moonlight, Christmas days and birthdays, until we come to the best of all, the last chapter—"High Lights on Life's Canvas"—the Armistice celebration in Paris and the return of Albert the Great of Belgium to his Capital after the evacuation by the enemy.

The appearance of these essays in *Country Life* under the title: "The Editor Looks About," were so well received by readers of the magazine that the call for their preservation in a book became almost imperative. The illustrations by F. G. Cooper are bright and snappy. G. G. G.

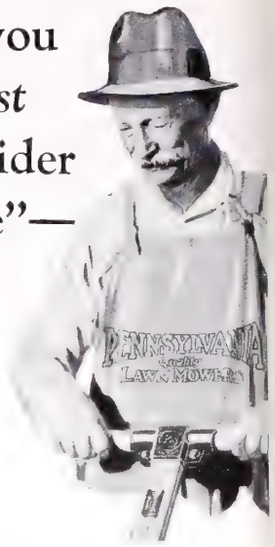
GARDEN CINDERELLAS. By Helen Morgenthau Fox. New York: The Macmillan Company.

THIS must certainly be regarded as a worth-while book since it is honored by a preface from the pen of Mr. Ernest H. Wilson—"Chinese Wilson"—of the Arnold Arboretum. In addition to having had his approval and help, the author has had the aid of several other notable authorities. She thoroughly proves herself worthy of such distinguished collaborators. It is a treatise that is very practical, in spite of its beginning with a prose epic of the flower that "though demanding in the border but very little room stands out like a forceful personality."

Its truly royal character is set forth in a scholarly tracing of its past. The supposedly fugitive character usually associated in thought with all of the multifarious kinds except the commoner "fool-proof" sorts is explained by a thorough-going analysis of its strange ways, all told very simply. And in very simple language is told how a number of the most desirable kinds, including the Regal, can be multiplied even through seed. As to the moot question, so complicated, of what Lilies like lime and what ones detest it, it is concluded that the best general rule is to keep the soil sweet, without using lime, by the use of leafmold, compost and only that manure that is well rotted. Bone meal feeds all kinds and hurts scarcely any. Of course, since Lilies may come from different habitats in various parts of the world and may vary greatly in adaptation, it is advisable, if not always imperative, to observe the varying depths for planting and other preferences, as for sun or shade, as well as for certain surroundings all of which are told about in the detailed treatment of each species. Some are best handled in pots and how to do that makes one of the most original and most valuable chapters. The subject of diseases and pests may serve as a Lily medicine book. One of its conclusions is that it is best not to rely upon imported stock, which is too often received in unhealthy condition and lacking power of resistance, and to grow one's own, in ways made clear by this volume. A well made index directs to the detailed treatment of each variety. The value of this in every way praiseworthy production is increased by an exhaustive bibliography by aid of which can be found all the books and magazine articles.

The volume contains forty-two illustrations, four of them in color, and of these four, two have the commendable feature of showing, along with the life-like pictures of the flowers, a nicely drawn representation of the appearance of the plant as a whole. F. B. M.

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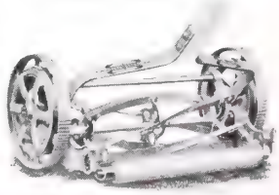
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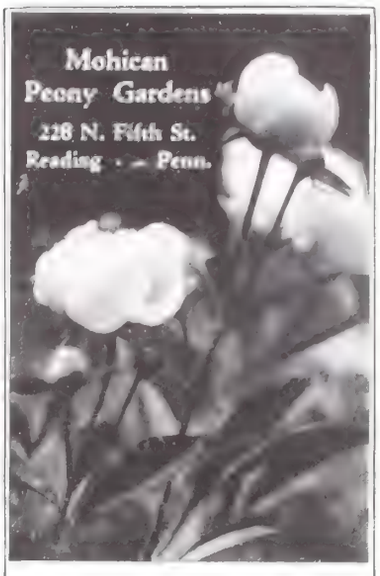
SOIL PREPARATION VERSUS WATERING

FOR general gardening the most valuable soil, physically speaking, is that which is of such consistency that it retains moisture for the longest possible time. To this end its absorptive power must be high—a quality which also connotes easy passage for plant roots and the ability to make available for them whatever food exists in the soil. Where such a condition is found the necessity for artificial watering in dry weather is lessened—always an advantage because, when the garden has to depend upon the hose or watering can, its inhabitants too frequently suffer from either a feast or a famine.

The way in which a soil is prepared before planting has a great deal to do with its ability to catch and conserve moisture. You can hardly overdo the digging in of compost, old manure and other sources of plant food and humus. Such materials should be mixed in deeply—two feet is none too much for an herbaceous border—and they ought to extend right up to the surface. Since their tendency is to disintegrate quite completely in a few years they had better be replenished in the upper part of the bed each fall, though there is no need of digging over the whole depth oftener than once in four or five years, provided it was prepared right in the first place.

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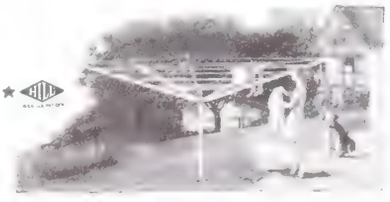
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they have become established. Apparently the normal leaf has outer protective tissues whose function is interfered with by what might seem to be insignificant injuries.

So care should always be exercised in handling the broad-leaves, especially at planting time and during this month when the blossoms of many of them are at their finest. When any of the foliage does happen to be injured, it is far better to remove it completely than to leave it dangling. By nipping off a damaged leaf where it joins the stem you will help to maintain both the health and the appearance of the shrub.

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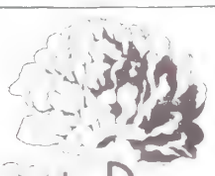
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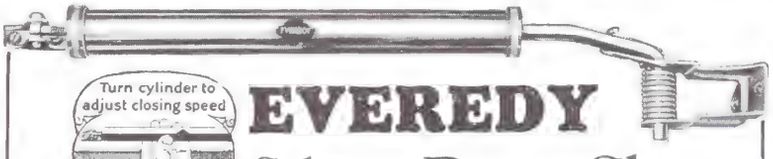
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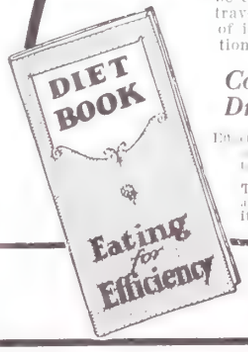
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Architects are including provision for complete *built-in* telephone convenience as a part of the design of modern residences. Builders are constructing conduits in the walls to provide telephone outlets throughout the house.

Home owners are analyzing their particular telephone needs, and planning those arrangements which will give them most comfort and satisfaction.

Your local Bell company will be glad to help you "custom fit" telephone service to your present home, or the one you are planning. Telephone the Business Office today.

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